

TRINITY
GUILDHALL

Guitar Grade 3

Pieces & Exercises

for Trinity Guildhall examinations

2010-2015

Contents

de Murcia	Minuet (from <i>Resumen de acompañar la parte con la guitarra</i>)	3
Carcassi	Minuet op. 21 no. 12	4
Mertz	Ländler op. 9 no. 4	6
Trad. Japanese arr. Sollory	Sakura	8
Hartog	Carratera resbaladiza	9
Carlson	Valse noble (from <i>Eight Short Pieces for Solo Guitar</i>)	10
York	Walking (from <i>8 Discernments</i>)	11
Ryan	Banjo Bill	12
Sollory	Station to Station	13
	Technical Suite (Exercises)	14

Duets for this grade:

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

Mozart arr. Preiss	Rondo
Sor	Valse op. 44 no. 1
Machado	Marchinha de Carnaval
Sollory	Danza Andaluza

Alternative pieces for this grade (2010-2012):

Brouwer	Étude 1 (from <i>Études simples 1^{re} série</i>)	Eschig ME7997
Nuttall	Gaelic Song 1 (from <i>Twelve Inventions</i>)	Holley Music Holl S007
Piazzolla	Artisane (from <i>Play Piazzolla</i>)	Boosey 9790060119712
Powlesland	Turn to Dust (from <i>The Real Guitar Book</i> vol. 1)	Camden Music CM191
le Roy	Branle de Bourgogne (from <i>Le petit livre de guitare</i> vol. 2)	Les Productions D'OZ DZ12
Sor	Etude op. 60 no. 7 (from <i>Complete Studies for Guitar</i>)	Chanterelle 491
Trad. Scottish arr. Fiorentino	Charlie is my Darling (from <i>Celtic Music for Classical Guitar</i>)	Carisch ML2601
Tromp	Dance of the Dragon (from <i>String Fingers</i>)	XYZ Huizen Holland XYZ1211
de Valderrábano	Soneto del primer grado (from <i>Hispanae Citharae Ars Viva</i> ed. Emilio Pujol Vilarrubí)	Schott GA176

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.

**TRINITY
GUILDHALL**

Guitar Grade 3

Pieces & Exercises
for Trinity Guildhall examinations

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

www.trinityguildhall.co.uk

Copyright © 2009 Trinity College London

Unauthorised photocopying is illegal

No part of this publication may be copied or reproduced in any form or by any means without the prior permission of the publisher.

Music processed by Artemis Music Ltd.

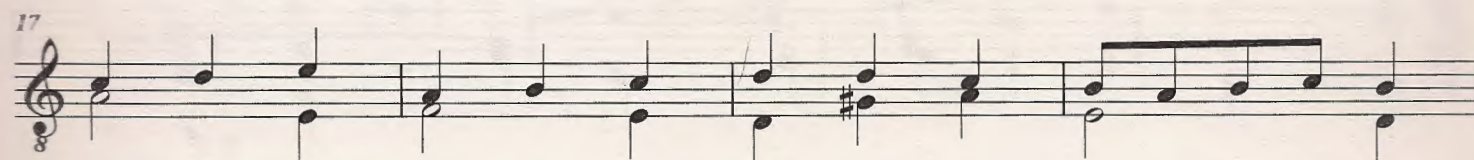
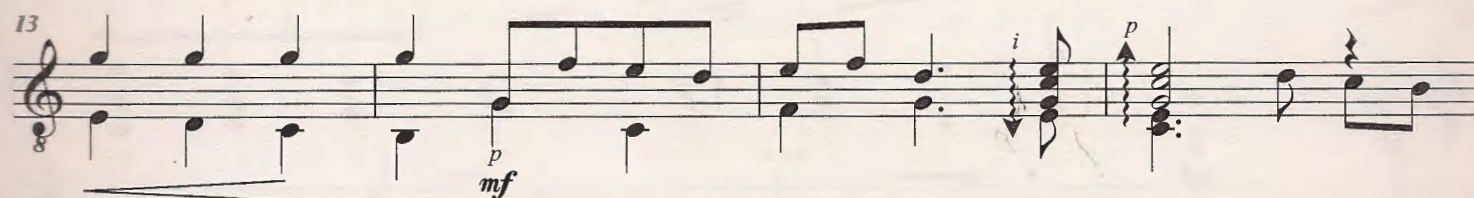
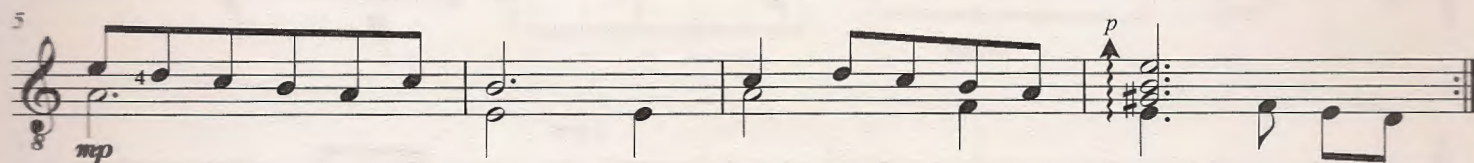
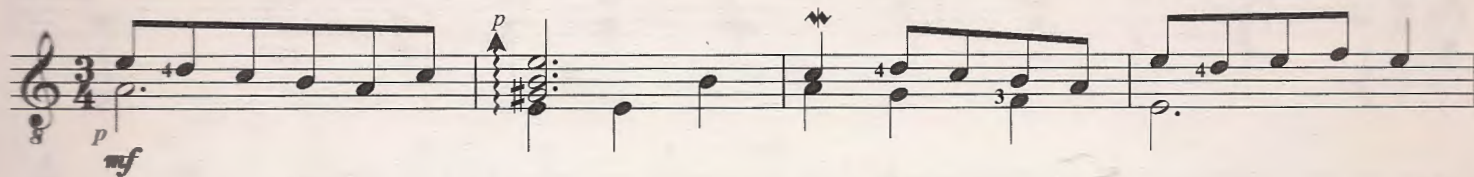
Printed in England by Halstan & Co. Ltd, Amersham, Bucks.

