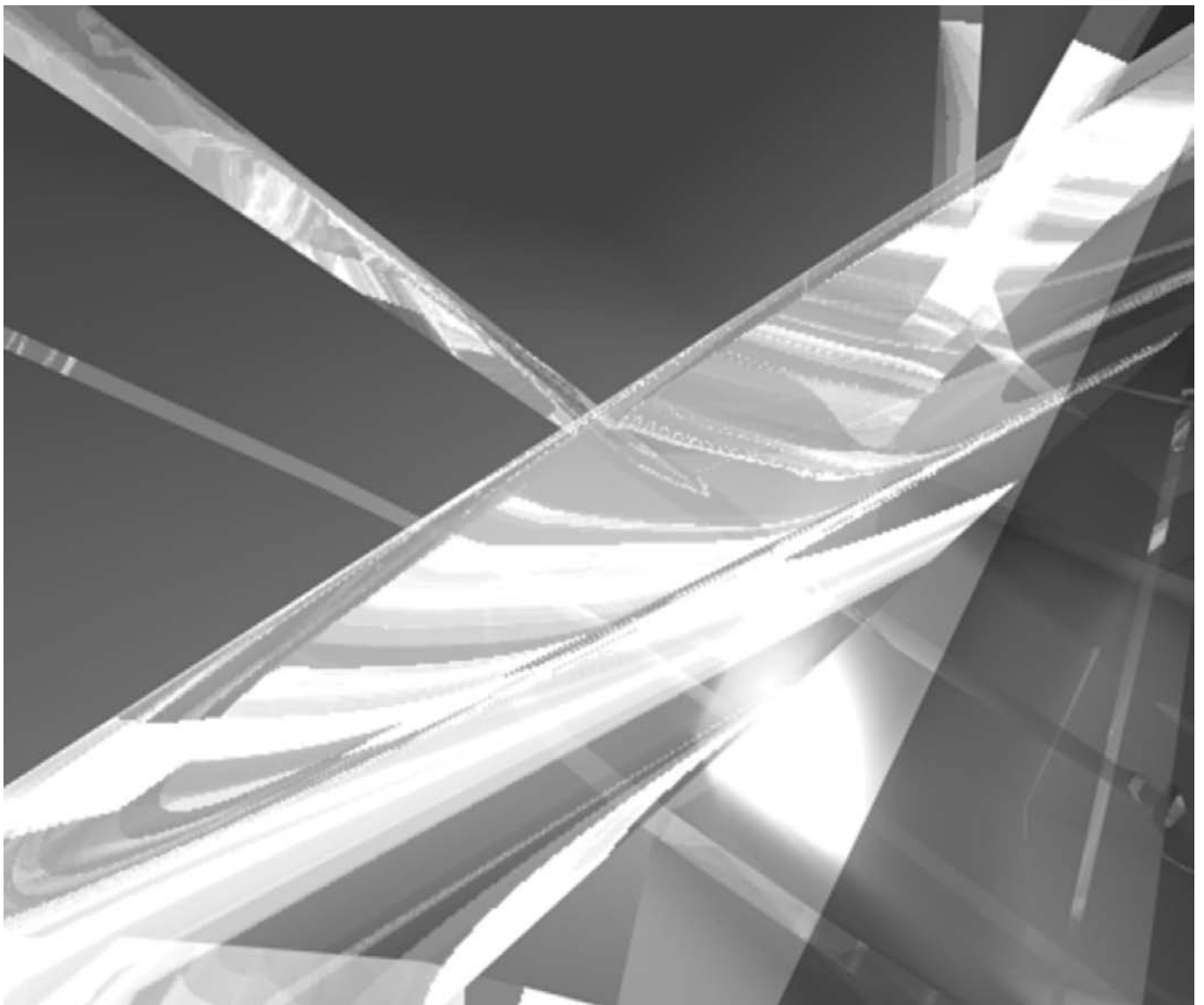


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# Classical guitar diplomas repertoire list

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1 January 2011 – 31 December 2018



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# CLASSICAL GUITAR DIPLOMAS

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2011 – 2018

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### **IMPORTANT INFORMATION:**

This repertoire list should be read in conjunction with the **Music Performance and Teaching Diplomas Syllabus, 2011-2016**.

