

Guitar GRADE 3

SCALES AND ARPEGGIOS*: from memory, even notes except where indicated:

Scales (two octaves)

Fingers only (*tirando* or *apoyando*)

A major; B minor *harmonic*, as example in Grade 1

Thumb and fingers combined (thumb for lower octave, fingers for upper octave) (*tirando*)

G major; E minor *melodic*, as example below:



Chromatic scale (one octave)

Fingers only (*tirando* or *apoyando*)

starting on D

Interval scale (one octave) (together *and* broken; *tirando*)

F major in sixths, as examples below:

Together



Broken



Broken chord (one octave) (*tirando*; with over-ringing)

G major, as example below:



Arpeggios (two octaves) (*tirando*; without over-ringing)

G, A majors; E, B minors

* Published by ABRSM Publishing (Scales; Specimen Sight-Reading Tests; Specimen Aural Tests)

† Pieces to be played accompanied by a second guitar or, if necessary, a piano (see para *h* on p. 26)

§ P. 11 (Küffner) and P. 19 (Sor) in the reissued album (entitled *An Hour with the Guitar, Book 1: also GA 19*)

Guitar: GRADE 3

THREE PIECES: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

- 1 **Anon.** The Coventry Carol. *P. 71 from Graded Repertoire for Guitar, Book 1, ed. Yates (Mel Bay)*
- 2 **Anon.** Grimstock. *10 English Pieces for Guitar (Caprioli/Classical Guitar Centre Birmingham)*
- 3 **J. S. Bach** Musette (from English Suite No. 3) } *Time Pieces for Guitar, Vol. 2, arr. Batchelar and Wright*
- 4 **Morlaye** Branle No. 2 (*observing repeats*) } *(ABRSM Publishing)*
- † 5 **Purcell** Rondeau (from *The Fairy Queen*) }
- 6 **Dowland** Orlando Sleepeth. *P. 12 from Graded Repertoire for Guitar, Book 2, ed. Yates (Mel Bay)*
- 7 **Logy** Sarabande or Gigue (*observing repeats in Gigue*). *No. 3 or No. 7 from The Baroque Book (Chanterelle 2111/Guitarnotes)*
- † 8 **Rameau** Musette en Rondeau. *No. 3 from One + One, Vol. 2 (Chanterelle: pupil's part 2204, teacher's score 2203/Guitarnotes)*

LIST B

- 1 **J. Ferrer** Allegretto moderato in A minor. *P. 27 from The Guitarist's Progress, Book 1, ed. Burden (Garden Music 11/Guitarnotes)*
- 2 **J. Ferrer** Vals in A (*observing repeat*). *P. 7 from The Young Guitarist's Progress, Part 2, ed. Burden (Garden Music 71/Guitarnotes)*
- 3 **Giuliani** Allegretto (Op. 50 No. 15)
- † 4 **Gounod** Funeral March of a Marionette } *Time Pieces for Guitar, Vol. 2, arr. Batchelar and Wright*
- 5 **Mertz** Tempo di marcia (No. 1 of three pieces) } *(ABRSM Publishing)*
- 6 **Küffner** Arietta in A (*observing repeats*). *P. 18 from The Guitarist's Progress, Book 1, ed. Burden (Garden Music 11/Guitarnotes) or No. 14 from The Guitarist's Hour, Book 1 (Schott GA 19/MDS)§*
- 7 **Sor** Exercise in C, Op. 35 No. 2. *No. 33 (Andantino) from The Guitarist's Hour, Book 1 (Schott GA 19/MDS)§ or Sor Complete Studies (Chanterelle 491/Guitarnotes) or Sor Complete Studies, Lessons and Exercises (Tecla Editions 101)*
- † 8 **Tchaikovsky** Sweet Reveries (Op. 39 No. 21). *No. 16 from One + One, Vol. 2 (Chanterelle: pupil's part 2204, teacher's score 2203/Guitarnotes)*

LIST C

- 1 **Léo Brouwer** No. 5: from *Estudios sencillos* (Simple Studies) (Vol. 1) (*Eschig/UMP*) (*also available in Brouwer Oeuvres pour guitare: Eschig/UMP*)
- 2 **David Cottam** Peppermint Rag. *Zebmusic for Guitar (ESG Music 076 or ESG Music 076/Guitarnotes)*
- † 3 **Eben** Whose are these geese? *No. 31 from Eben 33 Czech Folksongs, arr. Batchelar (Chanterelle: pupil's part 2212, teacher's score 2211/Guitarnotes)*
- 4 **Stephen Goss** Aeolian Harp. *No. 10 from Solo Now!, Vol. 2 (Chanterelle 2102/Guitarnotes)*
- 5 **Vincent Lindsey-Clark** Oloroso or Vals Navarra: No. 2 or No. 5 from *Simply Spanish (Montague Music 116)*
- 6 **Štěpán Rak** Danse folklorique tchèque. *P. 12 from Rak Jeux sur 6 cordes (Lemoine/UMP)*
- † 7 **Richard Rodgers** My Favorite Things (from *The Sound of Music*) } *Time Pieces for Guitar, Vol. 2, arr. Batchelar*
- 8 **Peter Wrieden** The Acrobat } *and Wright (ABRSM Publishing)*

SIGHT-READING*: a piece of up to eight bars in length, with the addition of $\frac{3}{8}$ and D major, and with occasional use of 2nd position. Some integration of thumb and fingers into simple broken-chord patterns. Wider incidence of articulation. See also para 1 on p. 26.

AURAL TESTS FOR THE GRADE*: see pp. 83 and 84