Menuet

from *Resumen de acompañar la parte con la guitarra*

Santiago de Murcia
(c. 1673-1739)

[♩ = 92-108]



Minuet

op. 21 no. 12

Matteo Carcassi
(1792-1853)

[♩ = 108-126]

1 4 1 2 3 4 3 2

5 1 4 1 2 3 4 3 2

9 4 2 1 2 3 4 3 2

12 4 2 1 2 3 4 3 2

16 1 2 3 4 1 2 3 4

20 1 2 3 4 1 2 3 4

25 a m i 1 4 1 2 3 4 1 2 3 4

29 4 3 2 1 2 3 4 1 2 3 4

f *cresc.* *pont.* *norm.* *f* *mp* *cresc.* *f* *mp* *cresc.* *mp* *f*

[illegible]

A musical score for the song "The Rose Tree". The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The tempo is marked "Moderato". The music consists of a melody and a bass line. The melody is written in a 4/4 time signature and features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. The bass line is written in a 4/4 time signature and features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. The score includes a key signature change from one flat to two flats (B-flat and E-flat) in the middle section. The lyrics are written below the staff, and the music is divided into measures by bar lines.

45

1 4 3 2

8

pizz.

f

49

53

norm.

mp

f

57 *m i m*


61

cresc.

rall.

f

op. 9 no. 4

Più allegretto [ = 116–132]

6

21 *pont.* *sf* *p* *p* *f* *rit.*

25 *a tempo norm.* *p* *cresc.*

29 *i* *m* *a*

33 *mf*

37 $\frac{1}{2}$ CVII *p*

Sakura

arr. Lee Sollory

Traditional Japanese

Slow and calm [$\text{♩} = 80-92$]

i pont. *mf*
 1 v.
 5 norm.
 8 $\frac{1}{2}$ CV ponte. 4
 11 norm. $\frac{1}{2}$ CV ponte.
 14 norm. harm. 12
 17 pont. *f*
mf (1)

(1) Slowly, bending the string slightly out of tune.

Carratera resbaladiza

Cees Hartog
(born 1949)

$\text{♩} = 120-138$

[mf]

5

9

[pont.]

[norm.]

15

[mp]

[cresc.]

21

[f]

[mf]

27

32

36

D.C. al Fine

p

Fine

Valse noble

from *Eight Short Pieces for Solo Guitar*

Peter Berind Carlson
(born 1956)

Elegant ♩ = 108–126

1/2CV

[mf]

IV

[pont.]

[norm.]

[cresc.]

[decresc.]

[cresc.]

[f]

[mf]

1/2CV

rall.

from 8 *Discernments*

Rhythmic, Bold [♩ = 100–120]

Copyright © 1994 Seven Centers Publishing
International Copyright Secured. All Rights Reserved. Worldwide print rights assigned to Guitar Solo Publications.

Banjo Bill

Gary Ryan
(born 1969)

Happy and carefree [$\text{♩} = 76-86$]

8 *mf*

5

9 *f* *p* *m* *i*

13 *f* *p* *m* *i* Fine

17 *mf*

21 *f*

25 *mf*

29 *mp* D.C. al Fine

Station to Station

Lee Sollory
(born 1959)

Easy swing [♩ = 88-100]

1/2 CII

mf

5

1/2 CVII 1/2 CV

1/2 CII

9

1/2 CIX

harm. 12

harm. 7

f

mf

14

18

harm. 7

22

harm. 12

poco rit.

V

Technical Suite (Exercises)

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

1. Jiggery Pokery (scales)

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

Jauntily ♩ = 72–88

2. Thurdles (broken chords)

To be prepared *tirando*.

