

# Unisa

## Guitar Syllabus

2012 until further notice

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# Unisa

## Guitar syllabus

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# General Information

## Grade Examinations and Performance Level Assessments (PLAs) in

- Guitar

### 1 Prescribed Repertoire

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- 1.1 The prescribed repertoire lists for each instrument appear from page 13 in this publication.
- 1.2 Candidates must perform a balanced programme, which should be diverse in character and tempo.
- 1.3 Prescribed music should be purchased from the publishers, sheet music dealers or the internet. Only original printed music may be used in the examination room. Copies of all these works must be submitted to the examiner at the examination and will be destroyed afterwards.
- 1.4 Copies of all the works must be submitted to the examiner at the examination.
- 1.5 The use of music that is in public domain and downloadable from the internet is permitted provided that no copyright restrictions are being violated. The source of this piece must be indicated on the sheet music.
- 1.6 Candidates must take cognisance of the fact that photocopying of music, without written permission from the publishers, is strictly prohibited by the Copyright Act (Act 98 of 1978, as amended). Examiners may refuse to conduct the examination if the original sheet music is not present in the examination room. In such cases the examination will be downgraded to an Evaluation.
- 1.7 Examiners may listen to either an entire work or only part of it. Repeats [II: :II] need not be played unless requested by the examiner, indicated as compulsory in the sheet music or if the section is repeated in ornamented form. Da Capo sections should, however, be performed unless the examiner requests the candidate not to do so.
- 1.8 Candidates may use any edition of the prescribed repertoire.
- 1.9 It is not essential to follow performance indications such as articulation, dynamics, phrasing, metronome indications, etc., appearing in a specific edition unless they have obviously been inserted by the composer and not by the editor. When candidates use an edition with different editing, they should bring this to the examiner's attention.
- 1.10 Ornaments in prescribed works for pre-Grade 1, Grades 1 and 2 may be omitted.
- 1.11 Works by South African composers are marked with an asterisk (\*) in the repertoire lists.

## 2 Alternative and Own Choice Works

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- 2.1 ONE alternative work may be performed for the pre-Grade 1 to Grade 8 guitar examinations.
- 2.2 Own choice works are applicable to the Performance Level Assessments only.
- 2.3 Applications to present an alternative or own choice work must:
- be made on the official application form obtainable from the internet or Directorate Music;
  - include a copy of the alternative work concerned which copy will not be returned;
  - reach the Deputy Director (Professional), Directorate Music not later than the closing date for entries (preferably with the entry form).
- 2.4 Alternative and own choice works should match the length, level of virtuosity, musical standard and style period of the work to be replaced.
- 2.5 The University of South Africa reserves the right to refuse permission for works which do not meet any or all of the criteria.
- 2.6 Requests to present an alternative or own choice work received after the closing date for entries, will only be considered in highly exceptional cases.

## 3 Specific Requirements

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- 3.1 **Page turners**  
No page turners are allowed in the examination venue for up to and including Grade 7 examinations. Grade 8 candidates may make use of a page turner without prior permission from the University. This person may not be the candidate's teacher or the examiner.
- 3.2 **Tuning of the instrument:** Up to and including Grade 4 examinations, a teacher may assist a candidate in tuning his/her instrument. From Grade 5 onwards, the candidate must tune the instrument unassisted.
- 3.2 **Music stands and foot stools:** Candidates must supply their own music stands and foot stools in the examination room.

## 4 Technical Work

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- 4.1 All technical work/exercises must be played:
- from memory
  - ascending and descending according to the specified range.
- 4.2 Scales and arpeggios must begin on the lowest possible tonic (unless otherwise specified in the syllabus) and end on the same note.
- 4.3 Scales must be played using either quaver notes (eighth-notes) throughout or the rhythms specified for scales in the new Unisa Guitar Technical Album.

4.4 The compass of the prescribed scales is indicated with Roman numerals which are to be interpreted as follows:

- I one octave
- II two octaves
- III three octaves.

## 5 Sight-reading

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Candidates must play one sight-reading test. Sufficient time will be allowed to study the piece without playing it. In preparation to play the sight-reading test, candidates will be permitted to silently finger the notes without making a sound.

## 6 Practical Musicianship

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- 6.1 The requirements for each grade appear in a separate publication which is available free of charge from the Directorate Music.
- 6.2 The Practical Musicianship requirements per grade are the same for all instruments.
- 6.3 The examiner will play all practical musicianship tests on a piano.
- 6.4 The candidate must play the visualisation test on the examination instrument.

## 7 Theory of Music Requirements

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- 7.1 There are no theoretical requirements for Performance Level Assessments (PLAs).
- 7.2 The Theory of Music examinations required for the various grade examinations are as follows:

<i>Grade, ACP and Licentiate Examinations</i>	
<b>Practical examination</b>	<b>Theory of Music requirement</b>
Pre-Grade 1 to Grade 3	None
Grade 4	Grade 3
Grade 5	Grade 4
Grades 6 and 7	Grade 5
Grade 8	Grade 6

- 7.3 If a Theory of Music examination is a requirement for a practical examination, and the candidate has not passed the required Theory of Music examination before the practical examination is played, the candidate must enter and pass the required Theory of Music examination by the second session of the following year.
  - 7.3.1 A candidate who passes the practical examination during the first examination session but passes the required Theory of Music examination only in the second or any later examination

session will only receive the certificate once the relevant Theory of Music examination has been passed.

- 7.3.2 If a candidate passed the required Theory of Music examination at the same or an earlier examination session, the practical certificate will be issued without delay.
- 7.3.3 If a candidate only meets the Theory of Music requirement by the end of the following year, the Directorate Music must be contacted and requested to issue the practical certificate.
- 7.3.4 If a candidate does not meet the Theory of Music requirement by the end of the following year, the candidate must re-enter for the practical examination and play again.
- 7.4 Grade 8 practical candidates who do not yet meet the Theory of Music requirement must register for the practical and theory components in the same calendar year. (Theory of Music may be written earlier.) Both Grade 6 Theory of Music papers must have been passed by the end of the following year.
- 7.5 Theory of Music Grades 6 and 7 examinations consist of two papers each. Candidates may enter for one or both papers (in any order) at any time.
- 7.5.1 Theory of Music Grades 6 and 7 candidates will retain credit for individual papers passed.
- 7.6 For all practical licentiates, a Grade 7 Theory of Music qualification is a prerequisite. Therefore both papers must have been passed before entering for the practical licentiate examination.
- 7.6.1 Candidates entering for the Grade 7 Theory of Music will have to pass both the examination papers in order for the Theory of Music qualification to be awarded.
- 7.6.2 Grade 7 Theory of Music examinations are presented in the second session of each year only.
- 7.7 Please do not contact Unisa to enquire about certificates if the candidate has not yet passed the required Theory of Music examination.

## 8 Exemptions

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Prospective Practical candidates may request for exemption according to the following principles:

- 8.1 **BMus degrees obtained from South African Universities**
- 8.1.1 Theory of Music Grade 6  
A completed first year of a BMus degree at a South African University (second year if the BMus includes bridging/extended degree programmes).
- 8.1.2 Theory of Music Grade 7  
A completed second year of a BMus degree at a South African University (third year if the BMus includes bridging/extended degree programmes).
- 8.1.3 Practical Grade 8  
A completed first year of the first instrument of a BMus degree at a South African University (second year if the BMus includes bridging/extended degree programmes)
- 8.2 **National and International Music Qualifications**  
Candidates in possession of other national and international qualifications may apply for exemption. Qualifications/syllabi concerned will be evaluated by the Directorate Music regarding Theory of Music Grade 6 and 7 and Practical Grade 8.



