

Date Prepared: Fall 2005

Prepared by: Robert Trent

Technique: All scales quarter= 144.

Chordal scales in Ab (fmi), Db (Bbmi), F# (D#mi), B (g#mi).

As assigned by the instructor determined according to the developmental needs of the student.

Candidates must perform one piece from each of lists A, B, and C from Royal Conservatory Grade 10 and above, or comparable works chosen in consultation with the instructor, such as those listed below (Performance majors must prepare two additional works, one may be an etude).

Improvisation: Students may select from the following sub-concentrations: (see attachments for specific requirements.) Students may select these sub-concentrations to substitute for one required work in their repertory requirements. (Options are: Jazz and popular forms or Early music: Medieval/Renaissance/Baroque lute through 19thc. performance and improvisation.)

Repertoire comparable to:

Study three works.

One major work of at least 15 minutes in duration.

Tower, Joan -

Clocks

Rodrigo, Joaquin -

Invocacion y Danza

Henze, Hans Werner -

Royal Winter Music (two
movts)

Bolcom, William -

Seasons

Castelnuovo-Tedesco, Mario -

Sonata (any two movts. in the same tuning [g
or D])

Britten, Benjamin - Nocturnal

Chamber Music: Performance candidates must study one chamber work of comparable quality and technical demands.

LEVEL 9

LEVEL DESCRIPTION FOR GUITAR

Date Revised: Fall 2005
Prepared by: Robert Trent

Technique: all scales (ami,pami and pi) quarter= 138.

* Chordal scales: C (Ami), F (dmi), Bb (gmi), Eb (cmi) quarter=66

Demonstrable technique according to the repertoire indicated below.

Etudes: comparable to Villa-Lobos and Legnani 'Caprices'

Repertoire: All Candidates must perform one piece from each of lists A, B, and C from Royal Conservatory Grade 8, with one work lasting at least 12 minutes or comparable works chosen in consultation with the instructor, such as those listed below: Performance majors at least 12 minutes. At least two works must be memorized by Guitar Performance majors. (study one work by an American Composer)

| | |
|---|---|
| Bach, JS | Prelude, Presto and Double from Lute Suite 1 |
| Bennett, R.R. | Impromptus (I,2,4) |
| Berkeley, L. | Any two mvts. from Sonatina |
| Brouwer, Leo | Canticum; La Espiral Eterna |
| Dowland, John | Sir Henry Guilford, His Almaine, or Sir John Smith, His Amaine from Varietie of Lute Lessons, Vol. II(Duarte-Poulton); Fantasie No. 7, Vol. IV |
| Giuliani, Mauro | Var. su tema di Handel, Op. 107 |
| Ponce, Manuel | Sonata Classical (mvt. 1 or 4) |
| Rodrigo, Joaquin - | Fantasia para un Gentilhombre (2 mvts.) |
| Scarlatti, Domenico | Sonata L.23 (K. 380) (Luconi) |
| Weiss, S.L. | Overture and Gigue , Suite. 20 (SZ); Pastorelle, Suite. 12; Suite 25 |
| Allemande and Entree and Courante from | |

Sight Reading : 12th Position Practice: 3 hr/day minimum

LEVEL 8 DESCRIPTION FOR GUITAR

Date Revised Fall 2005
Prepared by: Robert Trent

Technique: 1) Tarrega, Francisco. Complete Technical Studies. publ: Universal Editions; 2) Duncan, Charles. Guitar 2000: Technique for the Contemporary Serious Player . Publ: Summy-Birchard. Royal Conservatory Scales and Arpeggios book; 3) Ghiglia, Oscar. Arpeggios and voicing studies

- * Tarrega
- * Scales: quarter = 144 all two and three-octave major and melodic minor scales.
- * Chromatic: first string w/shifts, complete and D-string w/ shifts
- * rhythmic patterns: eights, eight-note triplets, sixteenths, dotted rhythms
- * repeated notes (pami, pi tremolo quarter= 144)
- * Ghiglia arpeggio -last two lines of arpeggio patterns.
- * Whole Tone scales (Duncan)
- * Minor scales in 6ths

