

# CLASSICAL GUITAR

Compiled by Redmond O'Toole

# CHECKLIST

- ✓ Have your guitar tuned and ready to play when called for your exam.
- ✓ If you are taking your exam in a centre outside of the Royal Irish Academy of Music in Dublin, and in a centre with which you are not familiar, please bring your own music stand, and where appropriate, footstool.
- ✓ Original and/or legally downloaded music must always be in the room; failure to do so will result in disqualification
- ✓ A copy of the music should be supplied to the examiner. Alternative editions from reputable sources may be used. If unsure whether your edition is deemed suitable please email [redmondotoole@riam.ie](mailto:redmondotoole@riam.ie) or contact the local centre exam office.
- ✓ Three pieces must be chosen: follow the instructions for each grade.
- ✓ Where applicable, remember to bring your successful RIAM Theory & Harmony result sheet and/or certificate to the practical exam if it corresponds with the grade you are taking, or is higher than the grade you are taking on the guitar: you will be exempt from the theory or combined aural/theoretical tests as appropriate.
- ✓ Repeats
- ✓ Accompaniment in Preliminary and Primary grade only. Some accompaniments are available in free Ebooks, teachers may also accompany using simple broken chords.
- ✓ Please see [www.riam.ie](http://www.riam.ie) to download the free Ebook

# PRELIMINARY: CLASSICAL GUITAR

## SCALES AND ARPEGGIOS

(15 marks)

All scales and arpeggios to be played from memory to the right hand requirement below in rest stroke. Suggested left-hand fingerings are available in the RIAM Ebook

SCALES	KEY	FINGERING	OCTAVE
	<b>Major</b> C, G	i,m or m,i.	To a 5 <sup>th</sup>
	<b>Minor</b> A	i,m or m,i.	To a 5 <sup>th</sup>
<b>ARPEGGIOS</b>	<b>Major</b> C, G	i,m or m,i.	To a 5 <sup>th</sup>
	<b>Minor</b> A	i,m or m,i.	To a 5 <sup>th</sup>

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## PIECES

(60 marks: 20x3)

The candidate must perform a total of three pieces chosen from the RIAM Ebook and/or the pieces listed below in any combination.

COMPOSER	PIECE	PUBLICATION	EDITION
<b><u>Any piece from RIAM Irish Guitarist Compositions</u></b>			
Nutall & Whitworth	Aunt Rhody	<i>The Guitarist's Way Book 1</i>	Holley Music
Nutall & Whitworth	German Folk Song	<i>The Guitarist's Way Book 1</i>	Holley Music
Nutall & Whitworth	Good King Wenceslas	<i>The Guitarist's Way Book 1</i>	Holley Music
Nutall & Whitworth	La Bergamesca	<i>The Guitarist's Way Book 1</i>	Holley Music

# PRELIMINARY: CLASSICAL GUITAR

Nutall & Whitworth Oh When the Saints  
Nutall & Whitworth The Tallis Cannon

*The Guitarist's Way Book 1*  
*The Guitarist's Way Book 1*

Holley Music  
Holley Music

# PRELIMINARY: CLASSICAL GUITAR

## THEORY

(5 marks)

The examiner will ask up to five questions in relation to any of the pieces performed.

### Name and explain

- Clefs, stave, bar lines, double bar lines, note values, simple time signatures, tempo, dynamics, and articulations.

**Please note that on the presentation of a RIAM Theory & Harmony certificate for Preparatory grade or higher, candidates will be awarded a full five marks for this section in the practical exam.** The RIAM theory workbook *Music Workout: Preparatory* by Jean Archibald and Bernadette Marmion has been specifically designed for the RIAM theory preparatory level, and is available from music stockists.

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## AURAL

(10 marks)

The aural test comprises three sections in Preliminary (aural observation, memory and reading).

### Aural Observation

- A short piece will be played twice. On the second playing the tempo and dynamics will be changed. Questions about the tempo and dynamics of either playing will be asked.

### Memory

- Clap or tap from memory the rhythm of a two-bar melody in simple duple or triple time. The pulse will be provided after which the melody will be played three times; it will begin on the first beat of the bar.
- Sing, hum, or whistle a two-bar major melody (range of a major third), which will be played three times. The pulse will be provided, as well as the tonic chord and starting note.

### Reading

- Clap or tap at sight a three-bar rhythm in either simple triple or quadruple time. It will consist of crotchets, minims, and semibreves. The use of time names is also accepted.

For exam preparation, *Sample Aural Tests: Junior Grades for RIAM Local Centres and Schools* is available from music stockists.

# PRELIMINARY: CLASSICAL GUITAR

## **SIGHT READING** **(10 marks)**

To recognise and to play any of the first five notes of the scale of C on the first and second string

# PRIMARY: CLASSICAL GUITAR

## SCALES AND ARPEGGIOS

(15 marks)

All scales and arpeggios to be played from memory to the right hand requirement below in rest stroke. Suggested left-hand fingerings are available in the RIAM Ebook

SCALES	KEY	FINGERING	OCTAVE
	<b>Major</b>		
	C, G	i, m	1
	<b>Harmonic minor</b>		
	A	i, m	1
<b>ARPEGGIOS</b>	<b>Major</b>		
	G	p,i,m,a	1
	<b>Minor</b>		
	E	p,i,m,a	1

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## PIECES

(60 marks: 20x3)

The candidate must perform a total of three pieces chosen from the RIAM Ebook and/or the pieces listed below in any combination.

COMPOSER	PIECE	PUBLICATION	EDITION
<b><u>Any piece from RIAM Irish Guitarist Compositions</u></b>			
Nutall & Whitworth	Carnival	<i>The Guitarist's Way Book 1</i>	Holley Music
Nutall & Whitworth	Polish Folk song	<i>The Guitarist's Way Book 1</i>	Holley Music
Nutall & Whitworth	Song of the Mountains	<i>The Guitarist's Way Book 1</i>	Holley Music
Nutall & Whitworth	Spanish Dance	<i>The Guitarist's Way Book 1</i>	Holley Music
Nutall & Whitworth	Ukraine Folk song	<i>The Guitarist's Way Book 1</i>	Holley Music

# PRIMARY: CLASSICAL GUITAR

## THEORY (5 marks)

The examiner will ask up to five questions in relation to any of the pieces performed.

### Name and explain

- Clefs, stave, bar lines, double bar lines, note values, simple time signatures, tempo, dynamics, and articulations.

**Please note that on the presentation of a RIAM Theory & Harmony certificate for Preparatory grade or higher, candidates will be awarded a full five marks for this section in the practical exam.** The RIAM theory workbook *Music Workout:*

*Preparatory* by Jean Archibald and Bernadette Marmion has been specifically designed for the RIAM theory preparatory level and is available from music stockists.

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## AURAL (10 marks)

The aural tests comprise three sections in primary (aural observation, memory and reading).

### Aural Observation

- A short piece will be played once, after which a question about the tempo (identify the speed, or a possible change) and the dynamics (how did it begin, how did it end, which half was louder or softer) will be asked.

### Memory

- Clap or tap from memory the rhythm of a two-bar melody in simple triple, quadruple, or compound duple time, which will be played three times. The pulse will be provided, and the melody will begin on the first beat of each bar.
- Sing, hum, or whistle a two-bar major melody (range of a major third), which will be played three times. The pulse will be provided, as well as the tonic chord and starting note.

### Reading

- Clap or tap at sight a four-bar rhythm in either simple triple or quadruple time, consisting of crotchets, minims, dotted minims, and semibreves. The use of time names is also accepted.

For exam preparation, *Sample Aural Tests: Junior Grades for RIAM Local Centres and Schools* is available from music stockists.



# PRIMARY: CLASSICAL GUITAR

## SIGHT READING (10 marks)

- Four bars in C major, simple duple time. Crotchets and minims. Single line only using first and seconds strings in first position.

# NOTES

# GRADE I: CLASSICAL GUITAR

## SCALES AND ARPEGGIOS

(15 marks)

All scales and arpeggios to be played from memory to the right hand requirement below in rest stroke. Suggested left-hand fingerings are available in the RIAM Ebook

SCALES	KEY	FINGERING	OCTAVE
<b>(All scales, rest stroke and free stroke: examiner's choice)</b>			
	<b>Major</b>		
	C, G	i, m <b>or</b> m, i	1
	<b>Harmonic minor</b>		
	E	i, m <b>or</b> m, i	1
<b>CHROMATIC</b>	E	i, m <b>or</b> m, i	1
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<b>ARPEGGIOS (free stroke only)</b>			
	<b>Major</b>		
	C, G	p, i, m, a, m, i	1
	<b>Minor</b>		
	E	p, i, m, a, m, i	1

## PIECES

(60 marks: 20x3)

The candidate must perform a total of three pieces chosen from the RIAM Ebook and/or the pieces listed below in any combination

COMPOSER	PIECE	PUBLICATION	EDITION
<b><u>Any piece from RIAM Irish Guitarist Compositions</u></b>			
Nutall & Whitworth	Boogie 2	<i>The Guitarist's Way Book 3</i>	Holley Music
Nutall & Whitworth	Drunken Sailor	<i>The Guitarist's Way Book 2</i>	Holley Music

# GRADE I: CLASSICAL GUITAR

Nutall & Whitworth	Legend	<i>The Guitarist's Way Book 3</i>	Holley Music
Nutall & Whitworth	Night Flight	<i>The Guitarist's Way Book 2</i>	Holley Music
Nutall & Whitworth	Serenade	<i>The Guitarist's Way Book 3</i>	Holley Music
Nutall & Whitworth	Siesta	<i>The Guitarist's Way Book 4</i>	Holley Music
Nutall & Whitworth	Song of the Sea	<i>The Guitarist's Way Book 3</i>	Holley Music
Nutall & Whitworth	The Rocky Shore	<i>The Guitarist's Way Book 3</i>	Holley Music
Nutall & Whitworth	Toccata	<i>The Guitarist's Way Book 2</i>	Holley Music

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## THEORY

(5 marks)

The examiner will ask up to five questions in relation to any of the pieces performed.