### 8.3 Application procedure

Please use the official *Request for Exemption* form, obtainable from the internet or the Directorate Music. A certified copy of the candidate's academic record must accompany the application.

## 9 Duration\*

Performance Level Assessments	
Pre-Level 1	10 minutes
Level 1	10 minutes
Level 2	10 minutes
Level 3	10 minutes
Level 4	15 minutes
Level 5	20 minutes
Level 6	20 minutes
Level 7	25 minutes
Level 8	30 minutes
Performer's Assessment	45 minutes

Grade Examinations	
Pre-Grade 1	20 minutes
Grade 1	20 minutes
Grade 2	20 minutes
Grade 3	25 minutes
Grade 4	30 minutes
Grade 5	35 minutes
Grade 6	40 minutes
Grade 7	45 minutes
Grade 8	55 minutes

\*Allocated time indicates total examination duration and therefore includes setting up and tuning of instruments.

## 10 Participation in the Unisa Music Scholarship Competitions

### 10.1 Age Restrictions

10.1.1 Candidates qualifying for the Unisa South African Music Scholarship Competition for Grade 8 should not be more than 20 years of age on 31 October of the competition year and must have passed the required Grade 6 Theory of Music examination by the first session of that particular year. Candidates who only write the required Theory of Music Grade 6 in the second session of the relevant year will not be eligible for participation since the results will not yet be available at the time of the competition.

## 10.2 **Requirements for participation**

The following requirements must be fulfilled in order to qualify for participation in the scholarship competitions:

### 10.2.1 Mark allocation

Grade 8

- achieve at least 85% in the examination as a whole
- achieve an average of at least 85% for the prescribed pieces.

### 10.2.2 Memorisation

Memorisation is not a requirement for participation in the South African Competitions.

### 10.2.3 No deferred participation

Candidates must participate in the scholarship competitions in the same year that they play the examination and qualify. Participation will not be deferred to the following year.

# Basic Requirements and Allocation of Marks

## 1 Grade Examinations

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### 1.1 General

- 1.1.1 Candidates will be allowed to enter at any grade for a Grade Examination.
- 1.1.2 Candidates will be allowed to switch from a Grade Examination to a Performance Level Assessment or Evaluation. No excess fees will be returned.
- 1.1.3 Three works must be performed, one chosen from each of the prescribed lists A, B and C. At least two contrasting styles must be included in the performance.
- 1.1.4 One alternative work may be presented with prior permission (please refer to page 2 paragraph 2).
- 1.1.5 A certificate will be issued upon successful completion of an exam and theory requirement.

### 1.2 Technical Work

As prescribed.

### 1.3 Performance

Candidates must play three pieces, one selected from each of the prescribed lists. Playing from memory is not compulsory.

### 1.4 Sight-reading

Candidates will be required to play a piece at sight.

### 1.5 Practical Musicianship

As prescribed in the Practical Musicianship syllabus.

## 2 Performance Level Assessments (PLAs)

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- 2.1.1 Candidates will be allowed to start at any level for a Performance Level Assessment.
  - 2.1.2 Candidates will be allowed to change from a Performance Level Assessment to an Evaluation.
  - 2.1.3 No Theory of Music requirements need to be met.
  - 2.1.4 At least two contrasting styles must be represented in the performance.
  - 2.1.5 One own choice work may be presented (see page 2 paragraph 2).
  - 2.1.6 A single overall symbol with commentary will be given. No individual marks will be allocated.
  - 2.1.7 A statement and not a certificate will be issued upon successful completion of a particular level.
  - 2.1.8 The Roll of Honour is not applicable to Performance Level Assessments.
- ### 2.2 Technical work
- No technical work is required.

### 2.3 **Performance:** Pre-Level 1 to Level 8

Candidates must perform three pieces, one selected from each of the prescribed lists A and B for graded examinations and one work of own choice. The latter may also be chosen from the prescribed list C.

### 2.4 **Performer's Assessment**

2.4.1 The Performer's Assessment is the highest assessment level and the only option that follows the Level 8 Performance Level Assessment.

2.4.2 Candidates must perform a balanced programme of four works, selected from the prescribed lists of any of the following, in any combination:

- Advanced Certificate in Performance
- Teacher's Licentiate
- Performer's Licentiate

2.4.3 The List D work may be an own choice work (see page 2 paragraph 2) which may or may not be chosen from the prescribed lists, or may be a chamber work.

2.4.4 The own choice work may not be prescribed for any of Unisa's grade examinations.

2.4.5 The programme must be submitted to the Directorate Music for approval together with the entry form.

2.4.6 One set of copies of all the works to be performed must be submitted to the panel of examiners before the assessment commences.

2.4.7 There is NO theoretical prerequisite for the Performer's Assessment.

2.4.8 Individual marks are not awarded, only a global symbol.

### 2.5 **Sight-reading**

No sight-reading is required.

### 2.6 **Practical Musicianship**

No practical musicianship is required.

## 3 **Evaluations**

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3.1 The purpose of an Evaluation is to encourage inadequately prepared candidates to play, rather than withdraw from a grade examination or Performance Level Assessment.

3.2 Candidates may change from a grade examination or Performance Level Assessment to an Evaluation. This may be done up to the day of the examination but excess fees will not be refunded. Please note that candidates cannot enter for an Evaluation specifically.

3.3 Any combination of work may be presented for an Evaluation and may include any of the three pieces, sight-reading, technical work or practical musicianship.

3.4 No marks or symbols are awarded, only commentary.

3.5 No certificate or special report is issued. The examiner report serves as confirmation of the Evaluation.

3.6 One teacher or parent may be present.

## 4 Allocation of Marks

Marks or symbols allocated by the examiners are final. No correspondence will be entered into regarding the outcome of an assessment or examination.

Performance Level Assessments and Performer's Assessment			
A++	90-100%	C+	65-69%
A+	85-89%	C	60-64%
A	80-84%	D+	55-59%
B+	75-79%	D	50-54%
B	70-74%	E	49% and below

Grade Examinations		
	Pre-Grade 1 to Grade 7	Grade 8
Technical work	20	15
Sight-reading	10	10
Practical Musicianship	10	10
Performance List A	20	20
List B	20	25
List C	20	20
<i>Total 100; Pass 50; Merit 70; Distinction 80; Roll of Honour (pre-Grade 1 to Grade 7) 90; Roll of Honour (Grade 8) 85</i>		

## 5 Annexures

### 5.1 Marks Categories

For the marks categories please refer to Annexure 1 on page 31.

### 5.2 South African Composers

For the contact details of South African composers, please refer to Annexure 2 on page 32.

# Technical work and Repertoire

## Tegniese werk en Repertorium

# GUITAR

## KITAAR

### Pre-Grade 1

### Voorgraad 1

#### Technical work/Tegniese werk

To facilitate handpositions, a *capotasto* (master-fret) may be used.  
Om handposisie te vergemaklik, mag 'n *capotasto* (vingerjuk) gebruik word.