Etudes: comparable to Villa-Lobos and Legnani 'Caprices'

Improvisation: based on above progressions. Demonstrating accompaniments in folk, rock, jazz, country/bluegrass, blues styles, latin, reggae (using chords beyond the 7th and substitutions - unusual voicings, harmonized diminished chords)

Text: Bertoncini, Gene. Approaching the Guitar. Publ. Neil Kjos

Repertoire: All Candidates must perform one piece from each of lists A, B, and C from Royal Conservatory Grade 8, with one work lasting at least 10 minutes or comparable works chosen in consultation with the instructor, such as those listed below: Performance majors - at least 10 minutes. At least two works must be memorized by Guitar Performance majors. (study one work by an American Composer)

| | |
|---------------------------------|--|
| Albeniz, Isaac | Sevilla, Torre Bermeja |
| Bach, JS | Fugue BWV 1000, Allemande and Courante from BWV 1007 (Cello Suite 1) |
| Barrios, Augustin | Choro da Saudade, |
| Brouwer, Leo | Canticum; La Espiral Eterna |
| Castelnuovo-Tedesco | Tarantella, 'El Canario' from Escarraman |
| Gerhard, Roberto | Fantasia |
| Giuliani, Mauro - di Spagna, | Sonata Op. 15 (Mvt. 1 and 3); Var. sul tema della Follia Op. 45 |
| Martin, Frank | Prelude and Gigue from Quatre Pieces Breves |
| Orbon, Julian | Preludio y Danza |
| Sor, Fernando - theme and | Var. Op. 9, theme and var.from Fantasia No. 1 Op.7; or var. from Fantasia No. 3, Op. 10 |
| Torroba | 'Allegretto' from Sonatina |
| Turina, Joaquin | Sonata (mvt.1 or 3); Fandanguillo |

Sight Reading - up to 12th position

Practice - 3 hours per day

LEVEL 7

LEVEL DESCRIPTION FOR GUITAR

Date Prepared Fall 2005

Prepared by Dr. Robert Trent

Technique: 1) Tarrega, Francisco. Complete Technical Studies. publ: Universal Edition; 2) Duncan, Charles. Guitar 2000: Technique for the Contemporary Serious Player . Publ: Summy-Birchard. OR Royal Conservatory Scales and Arpeggios book; 3) Ghiglia, Oscar. Arpeggios and voicing studies

- * Tarrega - ornamental arpeggios.
- * Scales: quarter = 132 all two and three-octave major and melodic minor scales.
- * Chromatic: first string w/shifts, complete and D-string w/ shifts
- * rhythmic patterns: eights, eight-note triplets, sixteenths, dotted rhythms
 - * repeated notes (pami, pi tremolo quarter= 132)
 - * Ghiglia arpeggio -first two lines of arpeggio patterns.
 - * Diminished scales (Duncan)
 - * Major scales in sixths.

Etudes: Villa-Lobos -11, 12
Carcassi, Matteo - 13, 9, 23

Improvisation: based on above progressions. Demonstrating accompaniments in folk, rock, jazz, country/bluegrass, blues styles, latin, reggae (using chords beyond the 7th and substitutions - unusual voicings, harmonized diminished chords)

