

TRINITY  
GUILDHALL

# Guitar Grade 2

## Pieces & Exercises

for Trinity Guildhall examinations

2010-2015

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### Duets for this grade:

All duets are from *Guitar Duets Initial-Grade 3 2010-2015* published by Trinity Guildhall (TG 008091).

Haydn arr. Sollory	Tedesca
Carulli	Lezione
Trad. Brazilian arr. Rivoal	Acordai Doncela
Preiss	Canción de Cuna (Lullaby)

### Alternative pieces for this grade (2010-2012):

Anderson	River Wisla (from <i>Guitar Travels</i> )	Anderson Guitar Publications AGP505
Burden	Primo Tango (from <i>Travelling in Style Series 2: Trek One</i> )	Garden Music GM25
Cracknell	Apache Dance (from <i>Debbie Cracknell: Enjoy Playing Guitar Solos</i> )	OUP 978-0-19-322114-7
Delalande	Danse (from <i>Le petit livre de guitare vol. 2</i> )	Les Productions D'OZ DZ12
Gerrits	Souvenir d'Espagne (from <i>La guitare enchantée</i> )	Dobermann Yppan D028
Hartog	La Monteria (from <i>I Toca Guitarra</i> )	European Music Centre XAL10391
Nuttall	On the Prairie (from <i>Moving On</i> )	Countryside Music
Tromp	Saké Saté (from <i>String Fingers</i> )	XYZ Huizen Holland XYZ1211
Wanders	Ring Way Blues (from <i>Mix on Six</i> )	Broekmans & van Poppel BP1627

## Pieces

Three pieces to be performed, chosen from the pieces included in this book or from the duets or alternative piece(s) listed for the grade, to form a balanced programme. Full details of duets and alternative pieces are given above and in the current Guitar Syllabus. One piece may be replaced by the candidate's own composition of a similar length and standard to the other pieces chosen. If a duet (or maximum two duets) are chosen, the accompaniment must be played in the examination.

## Technical work

See inside back cover for details.

## Supporting tests

Two tests to be chosen from Aural, Improvisation, Musical Knowledge or Sight Reading at candidate's choice. See the current Guitar Syllabus for details.

### Important

Candidates and teachers must refer to the Information & Regulations booklet for all examination requirements and regulations. Syllabuses and further information can be obtained from your Trinity Guildhall Centre Representative or Trinity's Head Office.



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## 2010-2015

Published by:

Trinity College London  
89 Albert Embankment  
London SE1 7TP UK

T +44 (0)20 7820 6100

F +44 (0)20 7820 6161

E [music@trinityguildhall.co.uk](mailto:music@trinityguildhall.co.uk)

[www.trinityguildhall.co.uk](http://www.trinityguildhall.co.uk)

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# Minuet

Robert de Visée  
(1650-1725)

[♩ = 92-116]

The musical score is written for a single melodic line on a treble clef staff in G major (one sharp) and 3/4 time. The tempo is marked as [♩ = 92-116]. The score consists of 16 measures, divided into four systems of four measures each. Measure numbers 1, 5, 9, and 13 are indicated at the start of their respective systems. The notation includes various musical symbols: eighth and sixteenth notes, rests, and slurs. Fingerings are indicated by numbers 1-4 above notes. Dynamics include *p* (piano), *mf* (mezzo-forte), and *f* (forte). The piece concludes with a repeat sign in the final measure (measure 16).



# Allegro

op. 50 no. 1

Maurio Giuliani  
(1781-1829)

[♩ = 66-84]

*i m i a i m i p i p i p i p i*

*p mf*

3

5

7

9

*p i m a p i m a*

*f*

# Preludio

no. 1 from *Seis preludios cortos*

Manuel Ponce  
(1882-1948)

Moderato [ $\text{♩} = 63-80$ ]

The musical score is written for guitar in 4/4 time. It consists of five staves of music, each starting with a measure number (1, 3, 5, 7, 9) in the left margin. The notation includes treble clef, a key signature of one sharp (F#), and a common time signature of 4/4. The score is characterized by extensive use of fingerings (p, m, i, a) and specific guitar techniques indicated by numbers 0-4 below the notes. The first staff begins with a *mf* dynamic and includes a *p m i m* fingering. The second staff continues with similar patterns. The third staff includes a *mf* dynamic and a *simile* marking. The fourth and fifth staves continue the melodic and harmonic development. The score is presented on a single page with a clean, professional layout.