#### A

1. *m i m i m*  
0 1 4 1 0

2. *simile*  
0 1 4 1 0

3. *simile*  
0 2 4 2 0

4. *simile*  
0 2 3 2 0

5. *simile*  
0 2 3 2 0

6. *simile*  
0 1 3 1 0

**B**

1. 

2. 

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## Repertoire/Repertorium

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Three pieces, chosen from the following list  
Drie stukke, gekies uit die volgende lys







**Curry, M**      *Bagatelle or/of Fat Bass Boogie or/of Look Out Behind You! or/of The Potter's Tune or/of The Wooden Bell or/of Vornstaake Klaj (Lucky Guess) from/uit Beyond Orange: Twelve juicy segments for solo guitar* (Lathkill Music Publishers)

**Curry, M**      *Cabbage Calypso or/of Carrot Calypso or/of Chase the Mallard or/of Remembering Winter or/of Sahara Stomp or/of Tirando Tornado from/uit Unisa Guitar Album 1* (Unisa)

## Grade 1

## Graad 1

## Technical work / Tegniese werk

	Compass and Key Omvang en Toonsoort	Minimum Tempo
<b>Major scales</b> Majeurtoonlere	I : G, C, F	 = 50
<b>Harmonic Minor scales</b> Harmoniese Mineurtoonlere	I : d, a	 = 50
<b>Chromatic scales</b> Chromatiese toonlere	I : G	 = 50
<b>Major arpeggios</b> Majeur arpeggio's	I : C from ⑤ G from ⑥ E from ④	 = 40
<b>Minor arpeggios</b> Mineur arpeggio's	I : e from ④	 = 40
<b>Chords</b> Akkoorde	e, a, E	 = 60

## Repertoire/Repertorium

Three pieces, one from List A, one from List B, and one from List C  
Drie stukke, een gekies uit Lys A, een uit Lys B, en een uit Lys C

## List A Lys A

<b>Anonymous</b>	<i>Greensleeves</i> , <u>Unisa Guitar Album 1</u> (Unisa)
<b>Anonymous</b>	<i>Masquerade and Dance</i> : No 11, <u>The Guitarist's Way Bk 3</u> , arr Nuttal/Whitworth (Holley Music)
<b>De Visée, R</b>	<i>Menuett</i> , <u>Unisa Guitar Album 1</u> (Unisa)
<b>Fischer, JCF</b>	<i>Gavotte</i> : No 2, <u>First Guitar Pieces Vol 2: Masters of the Baroque</u> , arr Teuchert (Ricordi)
<b>Logy, JA</b>	<i>Gigue</i> : No 12, <u>First Guitar Pieces Vol 2: Masters of the Baroque</u> , arr Teuchert (Ricordi)
<b>Von Call, L</b>	<i>Adagio</i> , <u>Unisa Guitar Album 1</u> (Unisa)



**List B Lys B**

<b>Calatayud, B</b>	<i>Vals, <u>The Guitar Music of Spain Vol 1</u></i> (Union Musical Ediciones)
<b>Nuttal, P/Whitworth, J</b>	<i>Serenade: No 30, <u>The Guitarist's Way Bk 3</u></i> (Holley Music)
<b>Nuttal, P/Whitworth, J</b>	<i>Heart of Spain: No 18, <u>The Guitarist's Way Bk 4</u></i> (Holley Music)
<b>Nuttal, P/Whitworth, J</b>	<i>Prelude: No 17, <u>The Guitarist's Way Bk 4</u></i> (Holley Music)
<b>Sor, F</b>	Op 60 no 1, <u>Unisa Guitar Album 1</u> (Unisa)
<b>Sor, F</b>	Op 60 no 2, <u>Unisa Guitar Album 1</u> (Unisa)

**List C Lys C**

<b>Lamprecht, C</b>	<i>Sokkerbal, <u>Unisa Guitar Album 1</u></i> (Unisa)
<b>Nuttal, P/Whitworth, J</b>	<i>Toccat: No 39, <u>The Guitarist's Way Bk 2</u></i> (Holley Music)
<b>Nuttal, P/Whitworth, J</b>	<i>Mamba: No 22, <u>The Guitarist's Way Bk 4</u></i> (Holley Music)
<b>Nuttal, P/Whitworth, J</b>	<i>Twelve Bar Blues: No 23, <u>The Guitarist's Way Bk 4</u></i> (Holley Music)
<b>Wagner, D</b>	<i>Game of the Sea-horses, <u>Unisa Guitar Album 1</u></i> (Unisa)
<b>Wagner, D</b>	<i>Lullaby for Laura, <u>Unisa Guitar Album 1</u></i> (Unisa)

## Grade 2

## Graad 2

## Technical work / Tegniese werk

	Compass and Key Omvang en Toonsoort	Minimum Tempo
<b>Major scales</b> Majeurtoonlere	I : C in position V, D	♩ = 60
<b>Harmonic and Melodic Minor scales</b> Harmoniese en Melodiese Mineurtoonlere	I : e	♩ = 60
<b>Chromatic scales</b> Chromatiese toonlere	I : D, A	♩ = 60
<b>Major arpeggios</b> Majeur arpeggio's	I : D from ④ A from ③	♩ = 60
<b>Minor arpeggios</b> Mineur arpeggio's	I : a from ⑤ d from ④ e from ⑥	♩ = 60
<b>Chord/progressions</b> Akkoorde/progressies	C : I, V, I a : I, V, I	♩ = 66

## Repertoire/Repertorium

Three pieces, one from List A, one from List B, and one from List C

Drie stukke, een gekies uit Lys A, een uit Lys B, en een uit Lys C

## List A Lys A

<b>Anon</b>	<i>Adagio</i> , <u>Unisa Guitar Album 1</u> (Unisa)
<b>Bergen, G</b>	<i>Bourrée</i> , <u>Unisa Guitar Album 1</u> (Unisa)
<b>De Saint-Luc, J</b>	<i>Bourrée</i> : No 10 <u>First Guitar Pieces Vol 2: Masters of the Baroque</u> , arr Teuchert (Ricordi)
<b>Krieger, JP</b>	<i>Menuett</i> : No 1, <u>First Guitar Pieces Vol 2: Masters of the Baroque</u> , arr Teuchert (Ricordi)
<b>Praetorius, M</b>	<i>Springtanz</i> : p 3, <u>The Guitarist's Progress Bk 2</u> , ed Burden (Garden Music)
<b>Sperontes, JS</b>	<i>Aria</i> , <u>Unisa Guitar Album 1</u> (Unisa)

**List B Lys B**

<b>Aguado, D</b>	<i>Study in A minor</i> : p 20, <u>The Guitarist's Progress Bk 1</u> , ed Burden (Garden Music)
<b>Carcassi, M</b>	<i>Waltz</i> : p 20, <u>The Guitarist's Progress Bk 1</u> , ed Burden (Garden Music)
<b>Carcassi, M</b>	<i>Andantino</i> : p 21, <u>The Guitarist's Progress Bk 1</u> , ed Burden (Garden Music)
<b>Carulli, F</b>	<i>Waltz</i> , op 241 no 21, <u>Unisa Guitar Album 1</u> (Unisa)
<b>Giuliani, M</b>	<i>Allegro</i> , op 50 no 1, <u>Unisa Guitar Album 1</u> (Unisa)
<b>Sor, F</b>	<i>Andante</i> , op 35 no 1, <u>Unisa Guitar Album 1</u> (Unisa)