Text: Bertoncini, Gene. Approaching the Guitar. Publ. Neil Kjos

Repertoire: All Candidates must perform one piece from each of lists A, B, and C from Royal Conservatory Grade 8, with one work lasting 7 minutes or comparable works chosen in consultation with the instructor, such as those listed below: Performance majors - at least 8 minutes. At least two works must be memorized by Guitar Performance majors. (study one work by an American Composer)

| | |
|----------------------|--|
| Albeniz, Isaac | Asturias, Zambra Granadina, Mallorca |
| Bach, JS | (Prelude) cello suite BWV 1007 (Kraft); (Andante) Violin Sonata BWV 1003 (CO;Lima), Sarabande and Gigue from Cello Suite No.1 BWV 1007 |
| Barrios, Augustin | Julia Florida, Vals, Op.8. No.3 |
| Carulli, Ferdinando | Sonata I,II or III (complete) |
| Dowland, John | Queen Elizabeth, Her Galliard (P.41) |
| Falla, Manuel | Homenaje a Debussy |
| Giuliani, Mauro | Adagio from Op. 15 Sonata |
| Granados, Enrique | Spanish Dance No.5 |
| Leisner, David | new works |
| Mertz, Johann Kaspar | 'Gondolier' from Op. 65 Trois Morceaux |
| Paganini, Niccolo | Romanza,MS. No.3 |
| Scarlatti, Domenico | Sonata L.483, K.322 (FH) |
| Sor, Fernando | Op. 9 |

Sight Reading - up to 7th position Practice - 3 hours per day

LEVEL 6**LEVEL DESCRIPTION FOR GUITAR**

Date Revised Fall 2005

Prepared by Dr. Robert Trent

Technique: 1) Tarrega, Francisco. Complete Technical Studies. publ: Universal Edition; 2) Duncan, Charles. Guitar 2000: Technique for the Contemporary Serious Player . Publ: Summy-Birchard. OR Royal Conservatory Scales and Arpeggios book; 3) Ghiglia, Oscar. Arpeggios and voicing studies

* Tarrega - ornament studies

* Scales: quarter = 126 all two and three-octave major and melodic minor scales.

* Chromatic: first string w/shifts, complete and D-string w/ shifts

* rhythmic patterns: eights, eight-note triplets, sixteenths, dotted rhythms

* repeated notes (im, mi, ma, am, ima, ami, pami at quarter= 126)

* Memorize and voice Ghiglia arpeggio study four ways.

* Diminished scales (Duncan)

* Minor scales in thirds

Etudes: Sor -Twenty studies, No.11 (Op. 29,10); No. 16 (Op.31,21; No. 19); (Op.35,17), twenty studies, No.14 (Op. 31,19)

Villa-Lobos - 8, 9, 10

Carcassi, Matteo - 13 9, 23

Brouwer, Leo - Simple Etudes, bk. 4

Improvisation: based on above progressions. Demonstrating accompaniments in folk, rock, jazz, country/bluegrass, blues styles, latin, reggae (using chords beyond the 7th and substitutions - unusual voicings, harmonized diminished chords)

Text: Bertoncini, Gene. Approaching the Guitar. Publ. Neil Kjos

Repertoire: All Candidates must perform one piece from each of lists A, B, and C from Royal Conservatory Grade 7, with one work lasting 7 minutes or comparable works chosen in consultation with the instructor, such as those listed below: Performance majors - in addition to the above requirements, one of the three works must be of a duration of at least 8 minutes. At least two works must be memorized by Guitar Performance majors.

(study one work by an American Composer)

Bach, J.S. - Gigue, Lute Suite I or Prelude from PFA BWV 998

Brouwer, Leo Elogio de la Danza

Coste, Napoleon Serenade

Dowland, John Farewell Fancy (Poulton 3), Lacrimae (P.15),

Frescobaldi, Girolamo Aria con Variazioni

Giuliani, Mauro Sonata Op. 15 (mvt. I or 3)

Martin, Frank Quatre Pieces Breves (1 and 3)

Mudarra, Alonso Fantasia X

Mertz, Johann Kaspar Schubert Songs (2)

Ponce, Manuel Sonata III (mvt.1), Prelude in E

Rodrigo, Joaquin En Los Trigales

Sor, Fernando Sonata Op.22 (mvt. 1)

Villa-Lobos, Heitor Suite Populaire Bresilienne (2), Preludes 2 & 5

Walton, William Bagatelles (3 and 4)

Weiss, Sylvius Leopold Ciaconna (Artzt), Tombeau sur la Morte de M.