Copies are available free of charge from LCM Examinations (tel: 020 8231 2364) or from local representatives, or on [uwl.ac.uk/lcmexams](http://uwl.ac.uk/lcmexams).

**Candidates should ensure that they have checked the full requirements for the examination in the above syllabus. Please note that this repertoire list does NOT contain full details of all examination components.**

This repertoire list is valid from 1 January 2011 until 31 December 2018.

Diplomas are also offered for acoustic, bass and electric guitars, in partnership with the Registry of Guitar Tutors. Separate syllabuses are available on request.

# **LCM Examinations**

## **Director of Examinations**

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# LCM Publications

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The following LCM Publications are relevant to this syllabus:

- Classical Guitar Diploma Handbook (*publ. Registry Publications: 01424 222222*)
- Specimen Aural Tests (*LL189*)
- LCM Aural Handbook: A Practical Guide to Teaching and Preparing for LCM Aural Tests (*LL205*)

LCM Publications are distributed by Music Exchange (tel: 0161 946 9301; email: [mail@music-exchange.co.uk](mailto:mail@music-exchange.co.uk)).

A complete list of titles may be found on their website: [www.music-exchange.co.uk](http://www.music-exchange.co.uk)

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## Registry of Guitar Tutors

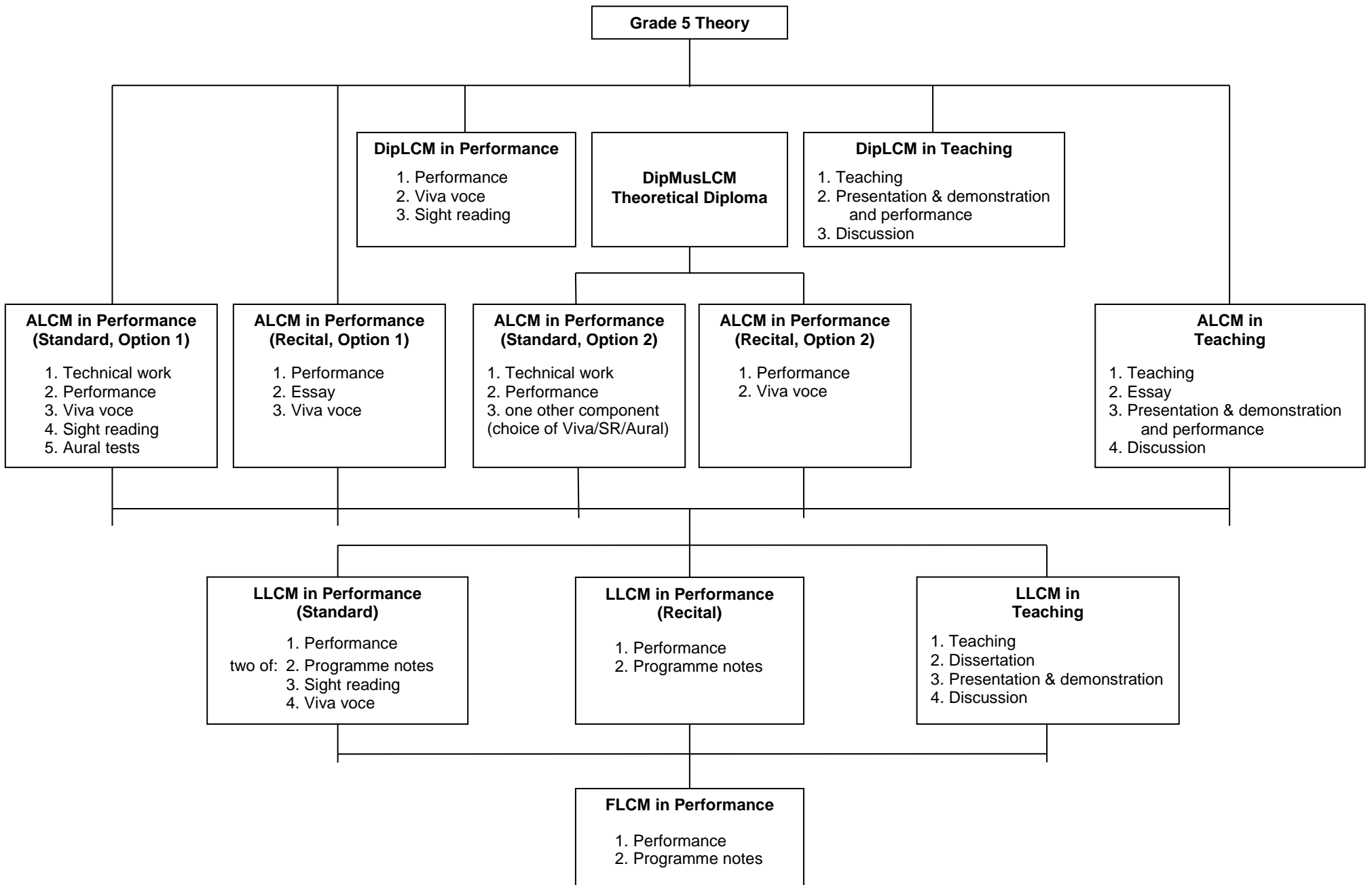
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The Registry of Guitar Tutors (RGT) was established in 1992 with the aims of improving standards in guitar education and helping the guitar teaching profession achieve recognition within the mainstream of music education by the establishment of an accredited range of comprehensive and well-structured teaching programmes.