**List C Lys C**

<b>Hoarau, J</b>	<i>Jobimiana, Bossa-Novas, 7 pieces pour guitare</i> (Henry Lemoine)
<b>Jordaan, A</b>	<i>Memento for a Friend</i> , <u>Unisa Guitar Album 1</u> (Unisa)
<b>Kinsey, A</b>	<i>Dawn Mist</i> , <u>Guitar on Safari</u> (Art Music Publication)
<b>Kleynjans, F</b>	<i>Horizon</i> : No 11, <u>Le Coin de l'enfance</u> , op 97 (Henry Lemoine)
<b>Lamprecht, C</b>	<i>Maanlig oor die see</i> , <u>Unisa Guitar Album 1</u> (Unisa)
<b>Wagner, D</b>	<i>Dolphins in the Bay</i> , <u>Unisa Guitar Album 1</u> (Unisa)

## Grade 3

## Graad 3

## Technical work / Tegniese werk

	Compass and Key Omvang en Toonsoort	Minimum Tempo
Major scales Majeurtoonlere	II : F, G, A	♩ = 72
Harmonic Minor scales Harmoniese Mineurtoonlere	II : a, e	♩ = 72
Melodic Minor scales Melodiese Mineurtoonlere	II : a	♩ = 72
Chromatic scales Chromatiese toonlere	II : E	♩ = 72
Major arpeggios Majeur arpeggio's	II : E, G	♩ = 50
Minor arpeggios Mineur arpeggio's	II : e	♩ = 50
Dominant sevenths Dominant sewendes	II : C	♩ = 72
Chords/progressions Akkoorde/progressies	E : I, IV, V <sup>7</sup> , I e : I, IV, V <sup>7</sup> , I	♩ = 80

## Repertoire/Repertorium

Three pieces, one from List A, one from List B, and one from List C

Drie stukke, een gekies uit Lys A, een uit Lys B, en een uit Lys C

## List A Lys A

Anon	<i>Aria</i> , <u>Unisa Guitar Album 2</u> (Unisa)
Anon	<i>Marsch, Tänze und Weisen aus dem Barock</i> , ed Scheit (Universal)
Kellner, D	<i>Aria</i> , <u>Unisa Guitar Album 2</u> (Unisa)

- Logy, JA** *Menuett: No 11, First Guitar Pieces Vol 2: Masters of the Baroque, arr Teuchert (Ricordi)*
- Negri, C** *Bianca Fiore, arr Jordaan, Unisa Guitar Album 2 (Unisa)*
- Susato, T** *Bergerette "Sans Roch", The Guitarist's Progress Bk 2, ed Burden (Garden Music)*

**List B Lys B**

- Carcassi, M** *Waltz: p 35, The Guitarist's Progress Bk 1, ed Burden (Garden Music)*
- Carulli, F** *Moderato: p 10, The Guitarist's Progress Bk 2, ed Burden (Garden Music)*
- Mertz, JK** *Allegro, Unisa Guitar Album 2 (Unisa)*
- Mertz, JK** *Adagio: p 12, The Guitarist's Progress Bk 2, ed Burden (Garden Music)*
- Sor, F** *Op 60 no 14, Unisa Guitar Album 2 (Unisa)*
- Sor, F** *Op 60 no 19, Unisa Guitar Album 2 (Unisa)*

**List C Lys C**

- De Boer, G/Wanders, J** *Waterland Blues, Unisa Guitar Album 2 (Unisa)*
- De Boer, G/Wanders, J** *The too late tune, Waterland Music (De Toorts)*
- Hartog, K** *Saudades Brasileiras, Unisa Guitar Album 2 (Unisa)*
- Hoarau, J** *Bossa do Mato, Bossa-Novas, 7 pieces pour guitar (Henry Lemoine)*
- Kinsey, A** *Beat about the Bush, Guitar on Safari (Art Music Publication)*
- Wanders, J** *Cordao, Unisa Guitar Album 2 (Unisa)*

## Grade 4

## Graad 4

## Technical work / Tegniese werk

	Compass and Key Omvang en Toonsoort	Minimum Tempo
<b>Major scales</b> Majeurtoonlere	II : F in position V, B, E	♩ = 84
<b>Harmonic Minor scales</b> Harmoniese Mineurtoonlere	II : b, f <sup>#</sup>	♩ = 84
<b>Melodic Minor scales</b> Melodiese Mineurtoonlere	II : g	♩ = 84
<b>Major interval scales</b> Majeur intervaltoonlere	I : C in thirds/in derdes	♩ = 92
<b>Slurred</b> Gebind	I : D	♩ = 92
<b>Chromatic scales</b> Chromatiese toonlere	II : A, B	♩ = 84
<b>Major arpeggios</b> Majeur arpeggio's	II : A, B	♩ = 54
<b>Minor arpeggios</b> Mineur arpeggio's	II : a, b, g	♩ = 54
<b>Dominant sevenths</b> Dominant sewendes	II : D, A	♩ = 76
<b>Chords/progressions</b> Akkoorde/progressies	A : I, IV, V <sup>7</sup> , I D : I, IV, V <sup>7</sup> , I	♩ = 72

## Repertoire/Repertorium

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Three pieces, one from List A, one from List B, and one from List C

Drie stukke, een gekies uit Lys A, een uit Lys B, en een uit Lys C

### List A Lys A

Anon	<i>Bourrée I</i> , <u>Unisa Guitar Album 2</u> (Unisa)
Anon	<i>Gigue</i> , <u>Tänze und Weisen aus dem Barock</u> , ed Scheit (Universal)
Anon	<i>Kemp's Jig</i> , p 27, <u>The Guitarist's Progress Bk 2</u> , ed Burden (Garden Music)
Anon	<i>Pezzo Tedesco</i> , <u>Renaissance</u> (Zen-On)
Logy, JA	<i>Gavotte I</i> , <u>Selected Easy Pieces</u> (Universal Edition)
Sanz, G	<i>Rujero and Paradeta</i> , <u>Unisa Guitar Album 2</u> (Unisa)

### List B Lys B

Ferrer, J	<i>Siciliana</i> : p 12, <u>The Guitarist's Progress Bk 2</u> , ed Burden (Garden Music)
Ferrer, J	<i>Vals</i> : p 13, <u>The Guitarist's Progress Bk 2</u> , ed Burden (Garden Music)
Giuliani, M	<i>Andante</i> : p 16, <u>The Guitarist's Progress Bk 2</u> , ed Burden (Garden Music)
Giuliani, M	<i>Bagatelle</i> , op 73 no 4, <u>Unisa Guitar Album 2</u> (Unisa)
Sor, F	<i>Andantino</i> , op 31 no 5, <u>Unisa Guitar Album 2</u> (Unisa)
Sor, F	Op 35 no 4, <u>Unisa Guitar Album 2</u> (Unisa)

### List C Lys C

Buss F	<i>Study No 5</i> , <u>Five Studies</u> (Alhambra Publishers)
Dyens, R	<i>Lettre mi-longue</i> , <u>Unisa Guitar Album 2</u> (Unisa)
Dyens, R	<i>Lettre à la Seine No 2</i> , <u>20 Lettres</u> (Henry Lemoine)
Jordaan, A	<i>Drifting</i> , <u>Unisa Guitar Album 2</u> (Unisa)
Kinsey, A	<i>Gentle Giants</i> , <u>Guitar on Safari</u> (Art Music Publications)
Kleynjans, F	<i>Ariette</i> , <u>Unisa Guitar Album 2</u> (Unisa)