Comte de Logy (Uni; Scheit),

Sight Reading - up to 7th position / Practice - 3 hours per day

LEVEL 5

LEVEL DESCRIPTION FOR GUITAR

Date Revised Fall 2005

Prepared by Dr. Robert Trent

Technique: 1) Tarrega, Francisco. Complete Technical Studies. publ: Universal Editions; 2) Duncan, Charles. Guitar 2000: Technique for the Contemporary Serious Player . Publ: Summy-Birchard. OR Royal Conservatory Scales and Arpeggios book

3) Berg, Christopher. Giuliani Revisited. publ: Mel Bay

* Tarrega - slur-arpeggio combination studies. Last barre studies.

* Scales: quarter = 116 all two and three-octave major and melodic minor scales.

* Chromatic: first string w/shifts, complete and D-string w/ shifts

* rhythmic patterns: eights, eight-note triplets, sixteenths, dotted rhythms

* repeated notes (im, mi, ma, am, ima, ami, pami at quarter= 116)

* Giuliani revisited. Finish all.

* Majors scales in thirds. Quarter = 66

Etudes: Villa-Lobos: Heitor - 5,6,7
Brouwer: Simple Etudes, Third set
Carcassi: Matteo - 16, 19, 17

Improvisation: based on above progressions. Demonstrating accompaniments in folk, rock, jazz, country/bluegrass, blues styles, latin, reggae (using chords beyond the 7th and substitutions - unusual voicings).

Repertoire: All Candidates must perform one piece from each of lists A, B, and C from Royal Conservatory Grade 6, with one work lasting 6 minutes or comparable works chosen in consultation with the instructor, such as those listed below: Performance majors - in addition to the above requirements, one of the three works must be of a duration of at least 7 minutes. At least two works must be memorized by Guitar Performance majors.

| | |
|-------------------------------|---|
| Bach, JS | Gavottes I & II from Lute Suite I, Allemande from Lute Suite I, Sarabande from Lute Suite II |
| Barrios, Augustin | 'intro' from La Catedral |
| Carulli, Ferdinando | Sonata I, II, or III (Drei Sonaten; GA) |
| Mertz, Johann Kaspar | Nocturnes (two) |
| Mudarra, Alonso | Romanesca |
| Ponce, Manuel | Chanson from Sonata III; Prelude 1 &2, or 3 &4, or 7 &8 |
| Scarlatti, Domenico | L. 483 (K.322), L.352 (Nine Sonatas; Barbosa-Lima) |
| Tansman, Alexander | Danza Pomposa |
| Turina, Joaquin | Fandanguillo, Sonata (movements) |
| Giuliani, Mauro | Op. 49, Sonata Op. 15 (mvt.1), var. on a theme of |
| Handel | |
| Villa-Lobos | Scottisch-Chôro; Chôro No.1 |
| Weiss, Sylvius Leopold (mvts) | Tombeau de M. Comte de Logy, Suite "L'Infidele" |

Sight Reading - up to 5th position. Practice - 3 hours per day

LEVEL 4**LEVEL DESCRIPTION FOR GUITAR**

Date Revised Fall 2005

Prepared by Dr. Robert

Trent Technique: 1) Tarrega, Francisco. Complete Technical Studies. publ: Universal Editions ; 2) Duncan, Charles. Guitar 2000: Technique for the Contemporary Serious Player . Publ: Summy-Birchard. OR Royal Conservatory Scales and Arpeggios book

3) Berg, Christopher. Giuliani Revisited. publ: Mel Bay

* Tarrega - three and four contiguous finger slurs. Studies #4-6; second two Barré studies

* Scales: quarter = 108 all two and three-octave major and melodic minor scales

* Chromatic: first string w/shifts, complete and D-string w/ shifts

* rhythmic patterns: eights, eight-note triplets, sixteenths, dotted rhythms

* repeated notes (im, mi, ma, am, ima, ami, pami at quarter= 108)

* Giuliani revisited. Fourth set of 25 studies.