RGT publishes a Directory of registered guitar tutors, and organises regular music education conferences and training seminars.

In association with LCM Exams, RGT also organises a full range of examinations in popular music theory, electric guitar and bass guitar.

This repertoire list was compiled by the RGT on behalf of LCM Examinations.



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# Classical Guitar: DipLCM in Performance

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Please refer to the syllabus for full guidelines on examination components and selection of repertoire.

<b>AGUADO</b>	Adagio in E minor from Op.2 (ed. Chiesa)	(Suvini Zerboni 9312 / Schott)
<b>BACH, JS</b>	Fugue BWV 1000 (arr. Koonce)	(Kjos WG100 / Music Sales)
<b>BARRIOS</b>	Mazurka Apasionata <i>from</i> 18 Concert Pieces (ed. Burley)	(Schott ED12370)
<b>BRINDLE</b>	The Dark Earth Suite <i>from</i> Guitarcosmos Vol.3	(Schott ED11389)
<b>BROUWER</b>	Canticum Para Guitarra	(Schott GA424)
<b>DOWLAND</b>	Fantasie (arr. Scheit)	(Universal Edition UE14480)
<b>LLOBET</b>	El Mestre; La Nit de Nadal	(Chanterelle 892 / Guitarnotes)
<b>McBIRNIE</b>	Three Dances	(c/o LCM Exams)
<b>SOR</b>	Variations on a Theme of Mozart (inc. introduction) Op.9 (ed. Scheit)	(Universal Edition UE 13628)
<b>TORROBA</b>	Castles of Spain (at least TWO pieces)	(Opera Tres / Guitarnotes)
<b>VILLA-LOBOS</b>	Prelude No.2	(Eschig 6732 / UMP)

## Sight Reading

A piece no more than 8 bars in length, with a range no higher than 10th position. The piece may utilise any commonly occurring key and time signature and may include: common block chords; accidentals; triplets, ties, syncopation and dynamic changes.

# Classical Guitar: ALCM in Performance

Please refer to the syllabus for full guidelines on examination components and selection of repertoire.

Detailed information on all the requirements of the Practical Examination (excluding the Performance section and the Viva Voce) can be found in the LCM Classical Guitar Diploma Handbook

## Technical Work

### Scales and Arpeggios (from memory)

*Scales:* Major, Harmonic and Melodic Minor, Chromatic  
3 octaves - keys of E to A inclusive;  
2 octaves - keys of Bb to Eb inclusive;  
1 octave in 4 different fingerboard positions - keys of E and A only.

*Arpeggios:* Major, Minor, Dominant 7th, Diminished 7th  
3 octaves - root notes of E to A;  
2 octaves - root notes of Bb to Eb;  
1 octave in 4 different fingerboard positions - root notes of E and A.