## Grade 5

## Graad 5

## Technical work / Tegniese werk

	Compass and Key Omvang en Toonsoort	Minimum Tempo
<b>Major scales</b> Majeurtoonlere	III : E, F	♩ = 72
<b>Harmonic Minor scales</b> Harmoniese Mineurtoonlere	III : e	♩ = 72
<b>Melodic Minor scales</b> Melodiese Mineurtoonlere	III : e	♩ = 72
<b>Major interval scales</b> Majeur intervaltoonlere	II : G in thirds/in derdes I : A in sixths/in sesdes I : F in octaves/in oktawe	♩ = 100
<b>Slurred</b> Gebind	II : G	♩ = 100
<b>Chromatic scales</b> Chromatiesee toonlere	III : E	♩ = 72
<b>Major arpeggios</b> Majeur arpeggio's	III : E, F	♩ = 60
<b>Minor arpeggios</b> Mineur arpeggio's	III : e, f	♩ = 60
<b>Dominant sevenths</b> Dominant sewendes	II : F	♩ = 92
<b>Chords/progressions</b> Akkoorde/progressies	G: I, IV, V <sup>7</sup> , I g: i, iv, V <sup>7</sup> , i	♩ = 80



## Repertoire/Repertorium

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Three pieces, one from List A, one from List B, and one from List C

Drie stukke, een gekies uit Lys A, een uit Lys B, en een uit Lys C

### List A/Lys A

- De Visée, R *Prelude, Suite in D minor* (UE)  
 De Visée, R *Allemande, Suite in D minor* (UE)  
 Dowland, J *Tarlton's Riserrectione*: p 13, *The Guitarist's Progress Bk 3*, ed Burden (Garden Music)  
 Johnson, J *Alman*: p 14, *The Guitarist's Progress Bk 3*, ed Burden (Garden Music)  
 Logy, JA *Aria, Partita in A minor* (UE)  
 Logy, JA *Gigue, Partita in A minor* (UE)

### List B Lys B

- Ferrer, J *Allegretto*: p 24, *The Guitarist's Progress Bk 2*, ed Burden (Garden Music)  
 Giuliani, M *Allegretto*: p 23, *The Guitarist's Progress Bk 2*, ed Burden (Garden Music)  
 Giuliani, M *Bagatelle* op 75 no 8, *The Complete Works Mauro Giuliani Vol 8* (Tecla)  
 Giuliani, M *Allegretto*: p 26, *The Guitarist's Progress Bk 2*, ed Burden (Garden Music)  
 Giuliani, M *Allegretto*: p 32, *The Guitarist's Progress Bk 2*, ed Burden (Garden Music)  
 Sor, F *Galop*, op 32 no 6, *The New Complete Works for Guitar, Vol 4* (Tecla)

### List C Lys C

- Brouwer, L No 15, *Etudes Simples* (Max Eschig)  
 Dyens, R *Lettre française* No 5, *20 Lettres* (Henry Lemoine)  
 Garcia, G *Etude* No 11, *25 Etudes Esquisses* (Mel Bay)  
 Jordaan, A *Valse for Ernesto*, *Unisa Guitar Album 3* (Unisa)  
 Jordaan, A *Deep in the Forest*, *Unisa Guitar Album 3* (Unisa)  
 Kinsey, A *Jazzy Jump Antelope*, *Guitar on Safari* (Art Music Publication)

## Grade 6

## Graad 6

## Technical work / Tegniese werk

	Compass and Key Omvang en Toonsoort	Minimum Tempo
<b>Major scales</b> Majeurtoonlere	III : E, G	♩. = 80
<b>Harmonic Minor scales</b> Harmoniese Mineurtoonlere	III : e, f	♩. = 80
<b>Melodic Minor scales</b> Melodiese Mineurtoonlere	III : f	♩. = 80
<b>Major interval scales</b> Majeur intervaltoonlere	II : C, A in thirds/in derdes II : C in sixths/in sesdes II : G in octaves/in oktawe	♩ = 69
<b>Contrary motion</b> Teenoorgestelde rigting	I : G, F	♩ = 80
<b>Slurred</b> Gebind	II : C	♩ = 92
<b>Chromatic scales</b> Chromatiese toonlere	II : G	♩. = 80
<b>Major arpeggios</b> Majeur arpeggio's	III : F, G	♩. = 72
<b>Minor arpeggios</b> Mineur arpeggio's	III : f, g	♩. = 72
<b>Dominant sevenths</b> Dominant sewendes	II : B $\flat$	♩ = 100
<b>Diminished sevenths</b> Verminderde sewendes	II : E	♩ = 100
<b>Chords/progressions</b> Akkoorde/progressies	A : I, iib, V, vi a : I, ii $\flat$ , V, VI	♩ = 84

## Repertoire/Repertorium

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Three pieces, one from List A, one from List B, and one from List C

Drie stukke, een gekies uit Lys A, een uit Lys B, en een uit Lys C

### List A Lys A

<b>De Narvaez, L</b>	<i>Diferencias sobre Guardame las Vacas</i> , <a href="#">Renaissance</a> (Zen-On)
<b>Dowland, J</b>	<i>Can she excuse</i> , <a href="#">Renaissance</a> (Zen-On)
<b>Milan, L</b>	<i>Pavana No 1</i> , <a href="#">Renaissance</a> (Zen-On)
<b>Praetorius, M</b>	<i>Ballet</i> : p 27, <a href="#">The Guitarist's Progress Bk 3</a> , ed Burden (Garden Music)
<b>Sanz, G</b>	<i>Españoletas</i> , <a href="#">The Baroque Guitar in Spain and the New World</a> , Frank Koonce Series (Mel Bay)
<b>Weiss, SL</b>	<i>Menuet</i> from/uit <i>Suite No 4</i> : p 5, <a href="#">The Guitarist's Progress Bk 4</a> , ed Burden (Garden Music)

### List B Lys B

<b>Aguado, D</b>	<i>Allegro Moderato</i> : p 12, <a href="#">The Guitarist's Progress Bk 3</a> , ed Burden (Garden Music)
<b>Arcas, J</b>	<i>Tango</i> (Editio Musica Budapest)
<b>Ayala, H</b>	<i>Guaraniá</i> , <a href="#">Selected Works for Guitar</a> (Querico Publications)
<b>Coste, N</b>	<i>Allegro</i> : p 33, <a href="#">The Guitarist's Progress Bk 2</a> , ed Burden (Garden Music)
<b>Ferrer, J</b>	<i>Andantino</i> : p 15, <a href="#">The Guitarist's Progress Bk 2</a> , ed Burden (Garden Music)
<b>Sor, F</b>	<i>Study in B minor</i> , op 35 no 22: p 29, <a href="#">The Guitarist's Progress Bk 3</a> , ed Burden (Garden Music)

### List C Lys C

<b>Carlevaro, A</b>	<i>Microestudio No 3</i> (Chanterelle)
<b>Dyens, R</b>	<i>Lettre à la vieille Angleterre No 10</i> , <a href="#">20 Lettres</a> (Henry Lemoine)
<b>Hofmeyr H</b>	<i>Umlolozelo</i> , <a href="#">Unisa Guitar Album 3</a> (Unisa)
<b>Jordaan, A</b>	<i>Another Time</i> (6S Productions)
<b>Jordaan, A</b>	<i>Scott's Solace</i> , <a href="#">Unisa Guitar Album 3</a> (Unisa)
<b>Pujol, MD</b>	<i>Milonguita Siestera</i> , <a href="#">Suite del Plata No 2</a> (Editions Orphée)