11 *p m i m* *p a m a*

13

15

17

19

21

# Mango Walk

arr. Rebecca Baulch

Traditional Jamaican

Juicy and sweet [♩ = 120–138]

mf

*i m p i m i m p i m i m p i a*

*p*

*f*

*f*



# Vals

no. 1 from *Cuatro piezas fáciles para guitarra*

Bartolomé Calatuyud Cerdá  
(1882-1973)

$\text{♩} = 108-126$

*a m m i a m m*

*[mf]*

7

14

20

25

31 *rall.* *a tempo*

*[mf]*

37

*poco rall.* *harm. 12-*

43

*i m a*

# Cubana

Patrick Benham  
(born 1940)

**Vivo** [ $\text{♩}$  = 100–120][illegible][illegible]

9

*m i m m m*

8 3 *p* 4 *p* 3 *p* 2 4 3 2

[*mp*]

12 D.S. al 



The first system of the musical score for 'The Little Boat' is shown. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is 3/4. The score starts with a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The melody is written on a single staff. The first ending consists of four eighth notes: G4, A4, Bb4, and A4. The second ending consists of four eighth notes: G4, A4, Bb4, and A4, followed by a repeat sign. The lyrics 'i i m i m a m' are written above the notes of the second ending. The first ending is marked with a '3' below the staff, and the second ending is marked with a '4' below the staff. The score ends with a double bar line and a repeat sign.



# Spanish Dance

Štěpán Rak  
(born 1945)

**Con fuoco** [ $\text{♩} = 120-138$ ]

First system of musical notation (measures 1-4). The key signature has one sharp (F#). The time signature is 3/4. The notation includes fingerings (i, 3, 0, 2, 3), dynamics (p, f), and accents (>). A circled 3 indicates a triplet. The word "simile" is written below the staff.

Second time  
to Coda

Second system of musical notation (measures 5-8). It includes first and second endings, fingerings (2, 3, 0, 2, 3), dynamics (p), and a ritardando (rit.) marking. A circled 3 indicates a triplet.

**Lento** [ $\text{♩} = 80-96$ ]

Third system of musical notation (measures 9-15). The tempo is marked "Lento". It includes fingerings (i, 0, 1, 2, 1, 0), dynamics (p, m), and a circled 3 indicating a triplet. First and second endings are shown.

D.C. al  $\text{Coda}$  e poi la Coda

Fourth system of musical notation (measures 16-20). It includes fingerings (0, 3, 2, 0, 2), dynamics (p), and a ritardando (rit.) marking. A circled 4 indicates a quadruplet.

Coda section of musical notation (measures 21-24). It includes fingerings (0, 2, 0, 2) and accents (>).

Repeats to be played in the examination.



# Magnetic South

Lee Sollory  
(born 1959)

Andante ♩ = 66-88

8 *mf*

4

7 *f* *mf*

10 (1) *ff* *mf*

13 *ff* *mf*

16

19 *f* *mf*

22 *ff*

(1) Slap strings with right hand over the fingerboard.



# Sprite Nite

Nick Powlesland

Spritely ♩ = 112-132

1  
8 *mp*

5  
8

9  
8 *ff*

13  
8

17  
8

22  
8 *mp* *ff* *mp* *ff*

(1) Rapid *gliss.* to nothing.

## Technical Suite (Exercises)

Candidates choosing Option ii) Technical Suite in the Technical Work section of the examination must prepare the following exercises.

### 1. Snakes and Ladders (second position)

To be prepared *apoyando* or *tirando* at candidate's choice.\*

♩ = 66-80

The image shows a musical score for the song "The Rose Tree". It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in a simple, folk-like style. Above the staff, the lyrics "i m i m i m p" are written, corresponding to the notes. Below the staff, the dynamic marking "mf" (mezzo-forte) is indicated. The second staff continues the melody, with a dynamic marking of "mp" (mezzo-piano) at the beginning and "mf" (mezzo-forte) later. The score is presented in a clear, legible format, suitable for a music book or a teaching resource.

## 2. Charmed (bass muting)

To be prepared *apoyando* or *tirando* at candidate's choice.

**Myssssterioussssly** ♩ = 66–80

5

dim.

rit.

tambora (1)

pp

(7) Strike strings with RH thumb near the bridge.