### Name and explain

- Note values, time signatures, keys and corresponding key signatures, tempo, dynamics, and articulations.

**Please note that on the presentation of a RIAM Theory & Harmony certificate for Grade I or higher, candidates will be awarded a full five marks for this section in the practical exam.** The RIAM theory workbook *Music Workout: Grade 1* by Jean Archibald and Bernadette Marmion has been specifically designed for RIAM theory Grade I, and is available from music stockists.

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## AURAL

(10 marks)

The aural tests comprise three sections in Grade I (aural observation, memory, and reading).

### Aural Observation

- A short piece will be played once after which two questions will be asked from two of the following three categories: tempo (identify the speed or a possible change), dynamics (describe the dynamics, and any possible changes including sudden or gradual changes), or articulation (legato, staccato, a mixture of both, or which part was legato or staccato – treble or bass).

### Memory

- Clap the rhythm of a melody already heard in the aural observation; the extract will be played twice.
- Sing, hum, or whistle a two-bar major melody (range of a fifth) which will be played three times. The pulse will be provided, as well as the tonic chord, and starting note.

# GRADE I: CLASSICAL GUITAR

## Reading

- Clap or tap at sight a four-bar rhythm in either simple triple or quadruple time, consisting of crotchets, minims, dotted minims, semibreves, and crotchet rests. The use of time names is also accepted.
- Sing, hum, or whistle at sight a two-bar melody (range of a major third in C major) in simple quadruple time. The tonic chord and starting note will be provided. Tonic sol-fa is equally accepted. At the candidate's request, the examiner will transpose the starting note to suit the candidate's range.

For exam preparation, *Sample Aural Tests: Junior Grades for RIAM Local Centres and Schools* is available from music stockists.

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## SIGHT READING (10 marks)

Four bars in C major, simple quadruple time. Crotchets and minims. Single line only in first position on treble strings

# GRADE II: CLASSICAL GUITAR

## SCALES AND ARPEGGIOS (15 marks)

All scales and arpeggios to be played from memory. Scales may be requested in reststroke or freestroke. Arpeggios are freestroke

SCALES	KEY	FINGERINGS	OCTAVE
	<b>Major</b> D, A, F	i, m <b>or</b> m, i	1
	<b>Harmonic minor</b> E, D	i, m <b>or</b> m, i	1
<b>CHROMATIC</b>	A	i, m <b>or</b> m, i	1
<b>ARPEGGIOS</b>	<b>Major</b> C	p, i, m, a, m, i	2
	<b>Minor</b> A	p, i, m, a, m, i	2

## PIECES

(60 marks: 20x3)

The candidate must perform three pieces from the list below. Alternative editions of a suitable level and quality may be used.

COMPOSER	PIECE	SUGGESTED PUBLICATION	EDITION
Anonymous (arr. Creaghan)	Packington's Pound	<i>Classical Guitar Series: Repertoire and Etudes 2</i>	RCM
Bach (arr. McFadden)	Bourrée II (Suite for Solo Cello No. 4, BWV 1010)	<i>Classical Guitar Series: Repertoire and Etudes 2</i>	RCM
Calvi, Carlo (attrib.)	Pavaniglia <b>and</b> Canario	<i>Classical Guitar Series: Repertoire and Etudes 2</i>	RCM
Carcassi, Matteo	Moderato, No. 11	<i>Classical Guitar Series: Repertoire and Etudes 2</i>	RCM
Carulli, Ferdinando	Andante, No. 18	<i>Classical Guitar Series: Repertoire and Etudes 2</i>	RCM
Carulli, Ferdinando	Andantino, No. 20	<i>Classical Guitar Series: Repertoire and Etudes 2</i>	RCM

## GRADE II: CLASSICAL GUITAR

Carulli, Ferdinando	Waltz, No. 21	<i>Classical Guitar Series: Repertoire and Etudes 2</i>	RCM
Dionisio, Aguado	Exercise No. 10	<i>Classical Guitar Series: Repertoire and Etudes 2</i>	RCM
Dionisio, Aguado	Lesson 59	<i>Classical Guitar Series: Repertoire and Etudes 2</i>	RCM
Domeniconi, Carlo	Equilibrato (Balance)	<i>Classical Guitar Series: Repertoire and Etudes 2</i>	RCM
Domeniconi, Carlo	Nostalgia	<i>Classical Guitar Series: Repertoire and Etudes 2</i>	RCM
Dwyer, Benjamin	Study 3 or 4	www.cmc.ie	CMC
Ford, Thomas	There is a Lady Kind and Sweet	<i>Classical Guitar Series: Repertoire and Etudes 2</i>	RCM
Gallant, Pierre	Study in Imitation	<i>Classical Guitar Series: Repertoire and Etudes 2</i>	RCM
Koshkin, Nikita	Snowflakes	<i>Classical Guitar Series: Repertoire and Etudes 2</i>	RCM
Küffner, Joseph	Andantino, No. 43	<i>Classical Guitar Series: Repertoire and Etudes 2</i>	RCM
Losy, Jan Antonín	Gigue, Little Suite in C Major	<i>Classical Guitar Series: Repertoire and Etudes 2</i>	RCM
Mertz, Johann Kaspar	Romanze	<i>Classical Guitar Series: Repertoire and Etudes 2</i>	RCM
Montreuil, Gérard	Tango pour Mario	<i>Classical Guitar Series: Repertoire and Etudes 2</i>	RCM
Norbert Kraft arr.	Scarborough Fair	<i>Classical Guitar Series: Repertoire and Etudes 2</i>	RCM
Nutall & Whitworth	Cavatina	<i>The Guitarist's Way Book 4</i>	Holley Music
Nutall & Whitworth	Heart of Spain	<i>The Guitarist's Way Book 4</i>	Holley Music
Nutall & Whitworth	Prelude (At the Villa)	<i>The Guitarist's Way Book 4</i>	Holley Music
Nutall & Whitworth	Siesta	<i>The Guitarist's Way Book 4</i>	Holley Music
Ogawa, Takashi	Aux temps lointains	<i>Classical Guitar Series: Repertoire and Etudes 2</i>	RCM
O'Neill, Darragh	An Umbrella for Two,	www.darraghoneill.com	O'Neill
Rosseter, Philip	What is a Day	<i>Classical Guitar Series: Repertoire and Etudes 2</i>	RCM
Sanz, Gaspar	Españoleta	<i>Classical Guitar Series: Repertoire and Etudes 2</i>	RCM
Sor, Fernando	Allegretto (No. 2)	<i>Classical Guitar Series: Repertoire and Etudes 2</i>	RCM
Sor, Fernando	Andante Op. 44, No. 1	<i>Classical Guitar Series: Repertoire and Etudes 2</i>	RCM
Sor, Fernando	Andante, Op. 31 No. 1	<i>Classical Guitar Series: Repertoire and Etudes 2</i>	RCM
Sor, Fernando	Andantino (No. 2)	<i>Classical Guitar Series: Repertoire and Etudes 2</i>	RCM
Trad. arr. McFadden	The Ash Grove (Llwyn Onn)	<i>Classical Guitar Series: Repertoire and Etudes 2</i>	RCM
York, Andrew	Chant	<i>Classical Guitar Series: Repertoire and Etudes 2</i>	RCM

# GRADE II: CLASSICAL GUITAR

## THEORY (5 marks)

The examiner will ask up to five questions in relation to any of the pieces performed.

### Name and explain

- Note values, time signatures, keys and corresponding key signatures, tempo, dynamics, and articulations.
- Describe the character/mood of any of the pieces performed (i.e. happy, sad, dance-like, jazzy, energetic etc.)

**Please note that on the presentation of a RIAM Theory & Harmony certificate for Grade II or higher, candidates will be awarded a full five marks for this section in the practical exam.** The RIAM theory workbook *Music Workout: Grade 2* by Jean Archibald and Bernadette Marmion has been specifically designed for RIAM theory Grade II, and is available from music stockists.

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## AURAL (10 marks)

The aural tests comprise three sections in Grade II (aural observation, memory and reading).

### Aural Observation

- A short piece will be played once after which two questions will be asked from two of following three categories: tempo, dynamics, or articulation.
- On the second playing, join in by clapping the pulse of the piece.

### Memory

- Clap the rhythm of a melody already heard in the aural observation; the extract will be played once.
- Sing, hum, or whistle a two-bar major or minor melody (range of a perfect fifth) which will be played three times. The pulse will be provided, as well as the tonic chord and starting note. At the candidate's request, the examiner will transpose the starting note to suit the candidate's range.

### Reading

- Clap or tap at sight a four-bar rhythm in either simple triple or quadruple time, consisting of quavers, crotchets, minims, dotted minims, semibreves, and crotchet rests. The use of time names is also accepted.



# GRADE II: CLASSICAL GUITAR

- Sing, hum, or whistle at sight a two-bar melody (range of a perfect fifth in C, G, or F major) in simple triple or quadruple time. The tonic chord and starting note will be provided. Tonic sol-fa is equally accepted. At the candidate's request, the examiner will transpose the starting note to suit the candidate's range.

For exam preparation, *Sample Aural Tests: Junior Grades for RIAM Local Centres and Schools* is available from music stockists.

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## SIGHT READING (10 marks)

Four bars in C or G major, simple quadruple time. Crotchets and minims. Single line only first position, using treble strings only.

# GRADE III: CLASSICAL GUITAR

## SCALES AND ARPEGGIOS

(15 marks)

All scales and arpeggios to be played from memory.