Etudes from: Villa-Lobos, Heitor 3,4

Brouwer, Leo 9, 10

Carcassi, Matteo 6,10,14

Sor, Fernando 1,8,9 (from Twenty Studies)

Improvisation: based on above progressions. Demonstrating accompaniments in folk, rock, jazz, country/bluegrass, blues styles, latin, reggae (using chords beyond the 7th and substitutions.)

Repertoire: All Candidates must perform one piece from each of lists A, B, and C from Royal Conservatory Grade 5, with one work lasting 5 minutes or comparable works chosen in consultation with the instructor, such as those listed below:

Performance majors - in addition to the above requirements, one of the three works must be of a duration of at least 7 minutes. Beginning at this the Screening Jury and continuing through each successive level at least two works must be memorized by Guitar Performance majors.

Repertoire comparable to: Royal Conservatory Series - Grade 5

Barrios, Agustin Oracion por todos, Gavotta al estilo antiguo

Milan, Luys Fantasia de consonances y redobles 'Hispanicae Citharae Ars

Viva (Schott)

Falla, Manuel de Homenaje a Debussy

Torroba, Federico Moreno- Notturmo

Bach, J.S. dance movements from Lute Suites or Cello

Suites

Diabelli, Anton Adagio from Drei Sonaten, No.2 (GA)

Hand, Frederic Hommage to Martin Luther King

Llobet, Miguel El Noy de la Mare

Martin, Frank Aria, from Quatre Pieces Breves

Ohana, Maurice Tiento

Ponce, Manuel Sonatina Meridional (mvts)

Roncalli, Ludovico Preludio and Giga from Suite No.2 (Hof; Stingl)

Scarlatti, Domenico Sonatas L.83 (K.431), L. 238 (K. 208)

deViseé, Robert Prelude, Sarabande, Menuet [g minor] (any two)

[Suvini Zerboni]

Villa-Lobos Valsa-Chôro

Sight Reading -Third Position and two-part reading. Practice 3 hours per day

LEVEL 3

LEVEL DESCRIPTION FOR GUITAR

Date Revised Fall 2005
Prepared by Dr. Robert Trent

Technique: 1) Tarrega, Francisco. Complete Technical Studies. publ: Universal Editions ; 2) Duncan, Charles. Guitar 2000: Technique for the Contemporary Serious Player . Publ: Summy-Birchard. OR Royal Conservatory Scales and Arpeggios book 3) Berg, Christopher. Giuliani Revisited. publ: Mel Bay

- * Tarrega - three and four contiguous finger slurs. Studies #1-3; first two Barré studies
- * Scales: all two and three-octave major and melodic minor scales with following cadences in four-voices:
ii-V-I, vi-ii-V-I, iii-vi-ii-V-I
- * rhythmic patterns: eights, eight-note triplets, sixteenths, dotted rhythms
 - * repeated notes (im, mi, ma, am, ima, ami, pami at quarter= 92)
 - * Giuliani revisited. Third set of 25 studies.

Improvisation: based on above progressions. Demonstrating accompaniments in folk, rock, jazz, country/bluegrass, blues styles, latin, reggae (using chords of the seventh and substitutions.)

Etudes from: Villa-Lobos, Heitor 1,2
Carcassi, Matteo 1,2,3
Brouwer, Leo Vol.2 and 3 (studies 10-20)

Repertoire: Performance Candidates must perform one piece from each of lists A, B, and C from Royal Conservatory Grade 5, or comparable works chosen in consultation with the instructor, such as those listed below:

Performance majors - in addition to the above requirements, one of the three works must be of a duration of at least 5 minutes. At least one work must be performed from memory.