## Grade 7

## Graad 7

## Technical work / Tegniese werk

	Compass and Key Omvang en Toonsoort	Minimum Tempo
<b>Major scales</b> Majeurtoonlere	III : G, A	♩ = 96
<b>Harmonic Minor scales</b> Harmoniese Mineurtoonlere	III : g, a	♩ = 96
<b>Melodic Minor scales</b> Melodiese Mineurtoonlere	III : g, a	♩ = 96
<b>Major interval scales</b> Majeur intervaltoonlere	II : F, G in thirds/in derdes II : D, E in sixths/in sesdes I : E in octaves/in oktawe II : E in tenths/in tiendes	♩ = 76
<b>Contrary motion</b> Teenoorgestelde rigting	I : A, E	♩ = 132
<b>Slurred</b> Gebind	III : E	♩ = 116
<b>Chromatic scales</b> Chromatiese toonlere	III : A	♩ = 96
<b>Major arpeggios</b> Majeur arpeggio's	III : G, A II : E in octaves/ in oktawe	♩ = 80 ♩ = 54
<b>Minor arpeggios</b> Mineur arpeggio's	III : g, a II : e in octaves/ in oktawe	♩ = 80 ♩ = 54
<b>Dominant sevenths</b> Dominant sewendes	III : B <sup>b</sup> , C	♩ = 112
<b>Diminished sevenths</b> Verminderde sewendes	III : G	♩ = 112
<b>Chords/progressions</b> Akkoorde/progressies	E : I, iii, IV, V <sup>7</sup> , vi, iii, IV, V, I, iii, vi, IV, I, ii <sup>6</sup> , IV <sup>6</sup> , I <sup>6</sup> <sub>4</sub> , V <sup>7</sup> , I	♩ = 92

## Repertoire/Repertorium

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Three pieces, one from List A, one from List B, and one from List C

Drie stukke, een gekies uit Lys A, een uit Lys B, en een uit Lys C

### List A Lys A

Anon	<i>Come kiss me now</i> , <u>Cozens lute book</u> / <u>Unisa Guitar Album 3</u> (Unisa)
Bach, JS	<i>Loure</i> , <u>Suite BWV 1006a</u> (Kjos)
Bach, JS	<i>Prelude</i> BWV 999 (Kjos)
Bach, JS	<i>Bourée</i> , <u>Suite BWV 996</u> (Kjos)
Dowland, J	<i>Melancholy Galliard</i> , <u>Renaissance</u> (Zen-On)
Weiss, SL	<i>Sarabande</i> from/uit <i>Suite</i> No 6: p 6, <u>The Guitarist's Progress Bk 4</u> , ed Burden (Garden Music)

### List B Lys B

Barrios, A	<i>Julia Florida</i> , <u>The Guitar Works of Augustin Barrios Mongore Vol 3</u> (Belwin Mills)
Barrios, A	<i>Sarita (Mazurka in A)</i> , <u>The Guitar Works of Augustin Barrios Mongore Vol 3</u> (Belwin Mills)
Lauro, A	<i>La Negra</i> , <u>Triptico</u> (Universal Edition)
Regondi, G	<i>Etude 1</i> , <u>10 Etudes</u> , ed Holmquist (Editions Orphée)
Tarrega, F	<i>Maria</i> , <u>Collected Guitar Works Vol 1</u> (Chanterelle)
Tarrega, F	<i>Marieta! Mazurka</i> : p 8, <u>The Guitarist's Progress Bk 4</u> , ed Burden (Garden Music)

### List C Lys C

Brouwer, L	<i>Un Dia de Noviembre</i> (Chester Music)
Cardoso, J	<i>Milonga</i> , <u>24 Piezas Sudamericanas</u> (Union Musical Española)
Dyens, R	<i>Lettre encore</i> : No 17, <u>20 Lettres</u> (Henry Lemoine)
Garcia, G	<i>Etude No 17</i> , <u>25 Etudes Esquisses</u> (Mel Bay)
Jordaan, A	<i>School Playground and Daydream</i> (6S Productions)
Zarate, JM	<i>Danza</i> (Ricordi Americana)

## Grade 8

## Graad 8

## Technical work / Tegniese werk

	Compass and Key Omvang en Toonsoort	Minimum Tempo
<b>Major scales</b> Majeurtoonlere	III : A, B	♩ = 112
<b>Harmonic Minor scales</b> Harmoniese Mineurtoonlere	III : a, b	♩ = 112
<b>Melodic Minor scales</b> Melodiese Mineurtoonlere	III : a, b	♩ = 112
<b>Major interval scales</b> Majeur intervaltoonlere	II : A in thirds/in derdes III : F in thirds/in derdes II : G, A in sixths/in sesdes II : E in octaves/in oktawe II : F in tenths/in tiendes	♩ = 84
<b>Contrary motion</b> Teenoorgestelde rigting	I : B	♩ = 132
<b>Slurred</b> Gebind	III : E, F in triplets/in triole	♩ = 92
<b>Chromatic scales</b> Chromatiese toonlere	III : B II : E in octaves/in oktawe	♩ = <b>112</b> ♩ = <b>100</b>
<b>Major arpeggios</b> Majeur arpeggio's	III : A, B II : F in octaves/in oktawe	♩ = 92
<b>Minor arpeggios</b> Mineur arpeggio's	III : a, b II : f in octaves/in oktawe	♩ = 92
<b>Dominant sevenths</b> Dominant sewendes	III : D, E	♩ = 120
<b>Diminished sevenths</b> Verminderde sewendes	III : A	♩ = 120

## Repertoire/Repertorium

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Three pieces, one from List A, one from List B, and one from List C

Drie stukke, een gekies uit Lys A, een uit Lys B, en een uit Lys C

### List A Lys A

- Batchelar, D** *Mounsiers Almaine, Renaissance* (Zen-On)  
**Couperin, F** *Les Barricades Mysterieuses* (Broekmanns en van Poppel)/[Unisa Guitar Album 3](#) (Unisa)  
**Dowland, J** *Queen Elizabeth's Galliard*: p 17 [The Guitarist's Progress Bk 4](#), ed Burden (Garden Music)  
**Dowland, J** *The Right Honourable The Lady Clifton's Spirit*: p 18 [The Guitarist's Progress Bk 4](#), ed Burden (Garden Music)  
**Handel, GF** *Lesson*, [Unisa Guitar Album 3](#) (Unisa)  
**Holborne, A** *The Fairy Round*: p 24, [The Guitarist's Progress Bk 4](#), ed Burden (Garden Music)  
**Weiss, SL** *Fantasia*: p 26, [The Guitarist's Progress Bk 4](#), ed Burden (Garden Music)