*Harmonised Scales:*  
F Major in 3rds - 3 octaves;  
A Major in 6ths - 2 octaves;  
E Major in 10ths - 2 octaves.

*Chords:* All Major chords in 4 different fingerboard positions;  
All Minor, Dominant 7th and Diminished 7th chords - in 2 different fingerboard positions;  
All Major and Minor chords in 1st and 2nd Inversion;  
Perfect, Imperfect, Plagal and Interrupted Cadences - in ALL Major and Minor keys.

## Performance

<b>ALBENIZ</b>	Asturias (arr. Ragossnig)	(Schott GA445)
<b>BACH, JS</b>	Any Suite, Sonata or Partita (at least TWO contrasting movements)	(any reliable edition)
<b>BARRIOS</b>	Waltz No.3 and Julia Florida (ed. Burley)	(Schott ED12371)
<b>BELEVI</b>	Sonata	(Edition Bafa)
<b>BROUWER</b>	Elogia De La Danza	(Schott GA425)
<b>DODGSON</b>	Fantasy Divisions	(Berben 1715 / De Haske)
<b>GERHARD</b>	Fantasy	(Mills Music 980 / Faber)
<b>GUILIANI</b>	Variations on a Theme of Handel, Op.107 (arr. Scheit)	(Universal Edition UE16713)
<b>LAURO</b>	Variations On A Venezuelan Children's Song	(Broekmans and van Poppel 940 / Spartan Press)
<b>PONCE</b>	Sonatina Meridional	(Schott GA151)
<b>MAXWELL DAVIES</b>	Farewell To Stromness	(Boosey and Hawkes 20684)
<b>SCARLATTI</b>	Sonata, K491 (arr. Burley)	(Schott ED12442)
<b>SOR</b>	Fantaisie, Op.40 (arr. Scheit)	(Universal Edition UE16705)
<b>TURINA</b>	Hommage A Tarrega	(Schott GA136)
<b>VILLA-LOBOS</b>	Two Choros from Suite Populaire Bresilienne	(Eschig / UMP)
<b>WEISS</b>	Ciacona (arr. Burley)	(Schott ED12320)
<b>YORK</b>	Sunburst	(Guitar Solo GSP24 / Ashley Mark)

## Sight Reading

A piece no more than 12 bars in length, with a range no higher than 10th position. The piece may utilise any commonly occurring key and time signature and may include: common block chords; melodic lines harmonised in 3rds, 6ths, 8ths or 10ths; accidentals; triplets, ties and syncopation; tempo and dynamic changes and other performance indications.

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# Classical Guitar: LLCM in Performance

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Please refer to the syllabus for full guidelines on examination components and selection of repertoire.

## Performance

<b>BACH, JS</b>	Any Suite, Sonata or Partita	(any reliable edition)
<b>BARRIOS</b>	La Catedral (ed. Burley)	(Schott ED 12370)
<b>BROUWER</b>	Paisaje Cubano Con Campanas ('Cuban Landscape With Bells')	(Ricordi 134543)
<b>CHAVEZ</b>	Three Pieces	(Belwin Mills 88984 / Faber)
<b>COSTE</b>	Andante and Polonaise, Op.44 from Napoleon Coste: Collected Guitar Works (ed. Wynberg)	(Chanterelle ECH405 / Guitarnotes)
<b>DODGSON</b>	Partita	(Oxford University Press)
<b>DOMENICONI</b>	Variationen Uber Ein Anatolisches Volkslied ('Variations On A Turkish Folk Song')	(Bote & Bock 23010 / Boosey & Hawkes)
<b>DUARTE</b>	'Birds' Suite, Op. 66	(Tuscany / Theodore Presser)
<b>EASTWOOD</b>	Ballade-Phantasy	(Faber 0298)
<b>GUILIANI</b>	Grande Ouverture, Op. 61 (ed. Chiesa)	(Suvini Zerboni / Schott)
<b>HENZE</b>	Drei Tentos	(Schott 4886)
<b>KLEYNJANS</b>	Arabesque En Forme De Caprice, Op. 99	(Lemoine / UMP)
<b>MARTIN</b>	Quatre Pieces Breves	(Universal Edition UE12711)
<b>PONCE</b>	Theme, Variations and Finale	(Schott GA109)
<b>SOR</b>	Gran Solo, Op. 14 (ed. Chiesa)	(Suvini Zerboni / Schott)
<b>TANSMAN</b>	Cavatina (inc. Danza Pomposa)	(Schott GA165 and GA206)
<b>TORROBA</b>	Aires de la Mancha	(Schott GA235)
<b>TURINA</b>	Sonata	(Schott GA132)