Scales may be requested in reststroke or freestroke. Arpeggios are freestroke

SCALES	KEY	FINGERING	OCTAVES
	<b>Major</b>		
	C, G	i, m <b>or</b> m, i	2
	<b>Harmonic minor</b>		
	A	i, m <b>or</b> m, i	2
CHROMATIC	A	i, m <b>or</b> m, i	2
IN THIRDS	<b>Major</b>		
	C	i, m <b>or</b> m, i	1
ARPEGGIOS	<b>Major</b>		
	C, G	p, i, m, a, i, m, a, m, i, a, m, i, p	2
	<b>Minor</b>		
	A, E	p, i, m, a, i, m, a, m, i, a, m, i, p	2

# GRADE III: CLASSICAL GUITAR

## PIECES

(60 marks: 20x3)

The candidate must perform three pieces, **one from each list A, B, and C**

### LIST A

COMPOSER	PIECE	SUGGESTED PUBLICATION	EDITION
Bach (arr. Kraft)	Menuet III	<i>Classical Guitar Series: Repertoire and Etudes 3</i>	RCM
De Visée, Robert	Menuet	<i>Classical Guitar Series: Repertoire and Etudes 3</i>	RCM
Dowland, John	Orlando Sleepeth	<i>Yates Graded Repertoire for Guitar Book 2</i>	Mel Bay
Handel (arr. Kraft)	Prelude in C Major	<i>Classical Guitar Series: Repertoire and Etudes 3</i>	RCM
Le Roy, Adrian	Almande	<i>Classical Guitar Series: Repertoire and Etudes 3</i>	RCM
Logy, J.A. (arr. Wright)	Sarabande	<i>The Baroque Book</i>	Chanterelle
Sanz, Gaspar	Españoleta	<i>Classical Guitar Series: Repertoire and Etudes 3</i>	RCM
Traditional (arr. Gagnon)	Danse de village	<i>Classical Guitar Series: Repertoire and Etudes 3</i>	RCM
Traditional (arr. Hudson)	Mary Hamilton	<i>Classical Guitar Series: Repertoire and Etudes 3</i>	RCM
Traditional (arr. Mahon)	Greensleeves	<i>Classical Guitar Series: Repertoire and Etudes 3</i>	RCM
Traditional (arr. McFadden)	Good King Wenceslas	<i>Classical Guitar Series: Repertoire and Etudes 3</i>	RCM

### LIST B

COMPOSER	PIECE	SUGGESTED PUBLICATION	EDITION
Aguado, Dionisio	Lesson 15 (Waltz)	<i>Classical Guitar Series: Repertoire and Etudes 3</i>	RCM
Beethoven (arr. McFadden)	Für Elise	<i>Classical Guitar Series: Repertoire and Etudes 3</i>	RCM
Dwyer, Benjamin	Study 5 or 6	<i>www.cmc.ie</i>	CMC
Carcassi, Matteo	La Chasse (The Hunt), No.30	<i>Classical Guitar Series: Repertoire and Etudes 3</i>	RCM
Carulli, Ferdinando	Andante, No. 17	<i>Classical Guitar Series: Repertoire and Etudes 3</i>	RCM
Carulli, Ferdinando	Waltz, No. 24	<i>Classical Guitar Series: Repertoire and Etudes 3</i>	RCM
Diabelli, Anton	Study in F, No. 27	<i>Classical Guitar Series: Repertoire and Etudes 3</i>	RCM
Ferrer, José	Ejercicio	<i>Classical Guitar Series: Repertoire and Etudes 3</i>	RCM
Giuliani, Mauro	Andantino Mosso, No. 3	<i>Classical Guitar Series: Repertoire and Etudes 3</i>	RCM
Mertz, Johann Kaspar	Andante	<i>Classical Guitar Series: Repertoire and Etudes 3</i>	RCM
Paganini, Nicolò	Menuet	<i>Classical Guitar Series: Repertoire and Etudes 3</i>	RCM
Sor, Fernando	Andantino, No. 3	<i>Classical Guitar Series: Repertoire and Etudes 3</i>	RCM
Sor, Fernando	Andantino, No. 5	<i>Classical Guitar Series: Repertoire and Etudes 3</i>	RCM

# GRADE III: CLASSICAL GUITAR

Sor, Fernando

Exercice pour les sixtes

*Classical Guitar Series: Repertoire and Etudes 3*

RCM

## LIST C

COMPOSER	PIECE	SUGGESTED PUBLICATION	EDITION
Ayala, Héctor	El Coyuyo (The Cicada)	<i>Classical Guitar Series: Repertoire and Etudes 3</i>	RCM
Bosch, Jacques	Première guagirana, No.2	<i>Classical Guitar Series: Repertoire and Etudes 3</i>	RCM
Brouwer, Leo	No. 1, No. 2, <b>or</b> No. 4	<i>Estudios sencillos (Études simples)</i>	ESC
Brown, James	Bells	<i>Classical Guitar Series: Repertoire and Etudes 3</i>	RCM
Domeniconi, Carlo	Danza del gatto	<i>Classical Guitar Series: Repertoire and Etudes 3</i>	RCM
Dwyer, Benjamin	Study 5 or 6	<i>www.cmc.ie</i>	CMC
Grundy, Alan	Impromptu (Bercuese)	<i>www.dublinschoolofguitar.com</i>	Grundy
Grundy, Alan	Country Ramble	<i>www.dublinschoolofguitar.com</i>	Grundy
Jackman, Richard Miles	Recognition	<i>Classical Guitar Series: Repertoire and Etudes 3</i>	RCM
Kraft, Norbert	Ancient Drums	<i>Classical Guitar Series: Repertoire and Etudes 3</i>	RCM
McFadden, Jeffrey	Volatility	<i>Classical Guitar Series: Repertoire and Etudes 3</i>	RCM
Sávio, Isaís	Peixe vivo (Toada)	<i>Classical Guitar Series: Repertoire and Etudes 3</i>	RCM
Sávio, Isaís	Samba-Lelê	<i>Classical Guitar Series: Repertoire and Etudes 3</i>	RCM
Tárrega, Francisco	Study in C Major	<i>Classical Guitar Series: Repertoire and Etudes 3</i>	RCM
Tisserand, Thierry	Rumba à Gatelle	<i>Classical Guitar Series: Repertoire and Etudes 3</i>	RCM

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## THEORY

(5 marks)

The examiner will ask up to five questions in relation to any of the pieces performed.

### Name and explain

- Note values, time signatures, keys and corresponding key signatures, tempo, dynamics, and articulations.
- Describe the character/mood of any of the pieces performed (i.e. happy, sad, dance-like, jazzy, energetic etc.)

# GRADE III: CLASSICAL GUITAR

Please note that on the presentation of a RIAM Theory & Harmony certificate for Grade III or higher, candidates will be awarded a full five marks for this section in the practical exam. The RIAM theory workbook *Music Workout: Grade 3* by Jean Archibald and Bernadette Marmion has been specifically designed for RIAM theory Grade III, and is available from music stockists.

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## AURAL (10 marks)

The aural tests comprise three sections in Grade III (aural observation, memory and reading).

### Aural Observation

- A short piece will be played once after which one question will be asked about either dynamics or articulation.
- On the second playing, join in by clapping the pulse of the piece.
- Identify the pulse, or time signature (3 or 4 beats per bar, or  $\frac{3}{4}$ ,  $\frac{4}{4}$ )

### Memory

- Clap the rhythm of a melody from a section of the piece from the aural observation. The extract will be played once.
- Sing, hum, or whistle a two-bar major or minor melody (range of a perfect fifth) which will be played three times. The pulse will be provided, as well as the tonic chord and starting note.

### Reading

- Clap or tap at sight a four-bar rhythm in either simple triple, quadruple, or compound duple time, consisting of quavers, crotchets, dotted crotchets, minims, dotted minims, semibreves, and crotchet rests. The use of time names is also accepted.
- Sing, hum, or whistle at sight a four-bar major melody (range of a fifth, including skips of a third ascending and/or descending) in the keys of C, G, D, or F major, in either simple triple or quadruple time. The tonic chord and starting note will be provided. Tonic sol-fa is equally accepted. At the candidate's request, the examiner will transpose the starting note to suit the candidate's range.

For exam preparation, *Sample Aural Tests: Junior Grades for RIAM Local Centres and Schools* is available from music stockists.

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## SIGHT READING (10 marks)

# GRADE III: CLASSICAL GUITAR

- Four bars in C, G major, or A minor, simple quadruple time. Quavers, crotchets, and minims. Single line only first position, using treble strings only.
-

# GRADE IV: CLASSICAL GUITAR

## SCALES AND ARPEGGIOS

(15 marks)

All scales and arpeggios to be played from memory.

Scales may be requested in reststroke or freestroke, Arpeggios are freestroke only

SCALES	KEY	FINGERING	OCTAVES
	<b>Major</b> E, F	i, m <b>or</b> m, i <b>or</b> i, a	2
	<b>Harmonic minor</b> E	i, m <b>or</b> m, i <b>or</b> i, a	2
	<b>Melodic minor</b> A	i, m <b>or</b> m, i <b>or</b> i, a	2
<b>CHROMATIC</b>	C	i, m <b>or</b> m, i <b>or</b> i, a	2
<b>IN THIRDS</b>	<b>Major</b> A	i, m <b>or</b> m, i <b>or</b> i, a	1
<b>IN SIXTHS</b>	<b>Major</b> E	i, m <b>or</b> m, i <b>or</b> i, a	1
<b>ARPEGGIOS</b>	<b>Major</b> E, F♯, F	p, i, m, a, i, m, a, m, i, a, m, i, p	2
	<b>Minor</b> B, F♯	p, i, m, a, i, m, a, m, i, a, m, i, p	2

# GRADE IV: CLASSICAL GUITAR

## PIECES

(60 marks: 20x3)