### List B Lys B

- Barrios, A** *La Catedral*, (Belwin Mills)  
**Duarte, J** *English Suite*, op 31 (Novello)  
**Giuliani, M** *Sonatina in D*, op 71 no 3 (Tecla)  
**Giuliani, M** *Variations on a theme by Handel*, op 107 (Zen-On)  
**Giuliani, M** *Sonata*, op 15 (Universal)  
**Koshkin, N** *The Elves Suite*, [Classic Koshkin](#) (Mel Bay)  
**Pujol, MD** *Suite del Plata*, No 1 (Editions Orphée)  
**Pujol, MD** *Suite del Plata*, No 2 (Editions Orphée)  
**Sojo, VE** *Five Pieces from Venezuela*, trans Diaz (Broekmanns en Van Poppel)  
**Sor, F** *Introduction and Variations on "Marlborough goes to war"*, op 28 (Tecla)

### List C Lys C

- Barrios, A** *Vals*, op 8 no 4 (Belwin Mills)  
**Brouwer, I** *Prelude*, [Suite No 2](#) (Gendai Guitar)  
**Carlevaro, A** *Campo*, [Preludios Americanos No 3](#) (Barry Editorial)  
**Dyens, R** *Valse des Loges* (Henry Lemoine)  
**Jordaan, A** *Nocturne* (6S Productions)  
**Llobet, M** *Mazurka*, [Guitar Works Vol 1](#) (Chanterelle)  
**Regondi, G** *Etudes 7 & 8*, [10 Etudes](#) (Editions Orphée)  
**Villa-Lobos, H** *Mazurka-Choro*, [Suite Populaire Brésilienne](#) (Max Eschig)  
**Wagner, D** *Serenade* (Starcatcher Publications)

# Performance Assessment

## Voordraersassessering

### Repertoire/Repertorium

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Four pieces, one from each list

Vier stukke, een gekies uit elke lys

#### List A Lys A

Bach, JS	<i>Fugue</i> , BWV 1000 (Kjos)
Bach, JS	<i>Prelude and Allegro</i> from/uit BWV 998 (Kjos)
Bach, JS	<i>Suite No 1 for Cello</i> , BWV 1007 (Mel Bay/Zen-On)
Bach, JS	<i>Suite No 2 for Cello</i> , BWV 1008 (Mel Bay/Zen-On)
Bach, JS	<i>Suite No 3 for Cello</i> , BWV 1009 (Mel Bay/Zen-On)
Bach, JS	<i>Suite No 4 for Cello</i> , BWV 1010 (Mel Bay/Zen-On)
Bach, JS	<i>Suite in G minor</i> BWV 995 (Kjos)
Bach, JS	<i>Suite in E minor</i> BWV 996 (Kjos)
Bach, JS	<i>Suite in C minor</i> BWV 997 (Kjos)
Bach, JS	<i>Suite in E major</i> BWV 1006a (Kjos)
Bach, JS	<i>Chaconne</i> , <u>Second Violin Partita BWV 1004</u> , trans Carlevaro (Chanterelle)
Bach, JS	<i>Partita No 6</i> BWV 830, trans Käppel (Edition Margeaux)
Dowland, J	<i>Fantasie</i> , <u>Renaissance</u> (Zen-On)
Frescobaldi, G	<i>Aria detta la Frescobalda</i> (Opera Tres Ediciones Musicales)
Kellner, D	<i>Fantasie in A and A minor</i> , <u>David Kellner Music for Lute</u> (Chorus)
Kellner, D	<i>Fantasie in D and D minor</i> , <u>David Kellner Music for Lute</u> (Chorus)
Ponce, MM	<i>Suite in A minor</i> (Editions Transatlantiques)
Romano, GZ	<i>Sonata VII</i> , <u>12 Sonate</u> (Ut Orpheus Edizioni)
Scarlatti, D	<i>Sonata in B minor</i> K 377, <u>3 Baroque Pieces</u> (Unisa)
Weiss, SL	<i>Ouverture</i> , <u>Anthology of Selected Pieces</u> , arr Burley (Schott)
Weiss, SL	<i>Passagaille</i> , <u>Anthology of Selected Pieces</u> , arr Burley (Schott)

#### List B Lys B

Aguado, D	<i>Fandango</i> , op 15 (Zen-On)
Aguado, D	<i>Andante and Rondo in A minor</i> , <u>3 Rondo Brillanti</u> , op 2 (Suvini Zerboni)
Britten, B	<i>Nocturnal</i> , op 70 (Tecla)
Duarte, J	<i>Tout en Ronde</i> , op 57 (Universal)
Ginastera, A	<i>Sonata for Guitar</i> , op 47 (Boosey & Hawkes)
Giuliani, M	<i>Le Rossiniane</i> , op 114 (Tecla)
Giuliani, M	<i>Second Fantasy on themes of Rossini</i> , op 123 (Tecla)
Giuliani, M	<i>6 Grandi Variazioni</i> , op 112 (Köneman Music Budapest)
Giuliani, M	<i>Grande Ouverture</i> , op 61 (Zen-On)
Giuliani, M	<i>Sonata Eroica</i> , op 150 (Tecla)
José, A	<i>Sonata</i> (Bérben)



<b>Koshkin, N</b>	<i>The Ballads, Classic Koshkin</i> (Mel Bay)
<b>Mompou, F</b>	<i>Suite Compostelana</i> (Editions Salabert)
<b>Paganini, N</b>	<i>Grande Sonata</i> (Zen-On)
<b>Ponce, MM</b>	<i>Variations and Fugue on Folia de España</i> (Schott)
<b>Ponce, MM</b>	<i>Sonatina Meridional</i> (Schott)
<b>Ponce, MM</b>	<i>Sonatina Romantica</i> (Schott)
<b>Regondi, G</b>	<i>Introduction and Caprice, op 23, Complete Works for Guitar</i> (Chanterelle)
<b>Rodrigo, J</b>	<i>Sonata a la Español</i> (Max Eschig)
<b>Sor, F</b>	<i>Fantaisie, op 7</i> (Edition Peters)
<b>Sor, F</b>	<i>Fantasie, op 30</i> (Tecla)
<b>Sor, F</b>	<i>Fantasie Élégiague, op 59</i> (Tecla)
<b>Sor, F</b>	<i>Introduction and Variations on a theme by Mozart, op 9</i> (Tecla)
<b>Tansman, A</b>	<i>Cavatina and Danza Pomposa</i> (Schott)
<b>Tarrega, F</b>	<i>Gran Jota</i> (Chanterelle)
<b>Tarrega, F</b>	<i>Variations on themes from La Traviata</i> (Schott)
<b>Tesar, M</b>	<i>Four Ballad Stories</i> (Edition Daminus)
<b>Torroba, FM</b>	<i>Sonatina</i> (Schott)
<b>Villa-Lobos, H</b>	<i>5 Preludes</i> (Max Eschig)
<b>Villa-Lobos, H</b>	<i>Suite Populaire Brésilienne</i> (Max Eschig)