## Sight Reading

A piece no more than 16 bars in length, with a range no higher than 12th position. The piece may utilise any key and time signature and may include any of the following: block chords; melodic lines harmonised in 3rds, 6ths, 8ths or 10ths; accidentals and modulation; triplets, double dotted notes, ties and syncopation; tempo and dynamic changes and other performance indications.

Examples of the type and standard of sight reading tests can be seen in the RGT/LCM Classical Guitar Diploma Handbook.



# Classical Guitar: FLCM in Performance

Please refer to the syllabus for full guidelines on examination components and selection of repertoire.

<b>BACH, JS</b>	Prelude, Fugue and Allegro BWV998 (arr. Koonce)	(Kjos WG100 / Music Sales)
<b>BACH, JS</b>	Chaconne, from BWV1004 (arr. Scheit)	(Universal Edition UE16717)
<b>BACH, JS</b>	Any Lute Suite (arr. Koonce)	(Kjos WG100 / Music Sales)
<b>BACH, JS</b>	Any Cello Suite (arr. Dausend)	(Zimmerman ZM2731-2736)
<b>BERKELEY</b>	Sonatina	(Chester CH1803 / Music Sales)
<b>BRITTEN</b>	Nocturnal	(Faber 0005)
<b>BROUWER</b>	Sonata	(Opera Tres 29382 / Guitarnotes)
<b>BROUWER</b>	El Decamerón Negro	(Edition Musicales Transatlantiques ETR001704 / UMP)
<b>CASTELNUOVO-TEDESCO</b>	Sonata	(Schott GA149 )
<b>DUARTE</b>	Variations On A Catalan Folk Song, Op. 25	(Novello NOV120311 / Music Sales)
<b>GINASTERA</b>	Sonata	(Boosey and Hawkes SRB3)
<b>GIULIANI</b>	Rossiniane No. 1, Op. 119 (ed. Chiesa)	(Suvini Zerboni 9905 / Schott)
<b>JOSE</b>	Sonata	(Berben 3222 / De Haske)
<b>KLEYNJANS</b>	A L'aube Du Dernier Jour, Op. 33	(Lemoine 25017 / UMP)
<b>LAURO</b>	Sonata (out of print)	(Zanibon 5539 / Boosey & Hawkes)
<b>MOMPOU</b>	Suite Compostelana	(Salabert 130 / UMP)
<b>PIAZZOLLA</b>	Cinco Piezas	(Berben 2343 / De Haske)
<b>PONCE</b>	Sonata Romantica	(Schott GA123)
<b>PUJOL</b>	Three Spanish Pieces	(Eschig 2586 / UMP)
<b>REGONDI</b>	Reverie (Nocturne), Op. 19 <i>from</i> Giulio Regondi: Complete Concert Works for Guitar	(Chanterelle ECH441 / Guitarnotes)
<b>REGONDI</b>	Introduction and Caprice, Op. 23 <i>from</i> Giulio Regondi: Complete Concert Works for Guitar	(Chanterelle ECH441 / Guitarnotes)
<b>RODRIGO</b>	Invocacion and Dance	(Ediciones Joaquin Rodrigo 190132 / Guitarnotes)
<b>SOR</b>	Fantaisie, Op. 7 (ed. Biberian)	(Peters 7338)
<b>SOR</b>	Second Grand Sonata, Op. 25 (ed. Chiesa)	(Suvini Zerboni / Schott)
<b>TIPPETT</b>	The Blue Guitar	(Schott ED12218)
<b>TORROBA</b>	Sonatina	(Columbia 168)
<b>WALTON</b>	Five Bagatelles	(Oxford University Press N9407)