The candidate must perform three pieces, **one from each list A, B, and C**

### LIST A

COMPOSER	PIECE	SUGGESTED PUBLICATION	EDITION
Anonymous	Ballet	<i>Classical Guitar Series: Repertoire and Etudes 4</i>	RCM
Anonymous	The Woods so Wild	<i>Classical Guitar Series: Repertoire and Etudes 4</i>	RCM
Bach, J. S.	Gavotte (6 <sup>th</sup> mvt from Suite No. 6 in D, BWV 1012)	<i>The Baroque Book</i>	Chanterelle
De Visée, Robert	Suite No. 11 (Sarabande)	<i>Classical Guitar Series: Repertoire and Etudes 4</i>	RCM
Dowland, John	Awake, Sweet Love	<i>Classical Guitar Series: Repertoire and Etudes 4</i>	RCM
Dowland, John	Lady Laiton's Almain	<i>Classical Guitar Series: Repertoire and Etudes 4</i>	RCM
Dowland, John	Mrs Winter's Jump	<i>Classical Guitar Series: Repertoire and Etudes 4</i>	RCM
Losy, Jan Antonín	Aria	<i>Classical Guitar Series: Repertoire and Etudes 4</i>	RCM
Losy, Jan Antonín	Sarabande	<i>Classical Guitar Series: Repertoire and Etudes 4</i>	RCM
Sanz, Gaspar	Españoleta	<i>Europäische Gitarren – und Lautenmusik, 5</i>	RIC

### LIST B

COMPOSER	PIECE	SUGGESTED PUBLICATION	EDITION
Augado, Dionisio	Exercise 8	<i>Classical Guitar Series: Repertoire and Etudes 4</i>	RCM
Augado, Dionisio	Lesson 10	<i>Classical Guitar Series: Repertoire and Etudes 4</i>	RCM
Bosch, Jacques	Lamento, Op. 89 No. 5	<i>Classical Guitar Series: Repertoire and Etudes 4</i>	RCM
Carulli, Ferdinando	Allegretto, Op. 241 No. 14	<i>Classical Guitar Series: Repertoire and Etudes 4</i>	RCM
Carulli, Ferdinando	Rondo, Op. 241 No. 34	<i>Classical Guitar Series: Repertoire and Etudes 4</i>	RCM
Giuliani, Mauro	Allegretto, Op. 50 No. 22	<i>Classical Guitar Series: Repertoire and Etudes 4</i>	RCM
Giuliani, Mauro	Larghetto, Op. 50 No. 17	<i>Classical Guitar Series: Repertoire and Etudes 4</i>	RCM
Paganini, Nicolò	Menuet: Sonata no. 27, 1 <sup>st</sup> mvt	<i>Classical Guitar Series: Repertoire and Etudes 4</i>	RCM
Sor, Fernando	Andante, Op. 31 No. 4	<i>Classical Guitar Series: Repertoire and Etudes 4</i>	RCM
Sor, Fernando	Exercise, Op. 35 No. 13	<i>Classical Guitar Series: Repertoire and Etudes 4</i>	RCM



# GRADE IV: CLASSICAL GUITAR

## LIST C

COMPOSER	PIECE	SUGGESTED PUBLICATION	EDITION
Brouwer, Leo	No. 5, <b>or</b> No. 8 <b>or</b> No. 14	Estudios sencillos	Chester
Domeniconi, Carlo	Die Rose im Garten (The Rose in the Garden)	<i>Classical Guitar Series: Repertoire and Etudes 4</i>	RCM
Dyens, Roland	Impressions soleil couchant (Sunset Impressions)	<i>Classical Guitar Series: Repertoire and Etudes 4</i>	RCM
Dwyer, Benjamin	Study 7 or 8	<a href="http://www.cmc.ie">www.cmc.ie</a>	CMC
Flynn, David	Gymn O’Paddy No.1	<a href="http://www.davidflynn.com">www.davidflynn.com</a>	Melbay
Grundy, Alan	Bossy Bossa	<a href="http://www.dublinschoolofguitar.com">www.dublinschoolofguitar.com</a>	Grundy
García de León, Ernesto	Madre e hijo (Mother and Son)	<i>Classical Guitar Series: Repertoire and Etudes 4</i>	RCM
Kleynjans, Francis	Valse chôro, Op. 64 No. 1	<i>Classical Guitar Series: Repertoire and Etudes 4</i>	RCM
Koshkin, Nikita	Ceremony	<i>Classical Guitar Series: Repertoire and Etudes 4</i>	RCM
Koshkin, Nikita	Elephant	<i>Classical Guitar Series: Repertoire and Etudes 4</i>	RCM
Pujol, Emilio	Study No. 1	<i>Escuela razonada de la guitarra, 2</i>	RIC
Riera, Rodrigo	Monotonía	<i>Classical Guitar Series: Repertoire and Etudes 4</i>	RCM
Semenzato, Domingo	Divagando (Choro)	<i>Classical Guitar Series: Repertoire and Etudes 4</i>	RCM
Summers, Richard	Pomp and Ceremony	<i>Classical Guitar Series: Repertoire and Etudes 4</i>	RCM
Tárrega, Francisco	Lágrima (Tear)	<i>Classical Guitar Series: Repertoire and Etudes 4</i>	RCM

## THEORY

(5 marks)

The examiner will ask up to five questions in relation to any of the pieces performed.

### Name and explain

- Time signatures, keys (atonal pieces do not apply), any musical terms, signs, and tempo indications.
- Identify the relative major or minor key of any of the pieces performed.
- Name the period of any of the pieces (i.e. Baroque, Classical, Romantic, Twentieth Century, Contemporary etc.).

# GRADE IV: CLASSICAL GUITAR

Please note that on the presentation of a RIAM Theory & Harmony certificate for Grade IV or higher, candidates will be awarded a full five marks for this section in the practical exam. The RIAM theory workbook *Music Workout: Grade 4* by Jean Archibald and Bernadette Marmion has been specifically designed for RIAM theory Grade IV, and is available from music stockists.

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## AURAL (10 marks)

The aural tests comprise three sections in Grade IV (aural observation, memory and reading).

### Aural Observation

- A short piece will be played once after which one question will be asked about either dynamics or articulation. Italian terms are required.
- On the second playing, join in by clapping the pulse of the piece.
- Identify the pulse, or time signature (3 or 4 beats per bar, or  $\frac{3}{4}$ ,  $\frac{4}{4}$ )

### Memory

- Clap the rhythm of a melody from a section of the piece from the aural observation, which will be played once.
- Sing, hum, or whistle a two-bar major or minor melody (range of up to a perfect octave) which will be played three times. The pulse will be provided, as well as the tonic chord and starting note.

### Reading

- Clap or tap at sight a four-bar rhythm in either simple triple, quadruple, or compound duple time, consisting of semi-quavers, quavers, crotchets, dotted crotchets, minims, dotted minims, semibreves, and crotchet rests. The use of time names is also accepted.
- Sing, hum, or whistle at sight a four-bar major melody (range of a sixth, including skips of a third and fifth ascending and descending) in the keys of C, G, D, or F major, in either simple triple or simple quadruple time. The tonic chord and starting note will be provided. Tonic sol-fa is equally accepted. At the candidate's request, the examiner will transpose the starting note to suit the candidate's range.

For exam preparation, *Sample Aural Tests: Junior Grades for RIAM Local Centres and Schools* is available from music stockists.

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# GRADE IV: CLASSICAL GUITAR

## **SIGHT READING**

**(10 marks)**

- Six bars in C, G, D major, A, or E, minor. Simple triple or quadruple time. Quavers, crotchets, minims, dotted crotchets, and dotted minims. Quaver, crotchet, and minim rests. Single melody line with bass notes on open string only. G–A' on treble strings. Tempo markings (moderato, andante, allegretto) are included.
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# GRADE V: CLASSICAL GUITAR

## SCALES AND ARPEGGIOS

(15 marks)

All scales and arpeggios to be played from memory.

Scales may be requested in reststroke or freestroke, Arpeggios are freestroke only

SCALES	KEY	RIGHT HAND FINGERING	OCTAVES
	<b>Major</b>		
	E	i, m <b>or</b> m, i <b>or</b> i, a	3
	C, F		2
	<b>Harmonic minor</b>		
	E	i, m <b>or</b> m, i <b>or</b> i, a	3
	F, G		2
	<b>Melodic minor</b>		
	A	i, m <b>or</b> m, i <b>or</b> i, a	2
<b>CHROMATIC</b>	E	i, m <b>or</b> m, i <b>or</b> i, a	3
<b>IN THIRDS</b>	<b>Major</b>		
	G	i, m <b>or</b> m, i <b>or</b> i, a	2
<b>IN OCTAVES</b>	<b>Major</b>		
	G	i, m <b>or</b> m, i <b>or</b> i, a	2
<b>ARPEGGIOS</b>	<b>Major</b>		
	E	p, i, m, a, i, m, a etc.	3
	D, F	p, i, m, a, i, m, a, m, i, a, m, i, p	2
	<b>Minor</b>		
	E	p, i, m, a, i, m, a etc.	3
	A, G	p, i, m, a, i, m, a, m, i, a, m, i, p	2

# GRADE V: CLASSICAL GUITAR

## PIECES

(60 marks: 20x3)

The candidate must perform three pieces, **one from each list A, B, and C**

### LIST A

COMPOSER	PIECE	SUGGESTED PUBLICATION	EDITION
Anon. 16 <sup>th</sup> Cent. Eng	Kemp's Jig	<i>Classical Guitar Series: Repertoire and Etudes 5</i>	RCM
Anon., arr. Chilesotti	Se io m'accorgo (If I am Troubled)	<i>Classical Guitar Series: Repertoire and Etudes 5</i>	RCM
Bach, arr. Wright	Bourrée I (suite No. 3 in G, BWV 1009)	<i>J.S. Bach: Cello Suites 1–4</i>	Cadenza
Baron, arr. Wright	Sarabande	<i>The Baroque Book</i>	Chanterelle
Campion, Thomas	Gigue	<i>Classical Montage</i>	WAT
Dowland, John	My Lord Willoughby's Welcome Home	<i>Classical Guitar Series: Repertoire and Etudes 5</i>	RCM
Holborne, Anthony	Almain (The Night Watch)	<i>Classical Guitar Series: Repertoire and Etudes 5</i>	RCM
Losy, Jan Antonín	Capriccio <b>and</b> Gavotte	<i>Classical Guitar Series: Repertoire and Etudes 5</i>	RCM
Telemann, arr. Wright	Gigue	<i>The Baroque Book</i>	Chanterelle
Weiss, Silvius Leopold	Sonata No. 19 in F Major, Menuet	<i>Intavolatura di liuto, 1</i>	ZRB