\* *apoyando* = rest stroke; *tirando* = free stroke.



### 3. Arpeggio Adventure (arpeggios and shifts)

To be prepared *tirando*.

♩ = 66–80

[illegible]

#### 4. Right Hand Exercises

a)

To be prepared *tirando*.

♩ = 72-88

A musical score for the song "The Rose Tree". The score is written on a single staff in 4/4 time. The key signature has one flat (B-flat). The melody is in the treble clef, and the bass line is in the bass clef. The melody consists of eighth and quarter notes, with some notes beamed together. The bass line consists of quarter and eighth notes. The lyrics "The Rose Tree" are written below the staff. The tempo is marked "Andante". The dynamics are marked "p" (piano) and "mf" (mezzo-forte). The score includes a repeat sign at the end.

b)

To be prepared *tirando*.

♩ = 72-88

Musical score for the song "Pia i m i". The score is written in 3/4 time, featuring a treble and bass staff. The melody is in the treble staff, and the bass line is in the bass staff. The lyrics are "p i a i m i" repeated twice. The dynamics are marked *mf* (mezzo-forte). The score ends with a double bar line.

## Technical Work

Candidates to prepare either i) or ii)

**either i) Scales and Arpeggios (to be performed from memory)**

As given in *Guitar & Plectrum Guitar Scales & Exercises from 2007* published by Trinity Guildhall.

### Scales

The following scales to be performed with dynamics shown, and with *im* right hand fingering unless otherwise stated. Candidate's choice of *apoyando* or *tirando* unless specified:

C major (one octave), *mf*

D major (one octave), *p*

A natural minor (one octave), *mf*

A harmonic minor (one octave), *p*

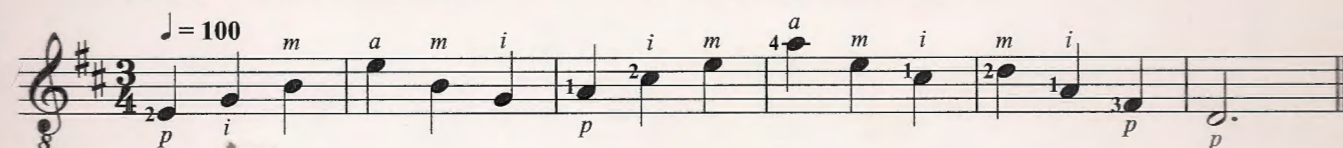
A melodic minor (one octave), *mf*

### Arpeggios

The following arpeggios to be performed *mf* and *tirando*:

E minor (one octave, with R.H. thumb)

Arpeggiated D major chord sequence – II-V-I: R.H. fingering based on *pima*:



**or ii) Technical Suite**

### Exercises

Candidates to prepare all of the following exercises, printed in this book:

1. Snakes and Ladders (*second position*)
2. Charmed (*bass muting*)
3. Arpeggio Adventure (*arpeggios and shifts*)
4. Right Hand Exercises

All pieces in this volume have been edited with regard to current concepts of performance practice. Dynamics and fingering have been suggested to assist candidates and their teachers in developing their own interpretations.

Recommended metronome markings are given as a useful, but not definitive, performance guide for all pieces. Those without square brackets are the composer's own indication of the appropriate speed for the music.

Repeats of more than three bars should be omitted unless instructed otherwise in the syllabus or Trinity music book, but all da capo and dal segno instructions should be observed.

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Selected guitar pieces from the Trinity Guildhall Guitar Syllabus 2010-2015.

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The following support materials are also available from your local music shop:

**Guitar Examination Pieces Initial-Grade 5 2010-2015 CD** – recordings of all the pieces and exercises contained in these publications (TG 008107).

Also includes recordings of the duets published in **Guitar Duets 2010-2015 Initial-Grade 3** (TG 008091). Performed by Carlos Bonell, with Abigail James.



All syllabuses and further information about Trinity Guildhall can be obtained from:

Trinity Guildhall  
89 Albert Embankment  
London SE1 7TP UK

T +44 (0)20 7820 6100

F +44 (0)20 7820 6161

E [music@trinityguildhall.co.uk](mailto:music@trinityguildhall.co.uk)

[www.trinityguildhall.co.uk/music](http://www.trinityguildhall.co.uk/music)