### List C Lys C

<b>Albeniz, I</b>	<i>Mallorca</i> (Union Musical Española)
<b>Albeniz, I</b>	<i>Asturias</i> (Schott)
<b>Albeniz, I</b>	<i>Sevilla</i> (Union Musical Española)
<b>Barrios, A</b>	<i>Concert Etude, The Guitar Works of Augustin Barrios Mangore, Vol 3</i> (Belwin Mills)
<b>Barrios, A</b>	<i>Un Sueño en la Floresta</i> (Belwin Mills)
<b>Barrios, A</b>	<i>An Alm for the Love of God</i> (Belwin Mills)
<b>Brouwer, L</b>	<i>La Espiral Eterna</i> (Schott)
<b>Castelnuovo-Tedesco, M</b>	<i>Tarantella</i> (Ricordi)
<b>Lauro, A</b>	<i>Seis por Derecho</i> (G Zanibon)
<b>Llobet, M</b>	<i>Scherzo-Vals, Guitar Works, Vol 1</i> (Chanterelle)
<b>Llobet, M</b>	<i>Respuesta (Impromptu), Guitar Works, Vol 1</i> (Chanterelle)
<b>Llobet, M</b>	<i>Romanza, Guitar Works, Vol 1</i> (Chanterelle)
<b>Martin, F</b>	<i>Quatre Pieces Breves</i> (Universal)
<b>Mertz, JK</b>	<i>Fantasie Hongroise, Guitar Works, Vol 9</i> (Chanterelle)
<b>Regondi, G</b>	<i>Nocturne (Reverie), op 19</i> (Chanterelle)
<b>Riera, R</b>	<i>Preludio Criollo</i> (Morro Music)
<b>Rodrigo, J</b>	<i>Invocación y Danza</i> (Ediciones Joaquin Rodrigo)
<b>Tarrega, F</b>	<i>Estudio Brillante de Alard, Collected Guitar Works, Vol 2</i> (Chanterelle)
<b>Terzi, B</b>	<i>Nevicata, op 29</i> (Bérbern)
<b>Villa-Lobos, H</b>	<i>Etudes 5 &amp; 8</i> (Max Eschig)
<b>Villa-Lobos, H</b>	<i>Etudes 7 &amp; 11</i> (Max Eschig)
<b>Yocoh, Y</b>	<i>Variations on Sakura</i> (Guitar Solo Publications)

## List D Lys D

Asad, S	<i>Divertimento, <u>Aquarelle</u></i> (Henry Lemoine)
Brouwer, L	<i>Paisaje Cubano con campanas</i> (Ricordi)
Brouwer, L	Any movement from/Enige beweging uit <i>El Decameron Negro</i> (Editions Musicales Transatlantiques)
Brouwer, L	First <b>or</b> Third movement from/Eerste <b>of</b> Derde beweging uit <i>Sonata</i> (Opera Tres Editions Musicales)
Domeniconi, C	3 <sup>rd</sup> and 4 <sup>th</sup> movements from/3e en 4e bewegings uit <i>Koyunbaba</i> , op 19 (Edition Margeaux)
Dyens, R	3 <sup>rd</sup> movement (Fuoco) from/3e beweging (Fuoco) uit <i>Libra Sonatine</i> (Henry Lemoine)
Dyens, R	<i>Light Motif &amp; Black Horn, <u>Triaela</u></i> (Henry Lemoine)
Garcia, G	<i>Etude 24, <u>25 Etudes Esquisses for Guitar</u></i> (Mel Bay)
Houghton, P	<i>Dervish &amp; Web, <u>Stele</u></i> (Moonstone Music Publications)
Ivanovic, V	<i>Café 3 &amp; 5, <u>6 Pièces de Café</u></i> (Chanterelle)
Jordaan, A	<i>Aubade from Africa</i> (Six Strings Editions)
Koshkin, N	<i>Usher Waltz</i> , op 29, <u>The Russian Collection</u> , Vol 5 (Editions Orphée)
Koshkin, N	First movement from/Eerste beweging uit <i>Sonata</i> (Papagrigoriou – H Nakas)
Morel, J	<i>Romance Criollo</i> (Ashley Mark)
Ohana, M	<i>Tiento</i> (Edicions MR Braun)
Piazzolla, A	<i>Verano Porteño, Milonga del Angel and/en Muerta del Angel</i> , arr Benitez (Chanterelle)
Piazzolla, A	Any two pieces from/Enige twee werke uit <i>Cinco Piezas</i> (Bérben)
Pujol, MD	<i>Tres piezas Rioplatensas</i> (Helbling, Rum/Innsbruck)
Rodrigo, J	<i>Junto al Generalife</i> (Bote & Bock)
Sainz de la Maza, R	<i>Rondeña, <u>Música para Guitarra</u></i> (Union Musical Ediciones)
Turina, J	<i>Fandanguilloi</i> (Schott)
Wagner, D	<i>Taung</i> (Starcatcher Publications)
Zaidel-Rudolph, J	<i>Friendly Dance &amp; Township Tonight, <u>Five African Sketches</u></i> (Samro)

## **Annexure 1: Marks Categories for Graded Exam and Performance Level Assessments across all instruments**

### **Bylae 1: Puntekategorieë vir Graadeksamens en Voordragvlakassesserings vir alle instrumente**

#### **Roll of Honour / Eerol 90-100% (85-100%\*)**

An excellent exam showing perfect grasp of technical work, consistently high level of technical control in the repertoire, an outstanding rendition of various styles and from Gr 5 onwards enormous skill in musical communication.

'n Uitmuntende eksamen wat 'n onbesproke beheersing van tegniese werk, 'n konsekwente hoë vlak van tegniese beheer in die repertorium, 'n besondere vertolking van verskillende style en vanaf Gr 5, 'n buitengewoon groot musikale kommunikasievaardigheid toon.

#### **Distinction / Lof 80-88% (80-83%\*)**

Ranging from an excellent to a very well prepared exam showing fluent grasp of technical work, consistently good technical control in the repertoire, a good rendition of various styles and from Gr 5 onwards skill in musical communication.

Wissel van 'n uitstekende tot baie goed voorbereide eksamen wat op vlot beheersing van tegniese werk, volgehoue tegniese beheer van repertorium, uitstekende weergawe van die onderskeie style en vanaf Gr 5, vaardige musikale kommunikasie dui.

#### **Merit / Eervolle vermelding 70-78%**

A well prepared exam showing a convincing grasp of technical work, overall technical control in the repertoire with occasional slips, ability to present various styles and from Gr 5 onwards a feeling for musical communication.

'n Goed voorbereide eksamen wat op oortuigende beheersing van tegniese werk, omvattende tegniese beheer van repertorium met enkele vergissings, die vermoë om onderskeie style weer te gee en vanaf Gr 5, 'n aanvoeling vir musikale kommunikasie dui.

#### **Pass / Slaag 50-68%**

Ranging from an adequately prepared to a reasonably well prepared exam that shows sufficient control of technical work, some technical grasp in the repertoire, a fair ability to project different styles and from Gr 5 onwards some sense of basic musical shape.

Wissel van 'n genoegsaam voorbereide tot 'n redelik goed voorbereide eksamen wat op voldoende beheer van tegniese werk, 'n mate van tegniese beheer van repertorium, 'n redelike vermoë om die onderskeie style te projekteer en vanaf Gr 5, 'n mate van musikale kommunikasie dui.

#### **Fail / Druip 20-47%**

Ranging from a totally unprepared to an inadequately prepared exam that shows little or no control over technique in either technical work or repertoire, no variety in styles, lack of confidence and from Gr 5 onwards little or no musical insight.

Wissel van 'n total onvoorbereide tot 'n ontoereikend-voorbereide eksamen wat op min of geen tegniese beheer in óf die tegniese werk óf repertorium, geen afwisseling in style, gebrek aan selfvertroue en vanaf Gr 5, min of geen musikale insig dui.

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\* Grade 8 Graad 8

**Annexure 2: South African Composers**  
**Bylae 2: Suid-Afrikaanse Komponiste**

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