### LIST B

COMPOSER	PIECE	SUGGESTED PUBLICATION	EDITION
Aguado, Dionisio	Contradanse, Op 8. No 5	<i>Classical Guitar Series: Repertoire and Etudes 5</i>	RCM
Carcassi, Matteo	Étude, Op. 60 No. 7	<i>Classical Guitar Series: Repertoire and Etudes 5</i>	RCM
Carcassi, Matteo	Étude, Op. 69 No. 10	<i>Classical Guitar Series: Repertoire and Etudes 5</i>	RCM
Carulli, Ferdinando	Andante	<i>Classical Guitar Series: Repertoire and Etudes 5</i>	RCM
Coste Napoléon	La Chasse, Op. 51 No. 9 (The Hunt)	<i>Classical Guitar Series: Repertoire and Etudes 5</i>	RCM
Giuliani, Mauro	Allegretto grazioso, Op. 52 No. 10	<i>Classical Guitar Series: Repertoire and Etudes 5</i>	RCM
Giuliani, Mauro	Vivace, Op. 48 No. 1	<i>Classical Guitar Series: Repertoire and Etudes 5</i>	RCM
Sagreras, Julio	Lesson 6	<i>Classical Guitar Series: Repertoire and Etudes 5</i>	RCM
Sor, Fernando	Allegretto, Op. 35 No. 8	<i>Classical Guitar Series: Repertoire and Etudes 5</i>	RCM

# GRADE V: CLASSICAL GUITAR

## LIST C

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COMPOSER	PIECE	SUGGESTED PUBLICATION	EDITION
Anon. arr. Hamilton	Spanish Romance	<i>Classical Guitar Series: Repertoire and Etudes 5</i>	RCM
Benedict, Robert	Choral Fughetta	<i>Classical Guitar Series: Repertoire and Etudes 5</i>	RCM
Benedict, Robert	Nocturne 1	<i>Classical Guitar Series: Repertoire and Etudes 5</i>	RCM
Brouwer, Leo	Estudio No. 3	<i>Estudios sencillos</i>	ESC
Brouwer, Leo	Estudio No. 6	<i>Estudios sencillos</i>	ESC
Castelnuovo-Tedesco, Mario	Tempo di siciliana	<i>Appunti Op. 210 No. 1</i>	ZRB
Dyens, Roland	Babybaião	<i>Classical Guitar Series: Repertoire and Etudes 5</i>	RCM
Kleynjans, Francis	Petite valse des cinq cordes (Little Five-String Waltz)	<i>Classical Guitar Series: Repertoire and Etudes 5</i>	RCM
Pujol, Máximo Diego	1 <sup>st</sup> mvt: Preludio	<i>Classical Guitar Series: Repertoire and Etudes 5</i>	RCM
Reiher, Alain	Miniature No. 19	<i>Classical Guitar Series: Repertoire and Etudes 5</i>	RCM
Tansman, Alexandre	Triolets No. 12	<i>12 pièces faciles, book 1</i>	ESC
O'Neill Darragh	Leon	<a href="http://www.darraghoneill.com">www.darraghoneill.com</a>	O'NEIL
O'Neill Darragh	The Juggler	<a href="http://www.darraghoneill.com">www.darraghoneill.com</a>	O'NEILL

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## THEORY (5 marks)

The examiner will ask up to five questions in relation to any of the pieces performed.

### Name and explain

- Time signatures, keys (atonal pieces do not apply), any musical terms, signs, and tempo indications.
- Identify the relative major/minor and dominant keys of the tonic.
- Name the period of any of the pieces performed (i.e. Baroque, Classical, Romantic, Twentieth-Century, Contemporary etc.).

**Please note that on the presentation of a RIAM Theory & Harmony certificate for Grade V or higher, candidates will be awarded full five marks for this section in the practical exam.** The RIAM theory workbook *Music Workout: Grade 5* by Jean Archibald and Bernadette Marmion has been specifically designed for RIAM theory Grade V, and is available from music stockists.

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# GRADE V: CLASSICAL GUITAR

## AURAL (10 marks)

The aural tests comprise three sections in Grade V (aural observation, memory, and reading).

### Aural Observation

- A short piece will be played once after which one question will be asked about the dynamics or articulation. Italian terms are required.
- State whether the time signature is  $\frac{3}{4}$ ,  $\frac{4}{4}$ , or  $\frac{6}{8}$
- State whether the tonality is major or minor

### Memory

- Clap the rhythm of a melody from a section of the piece from the aural observation, which will be played once.
- Sing, hum, or whistle a three-bar major or minor melody (range of an octave) which will be played three times. The pulse will be provided, as well as the tonic chord and starting note.

### Reading

- Clap or tap at sight a four-bar rhythm in either simple triple, quadruple, or compound duple time, consisting of semiquavers, quavers, dotted quavers, crotchets, dotted crotchets, minims, dotted minims, semibreves, and crotchet rests. The use of time names is also accepted.
- Sing, hum, or whistle at sight a four-bar major melody (range of up to an octave, including skips of a third and leaps of a fifth ascending and descending) in either simple triple or simple quadruple time. The tonic chord and starting note will be provided. Tonic sol-fa is equally accepted. At the candidate's request, the examiner will transpose the starting note to suit the candidate's range.

For exam preparation, *Sample Aural Tests: Junior Grades for RIAM Local Centres and Schools* is available from music stockists.

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## SIGHT READING (10 marks)

Eight to ten bars in C, G, D major, A, E, or D minor. Simple triple, quadruple, compound duple, and quadruple time. Quavers, crotchets, minims, dotted crotchets, and dotted minims. Quaver, crotchet, and minim rests. Double stops and accidentals. Treble strings only, G–A'.  
Tempo markings including adagio, andante and allegro moderato.

# GRADE VI: CLASSICAL GUITAR

## SCALES AND ARPEGGIOS

(15 marks)

All scales and arpeggios to be played from memory.

Scales may be requested in reststroke or freestroke, Arpeggios are freestroke only

SCALES	KEY	FINGERING	OCTAVES
	<b>Major</b>		
	F, F#, G, Bb, B	i, m <b>or</b> m, i <b>or</b> i, a <b>or</b> m, a	2
	<b>Harmonic</b>		
	E	i, m <b>or</b> m, i <b>or</b> i, a	3
	F, F#, G		2
	<b>Melodic minor</b>		
	G, A, B	i, m <b>or</b> m, i <b>or</b> i, a	2
<b>CHROMATIC</b>	E, F, G	i, m <b>or</b> m, i <b>or</b> i, a	3
<b>IN THIRDS</b>	<b>Harmonic minor</b>		
	B	i, m <b>or</b> m, i <b>or</b> i, a	2
<b>ARPEGGIOS</b>	<b>Major</b>		
	E	p, i, m, a, i, m, a etc.	3
	G, Ab, A, Bb, B	p, i, m, a, i, m, a, m, i, a, m, i, p	2
	<b>Minor</b>		
	E	p, i, m, a, i, m, a etc.	3
	G, Ab, A, Bb, B	p, i, m, a, i, m, a, m, i, a, m, i, p	2



# GRADE VI: CLASSICAL GUITAR

## PIECES

(60 marks: 20x3)

The candidate must perform three pieces, **one from each list A, B, and C**

### LIST A

COMPOSER	PIECE	SUGGESTED PUBLICATION	EDITION
Bach	Bourrée (Suite for Lute, BWV 996)	<i>Classical Guitar Series: Repertoire and Etudes 6</i>	RCM
Bach	Sarabande (Suite for solo Cello No. 2, BWV 1008)	<i>Classical Guitar Series: Repertoire and Etudes 6</i>	RCM
Foscarini, Giovanni Paolo	Pavaniglia con parti variate	<i>Classical Guitar Series: Repertoire and Etudes 6</i>	RCM
Galilei, Vincenzo attrib.	Saltarello	<i>Classical Guitar Series: Repertoire and Etudes 6</i>	RCM
Johnson, Robert	Allmayne	<i>Classical Guitar Series: Repertoire and Etudes 6</i>	RCM
Milán, Luis	Pavane III	<i>Classical Guitar Series: Repertoire and Etudes 6</i>	RCM
Purcell, Henry	Air and Minuet (ed. Julian Bream)	<i>The Classical Guitar Collection</i>	Faber
Sanz, Gaspar	La cavallería di Nápoles	<i>Instrucción de music sobre la guitarra, Española Book 2</i>	IMSLP
Weiss, Silvius Leopold	Prelude (Sonata No. 5)	<i>Classical Guitar Series: Repertoire and Etudes 6</i>	RCM

### LIST B

COMPOSER	PIECE	SUGGESTED PUBLICATION	EDITION
Aguado, Dionisio	Contredanse, Op. 8 No. 6	<i>Classical Guitar Series: Repertoire and Etudes 6</i>	RCM
Carcassi, Matteo	Rondo, Op. 5 No. 14	<i>Classical Guitar Series: Repertoire and Etudes 6</i>	RCM
Giuliani, Mauro	Caprice, Op. 100 No. 12	<i>Classical Guitar Series: Repertoire and Etudes 6</i>	RCM
Giuliani, Mauro	Caprice, Op. 100 No. 13	<i>Classical Guitar Series: Repertoire and Etudes 6</i>	RCM
Haydn	Minuet and Trio (from Symphony No. 85 'La Reine')	<i>Arr. Francois de Fossa</i>	EOP
Legnani, Luigi	Caprice, Op. 20 No. 4	<i>Classical Guitar Series: Repertoire and Etudes 6</i>	RCM
Mertz, Johann Kaspar	Nocturne Op. 4 No. 1	<i>Classical Guitar Series: Repertoire and Etudes 6</i>	RCM
Mertz, Johann Kaspar	Nocturne Op. 4 No. 2 (excerpt)	<i>Classical Guitar Series: Repertoire and Etudes 6</i>	RCM
Moreno Torroba, Federico	Preambulo	<i>Pièces caractéristiques, Book 1</i>	OTT
Sor, Fernando	3 <sup>rd</sup> mvt: Menuet and Trio	<i>Classical Guitar Series: Repertoire and Etudes 6</i>	RCM