All Others - differ in that they prepare one work only and one etude only, but include technique and improvisation as above demonstrating accompaniments in folk, rock, jazz, country/bluegrass, and blues styles. Demonstration of barre chord usage (as moveable chords)

Bach, J.S - selected dance movements from either Lute Suites or Cello Suites
Barrios, Agustin - Madrecita (Stover ed. pg. 17)
Brouwer, Leo - Afro Cuban Lullaby
Corbetta, Francesco - suites (selected mvts.)
Coste, Napoleon - Andantino, Pastorale, Valse in A (Vol. 9 complete works)
DeVisee, Robert - Suite in d minor (selected mvts.)
Dowland, John - Fortune My Foe, Lachrymae
Giuliani, Mauro - Op. 71, No. 3 Sonatina (mvts), Sonata Op. 15 (mvts)
Moretti, Luigi - Variazioni sul 'La Folia d'España'
Narvaez, Luys de - Diferencias sobre 'Guardame Las Vacas'
Ponce, Manuel Preludes 5,6, 10,11 (any two); Valse
Sor, Fernando - Op.5, Op. 15b
Villa-Lobos, Heitor - Preludes, 1, 3, 4
Walton, William Bagatelle No. 2

Sight Reading - 2nd position and two-part reading.

Practice - 3 hours per day minimum

LEVEL 2

LEVEL DESCRIPTION FOR GUITAR

Date Revised Fall '2005

Prepared by Dr. Robert Trent

Methods: continuation of Level 1

Technique: 1) Tarrega, Francisco. Complete Technical Studies. publ: Universal Editions

2) Duncan, Charles. Guitar 2000: Technique for the Contemporary Serious Player . Publ: Summy-Birchard. OR Royal Conservatory Scales and Arpeggios book

3) Berg, Christopher. Giuliani Revisited. publ: Mel Bay

Tarrega - three and four contiguous finger slurs. Studies #1-3; first two Barré studies

Scales: all two and three-octave major and melodic minor scales with following cadences in four-voices:

I-vi-IV-V7-I , ii-V-I, vi-ii-V-I

- rhythmic patterns: eights, eight-note triplets, sixteenths, dotted rhythms
- repeated notes (im, mi, ma, am, ima, ami, pami at quarter= 92)
- Giuliani revisited. Second 25 studies.

Improvisation: based on above progressions. Demonstrating accompaniments in folk, rock, jazz/ragtime , country/bluegrass, and blues styles (using chords of the seventh and substitutions).

Etudes: drawn from - Sor, Carulli, Carcassi, Giuliani, Pujol, Brouwer Simple Studies bk.3 & 4, Villa-Lobos.

Repertoire: Performance Candidates must perform one piece from each of lists A, B, and C from Royal Conservatory Grade 4, or comparable works chosen in consultation with the instructor, such as those listed below:

Performance majors - in addition to the above requirements, one of the three works must be of a duration of at least 5 minutes. At least one work must be performed from memory.

All Others -differ in that they prepare one work only and one etude only, but include technique and improvisation as above demonstrating accompaniments in folk, rock, jazz, country/bluegrass, and blues styles. Demonstration of barre chord usage (as moveable chords)

Carulli, Ferdinando any sonata from Drei Sonaten (Schott)

Giuliani, Mauro Divertimenti Op. 37, (no.s 6,8,11,12)

Losy, Comte de Partita in a minor (any two: capriccio, gavotte, gigue)

Milano, Francesco da Fantasies

Milan, Luys Fantasia I (Ed. Suvini Zerboni)

Molino, Francesco Six Rondos (no.s 4 & 5) (Schott)

Mudarra, Alonso Gallarda

Ponce, Manuel Preludes (any two)

Poulenc, Francis Sarabande

Sor, Fernando Les Adieux

Tarrega, Francisco Adelita

Sight Reading: dotted, triplets and sixteenth configurations (first position)

Practice: as in Level 1

LEVEL 1 DESCRIPTION FOR GUITAR

Date Revised Fall 2005

Prepared by Dr. Robert Trent

Methods: texts selected from:

Noad, Frederick. First Book for Classic Guitar, Vol. I

Shearer, Aaron Classic Guitar Technique, Vol.1(Columbo Ed.)