♩ = 88–100

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

3. Au lait (half barré)

$\text{♩} = 72-88$

$\frac{1}{2}\text{CII}$ $\frac{1}{2}\text{CII}$ $\frac{1}{2}\text{CVII}$ $\frac{1}{2}\text{CV}$

mf f

4 $\frac{1}{2}\text{CVII}$ $\frac{1}{2}\text{CV}$ $\frac{1}{2}\text{CII}$ $\frac{1}{2}\text{CI}$ $\frac{1}{2}\text{CII}$

mf

4. Passagio (arpeggios)

To be prepared *tirando*.

$\text{♩} = 72-88$

p i m a m -1 a m i p i m i a m 4 i

mf

5 p i m i a p i m i a p i m i a p a m i

mf f

Technical Work

Candidates to prepare either i) or ii)

either i) Scales and Arpeggio (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, right hand fingering pattern and rhythmic style as shown (see current Guitar Syllabus for examples of rhythmic styles). Candidate's choice of *apoyando* or *tirando* unless specified:

- C major (two octaves), *mf*, *ma* fingering. Straight rhythm
- D natural minor (two octaves), *p*, *ma* fingering. Straight rhythm
- D harmonic minor (two octaves), *mf*, *im* fingering. Swing rhythm
- D melodic minor (two octaves), *p*, *im* fingering. Swing rhythm

Arpeggio

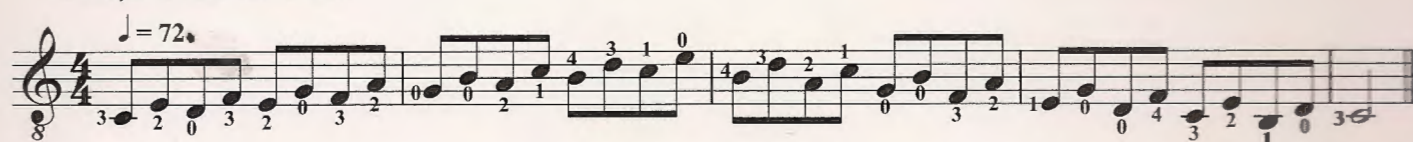
The following arpeggio to be performed *mf* and *tirando*:

Diminished 7th starting on A (one octave)

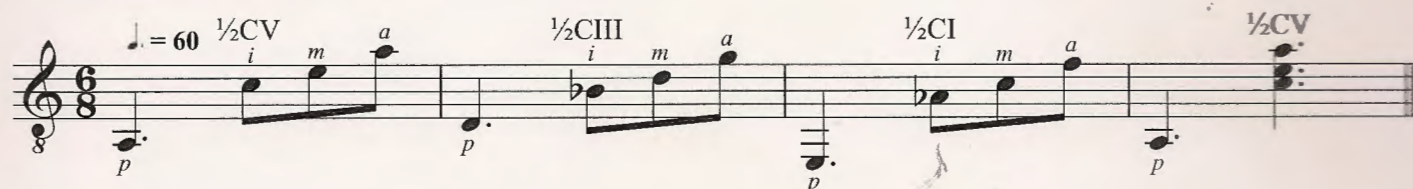
Exercises

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

C major in broken 3rds:



Half barré in A minor:



or ii) Technical Suite

Exercises

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

1. Jiggery Pokery (scales)
2. Thurdles (broken chords)
3. Au lait (half barré)
4. Passagio (arpeggios)

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.

Every effort has been made to trace and acknowledge the copyright owners. If any right has been omitted or if any detail is incorrect, Trinity College London apologises and will rectify this in any subsequent reprints following notification.

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

Grade 3

Contents

de Murcia	Menuet (from <i>Resumen de acompañar la parte con la guitarra</i>)	3
Carcassi	Minuet op. 21 no. 12	4
Mertz	Ländler op. 9 no. 4	6
Trad. Japanese arr. Sollory	Sakura	8
Hartog	Carratera resbaladiza	9
Carlson	Valse noble (from <i>Eight Short Pieces for Solo Guitar</i>)	10
York	Walking (from <i>8 Discernments</i>)	11
Ryan	Banjo Bill	12
Sollory	Station to Station	13
	Technical Suite (Exercises)	14

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

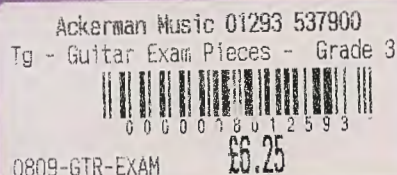
Guitar Examination Pieces Initial-Grade 5 2010-2015 CD – recordings of all the pieces and exercises contained in these publications (TG 008107).

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
www.trinityguildhall.co.uk/music



TRINITY
COLLEGE LONDON

Trinity Guildhall examinations are offered
by Trinity College London,
the international examinations board