# GRADE VI: CLASSICAL GUITAR

Tárrega, Francisco	Adelita (Mazurka)	<i>Classical Guitar Series: Repertoire and Etudes 6</i>	RCM
Tárrega, Francisco	Etude in E Major	<i>Classical Guitar Series: Repertoire and Etudes 6</i>	RCM

## LIST C

COMPOSER	PIECE	SUGGESTED PUBLICATION	EDITION
Barrios, Augustín	Preludio	<i>Classical Guitar Series: Repertoire and Etudes 6</i>	RCM
Bogdanović, Dušan	Secret No. 3 <b>and</b> Secret No. 7	<i>Classical Guitar Series: Repertoire and Etudes 6</i>	RCM
Brouwer, Leo	Estudio No. 7	<i>Estudios sencillos</i>	ESC
Dwyer, Benjamin	Study 9 or 10	<i>www.cmc.ie</i>	CMC
Camisassa, Claudio	La ligamos (Milonga)	<i>Classical Guitar Series: Repertoire and Etudes 6</i>	RCM
Coldrick, Pat	Wake Unto Me	<i>www.patcoldrick.com</i>	PCM
Dyens, Roland	No. 1: Lettre à Sydney	<i>20 Lettres</i>	Lemoine
Lauro, Antonio	Registro (Preludio)	<i>Suite venezolana</i>	BVP
O'Neill, Darragh	The Chocolate Ceiling	<i>www.darraghoneill.com</i>	O'Neill
Piazzolla, Astor	Sensuel	<i>El sueño de una noche de verano</i>	B&H
Poulenc, Francis	Sarabande	<i>Sarabande pour guitar</i>	RIC
Villa-Lobos, Heitor	Prelude 4	<i>Cinq préludes</i>	ESC

## COMBINED AURAL AND THEORETICAL REQUIREMENTS (15 marks)

The combined aural/theoretical test comprises four sections in Grade VI (aural/visual observation, memory, reading, and intervals).

### Aural/Visual Observation

- The candidate will be given a copy of a piece that will be played twice by the examiner. After the first playing state the tonic key and the relative of the tonic. Describe the time signature as simple or compound, duple, triple or quadruple. Give the technical names of specific pitches from the piece as indicated by the examiner. After the first or second playing, describe the texture of the piece from one of three options provided. After the second playing, locate any type of cadence (i.e. perfect, imperfect, plagal, interrupted).

# GRADE VI: CLASSICAL GUITAR

## Memory

- Clap the rhythm of the upper line of a short two-part extract, which will be played three times. The pulse will be given before the first playing.
- Sing, hum, or whistle a major or minor melody of up to four bars (range of up to an octave) in either simple or compound duple, or simple triple, quadruple time. The pulse, tonic chord and starting note will be provided before the first playing.

## Reading

- Sing, hum, or whistle at sight a four-bar major melody (range of an octave including intervals of a skip of a third and leap of a fourth ascending and descending) in either simple triple or quadruple time. The starting pitch of the test will be altered to accommodate the candidate's range where requested. The tonic chord and starting note will be provided. Tonic sol-fa is equally accepted.

## Intervals

- Sing, hum, whistle, or sing in sol-fa a selection of major and perfect intervals (major second to perfect octave) above a pitch provided by the examiner.
- Sing, hum, whistle, or sing in sol-fa both notes of a selection of harmonic major and perfect intervals (major second to perfect fifth) played by the examiner twice. Identify the interval.

For exam preparation, *Sample Aural Tests: Senior Grades for RIAM Local Centres and Schools* is available from music stockists.

**Please note that on the presentation of a RIAM Theory & Harmony certificate for Grade VI or higher, candidates will be awarded a full fifteen marks for the aural/theoretical section in the practical exam.** The RIAM theory workbook *Music Workout: Grade 6* by Jean Archibald and Bernadette Marmion has been specifically designed for RIAM theory Grade VI and is available from music stockists.

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## SIGHT READING (10 marks)

Eight to ten bars, in C, G, D, major, A, E, or D minor. Simple triple, quadruple, compound duple, and quadruple time. First and second positions on all strings. Double stops, basic counterpoint, and accidentals. Semiquavers, quavers, crotchets, minims, dotted crotchets, and dotted minims. Dynamic markings (*p, f, mf, mp*). Tempo markings (adagio and allegretto).

# GRADE VII: CLASSICAL GUITAR

## SCALES AND ARPEGGIOS

(15 marks)

All scales and arpeggios to be played from memory.

Scales may be requested in reststroke or freestroke, Arpeggios are freestroke only

SCALES	KEY	FINGERING	OCTAVES
	<b>Major</b>		
	E	i, m <b>or</b> m, i <b>or</b> i, a	3
	<b>Harmonic and melodic minor</b> (examiner's choice)		
	E	i, m <b>or</b> m, i <b>or</b> i, a	3
	F, F $\sharp$ , G, A $\flat$ , A, B $\flat$ , B, C, C $\sharp$ , D		2
<b>CHROMATIC</b>	E, F, G	i, m <b>or</b> m, i <b>or</b> i, a	3
	<b>MAJOR</b>		
<b>IN THIRDS</b>	E	i, m <b>or</b> m, i <b>or</b> i, a	3
<b>IN SIXTHS</b>	E		
<b>IN OCTAVES</b>	E		
<b>ARPEGGIOS</b>	<b>Major</b>		
	E	p, i, m, a, i, m, a etc.	3
	F, F $\sharp$ , G, A $\flat$ , A, B $\flat$ , B, C, C $\sharp$ , D	p, i, m, a, i, m, a, m, i, a, m, i, p	2
	<b>Minor</b>		
	E	p, i, m, a, i, m, a etc.	3
	F, F $\sharp$ , G, A $\flat$ , A, B $\flat$ , B, C, C $\sharp$ , D	p, i, m, a, i, m, a, m, i, a, m, i, p	2
<b>DOMINANT 7<sup>TH</sup></b>	In the key of G, starting on D	i,m or m,i	2

# GRADE VII: CLASSICAL GUITAR

## PIECES

(60 marks: 20x3)

The candidate must perform three pieces, **one from each list A, B, and C**

### LIST A: RENAISSANCE AND BAROQUE

COMPOSER	PIECE	SUGGESTED PUBLICATION	EDITION
Bach	Prelude (BWV 999)	<i>Classical Guitar Series: Repertoire and Etudes 7</i>	RCM
Bach	Sarabande (Bwv 1002)	<i>Classical Guitar Series: Repertoire and Etudes 7</i>	RCM
De Murcia, Santiago	Suite in D minor, 1 <sup>st</sup> mvmt: Preludio y allegro	<i>Classical Guitar Series: Repertoire and Etudes 7</i>	RCM
De Narváez, Luys	Canción del Emperador	<i>Classical Guitar Series: Repertoire and Etudes 7</i>	RCM
De Narváez, Luys	Diferencias sobre Guardame las Vacas	<i>Classical Guitar Series: Repertoire and Etudes 7</i>	RCM
Dowland, John	My Lady Hunsdon's Allemande Poulton 54	<i>Classical Guitar Series: Repertoire and Etudes 7</i>	RCM
Francesco (Canova) da Milano	Ricercare XVI	<i>Classical Guitar Series: Repertoire and Etudes 7</i>	RCM
Milán, Luis	Pavan I <b>and</b> Pavan VI	<i>Classical Guitar Series: Repertoire and Etudes 7</i>	RCM
Mudarra, Alonso	Fantasia X	Que contrahaze la harpa en la manerade Luduvico	IMSLP
Sanz, Gaspar	Canarios	<i>Classical Guitar Series: Repertoire and Etudes 7</i>	RCM

### LIST B: CLASSICAL AND ROMANTIC

COMPOSER	PIECE	SUGGESTED PUBLICATION	EDITION
Carcassi, Matteo	Étude, Op. 60 No. 19	<i>Classical Guitar Series: Repertoire and Etudes 7</i>	RCM
Carcassi, Matteo	Andantino No. 21	<i>25 studies, ed. Karl Scheit</i>	UNI
Carcassi, Matteo	Étude No. 17	<i>25 studies, ed. Karl Scheit</i>	UNI
Giuliani, Mauro	Allegro, Op. 50 No. 26	<i>Classical Guitar Series: Repertoire and Etudes 7</i>	RCM
Giuliani, Mauro	Caprice, Op. 100 No. 11	<i>Classical Guitar Series: Repertoire and Etudes 7</i>	RCM
Legnani, Luigi	Caprice, Op. 20 No. 28	<i>Classical Guitar Series: Repertoire and Etudes 7</i>	RCM
Llobet, Miguel (arr.)	El testament d'Amelia	<i>Classical Guitar Series: Repertoire and Etudes 7</i>	RCM
Sor, Fernando	Leçon, Op. 31 No. 20	<i>Classical Guitar Series: Repertoire and Etudes 7</i>	RCM
Strauss, Johann	Waltz No. 1 <b>and</b> Waltz No. 2	<i>Classical Guitar Series: Repertoire and Etudes 7</i>	RCM
Tárrega, Francisco	Pavana	<i>Classical Guitar Series: Repertoire and Etudes 7</i>	RCM
Tárrega, Francisco	Vals en re	<i>Classical Guitar Series: Repertoire and Etudes 7</i>	RCM