Duncan, Charles Modern classic Guitar Method, Vol. 1, (Hal Leonard)

Technique: 1) Tarrega, Francisco. Complete Technical Studies.

publ: Universal Editions

2) Duncan, Charles. Guitar 2000: Technique for the Contemporary Serious Player. Publ: Summy-Birchard. OR Royal Conservatory Scales and Arpeggios book

3) Berg, Christopher. Giuliani Revisited. publ: Mel Bay

* Tarrega - two finger slurs studies

* all two and three-octave major and melodic minor scales with following cadences in three-voices

I-V-I, I-IV-V7-I

* rhythmic patterns: eights, eight-note triplets, sixteenths, dotted rhythms

* repeated notes (im, mi, ma, am, ima, ami, pami at quarter= 66)

* Giuliani revisited. First 25 studies. (melbay.com)

Improvisation: 12-bar Blues progression and improvisation and

Spanish Flamenco progression and improvisation (Phrygian mode vi-III-II-I)

Etudes: 2 chosen from:

Sor, Fernando - Op. 31 : nos. 1,3,6,9, 17

Brouwer, Leo - Estudio Sencillos, Vol.1 & 2

Carcassi, Matteo - 25 melodious Studies

Texts:

Royal Conservatory Repertoire Series, Grade 3

Brouwer, Leo. Estudios Sencillos, Vol. 1 (nos. 1-5)

Kraft, Norbert. Royal Conservatory Repertoire Series, Grade 3

Repertoire: Performance Candidates must perform one piece from each of lists A, B, and C from Royal Conservatory Grade 3, or comparable works chosen in consultation with the instructor, such as those listed below (one work performed from memory):

In addition to the above requirements, one of the three works must be of a duration of at least 5 minutes. At least one work must be performed from memory.

All Others - differ in that they prepare one work only and one etude only but include technique and improvisation as above demonstrating accompaniments in folk, rock, jazz, country/bluegrass, and blues styles.

Tansman, Alexander 12 Easy Pieces (Max Eschig)

Tarrega, Francisco Lagrima

Milan, Luys Pavanos (Franco Colombo)

Ponce, Manuel Preludes (Tecla)

Giuliani, Mauro Op. 40 Divertimenti

Noad, Frederick Renaissance Guitar pp. 22,24,26,30,31

“ ” “” Classical Guitar pp. 14, 17, 7

Sight Reading - equivalent to elementary guitar ensemble part-music.

PRACTICE: 1 hour per day (1cr.) 2 hr per day (2cr) 3 hr per day (3cr)

LEVEL DESCRIPTION FOR GUITAR

Date Revised Fall 2005

Prepared by Dr. Robert Trent

Audition for Level System- Entrance

- 1) All Major Scales - 2 and 3 octaves with cadences
(Quarter =66 mm)

Source: Royal Conservatory Scales and Arpeggios book

publ: Frederick Harris Music

or

Duncan, Charles. Guitar 2000: Technique for the Contemporary Serious Player

Published by: Summy-Birchard

- 2) Three (3) one-page contrasting solos (one of which should be an etude) from Royal Conservatory Guitar Series Album 3
Published by: Frederick Harris Music

Or selected from the following:

Etudes: Matteo Carcassi, 25 Melodious Studies: Nos.2, 3, 7, 13, 15

Sor, Twenty Studies, edited by Segovia

Giuliani: Any studies one page or longer in length.

Brouwer: etudes selected from, Simple Studies, Vol.1 & 2
published by Max Eschig.

Repertoire:

Six Lute Pieces From the Renaissance, Publ. Columbia Music

Villa-Lobos: Any Prelude No. 3 or Etude No.1 Publ: Max Eschig.

Bach: Bouree or Allemande, from First Lute Suite. Sarabande
from Third Cello Suite

Tarrega: Adelita or Lagrima