# GRADE VII: CLASSICAL GUITAR

## LIST C: TWENTIETH AND TWENTY-FIRST CENTURY

COMPOSER	PIECE	SUGGESTED PUBLICATION	EDITION
Brouwer, Leo	Un día de noviembre	<i>Dos temas populares Cubanos</i>	ESC
Brouwer, Leo	Berceuse (Canción de cuna)	<i>Dos temas populares Cubanos</i>	ESC
Coldrick, Pat	Serenade	<i>www.patcoldrick.com</i>	PC
Dyens, Roland	Rue la Quintinie	<i>Classical Guitar Series: Repertoire and Etudes 7</i>	RCM
Dwyer, Benjamin	Study 16 or 17	<i>www.cmc.ie</i>	CMC
Flynn, Dave	The Mahatma of the Glen	<i>www.daveflynn.com</i>	MEL
Lauro, Antonio	Vals venezolano No. 1	<i>Quatro vals venezolanos</i>	BVP
Martin, Frank	Air	<i>Quatre pieces brèves</i>	UNI
Satie, Eric	Gymnopédie No. 1	<i>Virtuoso Music for Guitar</i>	SBR
Smith Brindle, Reginald	Prelude No. 2 <b>and</b> Prelude No. 3	<i>Classical Guitar Series: Repertoire and Etudes 7</i>	RCM
Tansman, Alexandre	2 <sup>nd</sup> mvt: Sarabande	<i>Cavatina</i>	OTT
Villa-Lobos, Heitor	Prélude No. 3	<i>Cinq preludes</i>	ES
Walton, William	Bagatelle No. 2	<i>Five Bagatelles</i>	OUP

## COMBINED AURAL AND THEORETICAL REQUIREMENTS

(15 marks)

The combined aural/theoretical test comprises four sections in Grade VII (aural/visual observation, memory, reading, and intervals)

### Aural/Visual Observation

- The candidate will be given a copy of a piece that will be played twice by the examiner. After the first hearing, state the tonic key, the relative of the tonic, and the dominant key. After the first or second hearing comment as requested on the structure of the piece. After the second hearing, locate a perfect and/or imperfect cadence and indicate where the music modulates to the relative major/minor or dominant key.

### Memory

- Clap the rhythm of the lower line of a short two-part extract, which will be played three times. The pulse will be given before the first playing.
- Sing, hum, or whistle the melody from the upper line of a short two-part extract (range of up to an octave) in a major or minor key, which will be played three times. The pulse will be provided before the first playing, as well as the tonic chord and starting note.

# GRADE VII: CLASSICAL GUITAR

## Reading

- Sing, hum, whistle, or sing in sol-fa at sight a four-bar major or minor melody (range of up to an octave, including skips of a third and leaps of a fifth) in either simple triple or quadruple time. The starting pitch will be altered to accommodate the candidate's range where requested. The tonic chord and starting note will be provided.

## Intervals

- Sing, hum, whistle, or sing in sol-fa a minor third and/or sixth above a pitch played by the examiner.
- Sing, hum, whistle, or sing in sol-fa both notes a selection of major and perfect harmonic intervals (major second to perfect octave) played twice by the examiner, and identify the interval.

For exam preparation, *Sample Aural Tests: Senior Grades for RIAM Local Centres and Schools* is available from music stockists.

**Please note that on the presentation of a RIAM Theory & Harmony certificate for Grade VII or higher, candidates will be awarded a full fifteen marks for the aural/theoretical section in the practical exam.** The RIAM theory workbook *Music Workout: Grade 7* by Jean Archibald and Bernadette Marmion has been specifically designed for RIAM theory Grade VII, and is available from music stockists.

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## SIGHT READING (10 marks)

- A piece of practical grade 4 standard 8-16 bars
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# GRADE VIII: CLASSICAL GUITAR

## SCALES AND ARPEGGIOS

(15 marks)

All scales and arpeggios to be played from memory.

Scales may be requested in reststroke or freestroke, Arpeggios are freestroke only

SCALES	KEY	FINGERING	OCTAVES
	<b>Major</b>		
	E, F, F#, G, Ab, A, Bb, B	i, m <b>or</b> m, i <b>or</b> i, a	3
	C, C#, D, Eb		2
	<b>Harmonic and Melodic minor</b>		
	F, F#, G, Ab, A, Bb, B	i, m <b>or</b> m, i <b>or</b> i, a	3
CHROMATIC	E, F, G	i, m <b>or</b> m, i <b>or</b> i, a	3
	<b>MAJOR</b>		
IN THIRDS	G, F	p+i, p+m, p+i, p+m etc.	2
IN SIXTHS	E, F	p+i, p+m, p+i, p+m etc.	2
IN OCTAVES	G, E, F	p+i, p+m, p+i, p+m etc.	2
	<b>HARMONIC MINOR</b>		
IN THIRDS	A, E	p+i, p+m, p+i, p+m etc.	2
IN SIXTHS	A, E	p+i, p+m, p+i, p+m etc.	2
IN OCTAVES	A, E	p+i, p+m, p+i, p+m etc.	2

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# GRADE VIII: CLASSICAL GUITAR

<b>ARPEGGIOS</b>	<b>Major</b> E, G, A	p, i, m, a, i, m, a etc.	3
	<b>Minor</b> E, F, G	p, i, m, a, i, m, a etc.	3
<b>DOMINANT 7<sup>TH</sup></b>	<b>IN THE KEY OF C, STARTING ON F</b>	i, m <b>OR</b> m,i	3

# GRADE VIII: CLASSICAL GUITAR

## PIECES

(60 marks: 20x3)

The candidate must perform three pieces, **one from each list A, B, and C**

### LIST A: RENAISSANCE AND

#### BAROQUE

COMPOSER	PIECE	SUGGESTED PUBLICATION	EDITION
Bach	Allemande (Suite for Lute, BWV 996)	<i>Classical Guitar Series: Repertoire and Etudes 8</i>	RCM
Bach	Gigue	<i>Suite for Lute BWV 997</i>	
Bach, arr. McFadden	Gigue (Suite for solo cello No. 3, BWV 1009)	<i>Classical Guitar Series: Repertoire and Etudes 8</i>	RCM
Bach	Sarabande	<i>Suite for Lute BWV 997 (Koonce)</i>	KJOS
Bach, arr. Carols	Andante	<i>Sonata for Solo Violin No. 2, BWV 1003</i>	CLM
Bach, arr. Duarte	Siciliana	<i>Sonata for Solo Violin No. 1, BWV 1001</i>	NOV
Dowland, John	Queene Elizabeth, Her Galliard, Poulton 41	<i>Classical Guitar Series: Repertoire and Etudes 8</i>	RCM
Dowland, John	The Frog Galliard Poulton 23	<i>Classical Guitar Series: Repertoire and Etudes 8</i>	RCM
Cimarosa, Domenico	Sonata No. 1	<i>Cimarosa: Three Sonatas</i>	FAB
Cimarosa, Domenico	Sonata No. 3	<i>Cimarosa: Three Sonatas</i>	FAB
Scarlatti (arr. McFadden)	Sonata in A Major, K 208	Sonata in A Major, K 208	JMF
Weiss, Silvius Leopold	Fantasia	<i>Fantasia</i>	UE

### LIST B: CLASSICAL AND ROMANTIC

COMPOSER	PIECE	SUGGESTED PUBLICATION	EDITION
Carcassi, Matteo	Allegro, Op. 60 No. 23	<i>Classical Guitar Series: Repertoire and Etudes 8</i>	RCM
Coste, Napoléon	Allegretto, Op. 38 No. 13	<i>Classical Guitar Series: Repertoire and Etudes 8</i>	RCM
Diabelli, Anton	Andante sostenuto (Sonata in F Major)	<i>The Classical Guitar Collection</i>	FAB
Giuliani, Mauro	Garyowen, Op. 125 No. 1	<i>Sei Arie Nazionale Irlandesi (Tony Wilkonson)</i>	IMSLP
Giuliani, Mauro	The Last Rose of Summer, Op. 125 No. 1	<i>Sei Arie Nazionale Irlandesi (Tony Wilkonson)</i>	IMSLP
Legnani, Luigi	Caprice, Op. 20 No. 2	<i>Classical Guitar Series: Repertoire and Etudes 8</i>	RCM
Mertz, Johann Kaspar	Tarantelle (Bardenklänge, Op. 13)	<i>Mertz: Guitar works, vol. 3</i>	Chanterelle
Mozart	Larghetto <b>and</b> Allegro	<i>The Classical Guitar Collection</i>	FAB

# GRADE VIII: CLASSICAL GUITAR

Paganini, Nicolò	2 <sup>nd</sup> mvt: Romance (Grand Sonata for Guitar and Violin)	<i>Classical Guitar Series: Repertoire and Etudes 8</i>	RCM
Schubert	Das Fischermädchen	<i>Classical Guitar Series: Repertoire and Etudes 8</i>	RCM
Sor, Fernando	Minuet Op. 11 No. 6 <b>and</b> Minuet Op. 11 No. 10	<i>Sor: 20 Selected Minuets</i>	OTT
Sor, Fernando	Fantasia	<i>Fantasia Op. 4</i>	OUP
Sor, Fernando	Marche funèbre	<i>Fantaisie élégiaque Op. 59</i>	RIAM
Tárrega, Francico	Marieta (Mazurka)	<i>Classical Guitar Series: Repertoire and Etudes 8</i>	RCM

## LIST C: TWENTIETH CENTURY AND CONTEMPORARY

COMPOSER	PIECE	PUBLICATION	SUGGESTED EDITION
Albeniz, Isaac	Asturias	<i>www.classical-guitar-school.com</i>	
Barrios, Agustín	La cathedral, 1 <sup>st</sup> mvt: Preludio saudade	<i>Classical Guitar Series: Repertoire and Etudes 8</i>	RCM
Barrios, Agustín	Julia Florida (Barcarola)	<i>Classical Guitar Series: Repertoire and Etudes 8</i>	RCM
Bogdanović, Dušan	Žalopojka (Lament) <b>and</b> Jutarnje kolo (Morning Dance)	<i>Classical Guitar Series: Repertoire and Etudes 8</i>	RCM
Brouwer, Leo	Danza Característica	<i>Danza Características</i>	OTT
Coldrick, Pat	Reverie	<i>www.patcoldrick.com</i>	PC
Domeniconi, Carlo	Schnee in Istanbul	<i>Schnee in Istanbul</i>	Margaux
Duarte, John W.	1 <sup>st</sup> mvt: Prelude (English Suite Op. 31)	<i>Classical Guitar Series: Repertoire and Etudes 8</i>	RCM
Dyens, Roland	Tango en skaï	<i>Tango en skaï</i>	Lemoine
Flynn, Dave	Pasacaglia	<i>www.daveflynn.com</i>	MEL
Grundy, Alan	II Nostalgia and IV Reactions	<i>The Millenium Mirror,</i> <i>www.dublinschoolofguitar.com</i>	Grundy
Hand, Frederic	Elegy for a King	<i>Classical Guitar Series: Repertoire and Etudes 8</i>	RCM
Lauro, Antonio	Vals venezolano No. 2	<i>Quatro vals venezolanos</i>	BVP
Mompou, Federico	Canción	<i>Suite compostellana</i>	SAL
Mompou, Federico	Cuna	<i>Suite compostellana</i>	SAL
Moreno Torroba, Federico	Arada	<i>Suite castellana</i>	OTT

# GRADE VIII: CLASSICAL GUITAR

Moreno Torroba, Federico	Sereneta burlesca	<i>Sereneta burlesca</i>	OTT
Myers, Stanley	Cavatina (arr. John Williams)	<i>The Deer Hunter</i>	ROB
O'Neill, Darragh	Shadow Box	<i>www.darraghoneill.com</i>	O'Neill
Ponce, Manuel	Prelude No. 1 <b>and</b> Prelude No. 17	<i>Preludes</i>	OTT
Pujol, Emilio	El abejorro	<i>El abejorro</i>	RIC
Rodrigo, Joaquín	Tiento Antiguo	<i>Tiento Antiguo</i>	B&H
Sardinha, Aníbal Augusto	Voltarei	<i>Classical Guitar Series: Repertoire and Etudes 8</i>	RCM
Turina, Joaquín	Soleares	<i>Hommage à Tárrega</i>	Schott
Villa-Lobos, Heitor	Prélude No. 5	<i>Villa-Lobos: Collected Works for Solo Guitar</i>	ESC

## COMBINED AURAL AND THEORETICAL REQUIREMENTS (15 marks)

The combined aural/theoretical test comprises four sections in Grade VIII (aural/visual observation, memory, reading, and intervals and triads).

### **Aural/Visual Observation**

- The candidate will be given a copy of a piece that will be played twice by the examiner. After the first playing state the tonic key, the relative of the tonic, and the subdominant and dominant keys. After the first or second hearing comment as requested on the structure of the piece and the similarities and differences between sections. After the second hearing, describe the cadences and modulations indicated by the examiner.

### **Memory**

- Sing, hum, or whistle the melody from the lower line of a short two-part extract (range of up to an octave) in a major or minor key, which will be played three times. The pulse will be provided before the first playing, as well as the tonic chord and starting note.

### **Reading**

- Sing, hum, or whistle at sight a four-bar major or minor melody (range of up to an octave and an upbeat may be included) in either simple triple or quadruple time, or compound duple time. The starting pitch of the test will be altered to accommodate the candidate's range where requested. The tonic chord and starting note will be provided. Tonic sol-fa is equally accepted.

# GRADE VIII: CLASSICAL GUITAR

## Intervals and Triads

- Sing, hum, whistle, or sing in sol-fa both notes from a selection of major, minor, and perfect harmonic intervals (major second to perfect octave, minor third and minor sixth) played twice by the examiner, and identify the interval.
- Sing, hum, whistle, or sing in sol-fa all three notes from selection of major and minor triads in root position, first and second inversions. State the tonality of the triad and its position.

For exam preparation, *Sample Aural Tests: Senior Grades for RIAM Local Centres and Schools* is available from music stockists.

**Please note that on the presentation of a RIAM Theory & Harmony certificate for Grade VIII or higher, candidates will be awarded a full fifteen marks for the aural/theoretical section in the practical exam.** The RIAM theory workbook *Music Workout: Grade 8* by Jean Archibald and Bernadette Marmion has been specifically designed for RIAM theory Grade VIII, and is available from music stockists.

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## SIGHT READING (10 marks)

- Time Signatures: as for previous grades. Keys: any key appropriate to the Guitar. Note Values: as for previous grades.  
Dynamics: any common dynamic marks.
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# SENIOR CERTIFICATE: CLASSICAL GUITAR

## SCALES AND ARPEGGIOS

(15 marks)

All scales and arpeggios to be played from memory.

Scales may be requested in reststroke or freestroke, Arpeggios are freestroke only

SCALES	KEY	FINGERING	OCTAVES
	<b>Major</b> G, Ab, A, Bb, B	i, m <b>or</b> m, i <b>or</b> i, a	3
	<b>Harmonic and Melodic minor</b> G, Ab, A, Bb, B	i, m <b>or</b> m, i <b>or</b> i, a	3
<b>CHROMATIC</b>	G, Ab, A, Bb, B	i, m <b>or</b> m, i <b>or</b> i,	3
	<b>MAJOR</b>		
<b>IN THIRDS</b>	G, F	p+i, p+m, p+i, p+m etc.	2
<b>IN SIXTHS</b>	E, F	p+i, p+m, p+i, p+m etc.	2
<b>IN OCTAVES</b>	G, E, F	p+i, p+m, p+i, p+m etc.	2
	<b>HARMONIC MINOR</b>		
<b>IN THIRDS</b>	A	p+i, p+m, p+i, p+m etc.	2
<b>IN SIXTHS</b>	A	p+i, p+m, p+i, p+m etc.	2
<b>IN OCTAVES</b>	A	p+i, p+m, p+i, p+m etc.	1
<b>IN TENTHS</b>	A	p+i, p+m, p+i, p+m etc.	1

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# GRADE VIII: CLASSICAL GUITAR

## LIST A: RENISSANCE TO BAROQUE

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COMPOSER	PIECE	SUGGESTED PUBLICATION	EDITION
Dowland, John	The Right Honourable, Robert, Earl of Essex, His Galliard	<i>Anthology of Selected Pieces trans Burley</i>	Schott
Bach, J.S.	Gigue from Lute Suite no 1 BWV 996	<i>Solo Lute Works ed Koonce</i>	Kjos
Bach, J.S.	Allemande	<i>Cello Suite no 1 BWV 1007</i>	
Weiss, Sylvius Leopold	Tombeau	<i>la Mort de Mr Comte de Logy</i>	Schott
Weiss, Sylvius Leopold	Fantasie	<i>Ibid</i>	Schott

## LIST B: CLASSICAL AND ROMANTIC

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COMPOSER	PIECE	SUGGESTED PUBLICATION	EDITION
Giuliani, Mauro	Sonata in C op 15: first movement, Allegro Spiritoso	<i>Ibid</i>	UE
Barrios, Agustín	Danza Paraguaya ed Stover	<i>Ibid</i>	Mel Bay
Tarrega, Francisco	Estudio Sobre la Sonatina de Delfin Alard	<i>Ibid</i>	Ricordi
Tarrega, Francisco	Capricho Arabe	<i>Ibid</i>	UE
De Falla, Manuel	Danza del Corregidor from	<i>Music for Guitar</i>	Chester

## LIST C: TWENTIETH CENTURY AND CONTEMPORARY

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COMPOSER	PIECE	SUGGESTED PUBLICATION	EDITION
Bustamente, Fernando	Misionera	<i>The Very Best of Jorge Morel vol 1</i>	Ashley Mark
Villa-Lobos, Heitor	Prelude no 2	<i>Ibid</i>	Eschig
Villa-Lobos, Heitor	Mazurka Choro from Suite Bresilienne	<i>Ibid</i>	Eschig
Brouwer, Leo	Elogio de la Danza	<i>Ibid</i>	Schott
Piazzolla, Astor	Verano Portena	<i>Ibid</i>	Chanterelle

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# SENIOR CERTIFICATE: CLASSICAL GUITAR

## COMBINED AURAL AND THEORETICAL REQUIREMENTS (10 marks)

The combined aural/theoretical test comprises three sections in Senior Certificate (aural/visual observation, memory, and reading).

### **Aural/Visual Observation**

- The candidate will be given a copy of a piece that will be played twice by the examiner. After the first or second playing, state the opening key and any subsequent modulations, or identify and describe the cadential areas. After the second playing, comment on the texture, or structure of the piece, or on the style and texture. The examiner will choose the questions.

### **Memory**

- Sing, hum, or whistle the melody from the lower line of a short two-part extract (range of up to an octave) in a major or minor key, which will be played three times. The pulse will be either simple triple, quadruple, or compound duple time and will be provided before the first playing, as well as the tonic chord and starting note.

### **Reading**

- Sing, hum, whistle, or sing in sol-fa at sight a four-bar major or minor melody (range of an octave) in either simple triple, quadruple, or compound duple time. The starting pitch will be altered to accommodate the candidate's range where requested and the tonic chord will be provided.

For exam preparation, *Sample Aural Tests: Senior Grades for RIAM Local Centres and Schools* is available from music stockists.

**Please note that on the presentation of a RIAM Theory & Harmony certificate Senior Certificate grade, candidates will be awarded a full ten marks in the aural/theoretical section in the practical exam.** The RIAM theory workbook *Music Workout: Grade 8* by Jean Archibald and Bernadette Marmion is the suggested workbook for those preparing Senior Certificate as it also provides the fundamental components for this level. It is available from music stockists.

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## SIGHT READING (10 marks)

- Time Signatures: as for previous grades. Keys: any key appropriate to the guitar. Note Value: as for previous grades.  
Dynamics: any common dynamic marks.