

TRINITY
GUILDHALL

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Guitar Grade 1

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).

Lully <i>arr.</i> Sollory	Menuet
Trad. Mallorcan <i>arr.</i> Preiss	Mateixas d'es Figuerat
Trad. <i>arr.</i> Thorlaksson	Mareta, Mareta (Folk Song from Valencia)
Tchaikovsky <i>arr.</i> Sollory	Old French Song op. 39 no. 16
Montgomery	El Caballo
Winfield	Hayride

Alternative pieces for this grade (2010-2012):

Attaignant	Tourdion (from <i>Le petit livre de Guitare</i> vol. 2)	Les Productions D'OZ DZ12
Burden	Kingston Calypso (from <i>Travelling in Style: The Start</i>)	Garden Music GM18
Burden	Menorca (from <i>Travelling in Style: The Start</i>)	Garden Music GM18
MacDonald	Tango (from <i>Simply Guitar</i> book 1)	Montague MM123
Powlesland	Baroque & Roll (from <i>The Real Guitar Book</i> vol. 3)	Camden CM193
Sollory	Impossible Mission (from <i>The Real Guitar Book</i> vol. 1)	Camden CM191
Sor	Study op. 60 no. 2 (from <i>Complete Studies for Guitar</i>)	Chanterelle 491
Trad. <i>arr.</i> Garcia	Tumbalalaika (from <i>First Guitar Pieces</i>)	Holley Music Holl S005
Trad. Irish <i>arr.</i> Fiorentino	The Wild Colonial Boy (from <i>Celtic Music for Classical Guitar</i>)	Carisch ML2601

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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Vals

Ferdinando Carulli
(1770-1841)

Moderato [$\text{♩} = 104-126$]

The musical score is written for guitar in treble clef with a key signature of three sharps (F#, C#, G#). The tempo is Moderato, with a metronome marking of 104-126 beats per minute. The score consists of five systems of music, each with a guitar-specific bass line indicated by a dotted half note on the low E string.

- System 1 (Measures 1-5):** The melody begins with a triplet of eighth notes (1, 2, 0) marked with fingerings *i*, *m*, and *a*. The bass line starts with a dotted half note on E4, marked *mf*.
- System 2 (Measures 6-10):** The melody continues with eighth notes and a quarter note. Measure 10 contains a repeat sign. The bass line has a dotted half note on E4, marked *f*. The word *pont.* (ponticello) is written above the staff.
- System 3 (Measures 11-14):** The melody features a triplet of eighth notes (2, 3, ③) in measure 11. The bass line has a dotted half note on E4, marked *mf*. The word *nat.* (natural) is written above the staff.
- System 4 (Measures 15-19):** The melody includes a triplet of eighth notes (4, 3, 1) in measure 17. The bass line has a dotted half note on E4, marked *f*.
- System 5 (Measures 20-24):** The melody continues with eighth notes and a quarter note. The bass line has a dotted half note on E4. The tempo marking *poco rit.* (poco ritardando) is written above the staff.

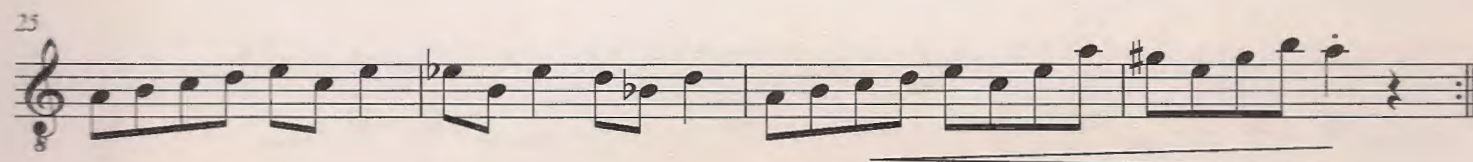
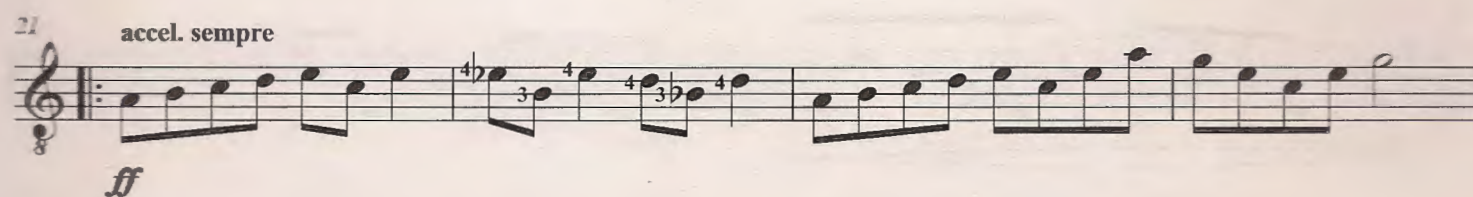
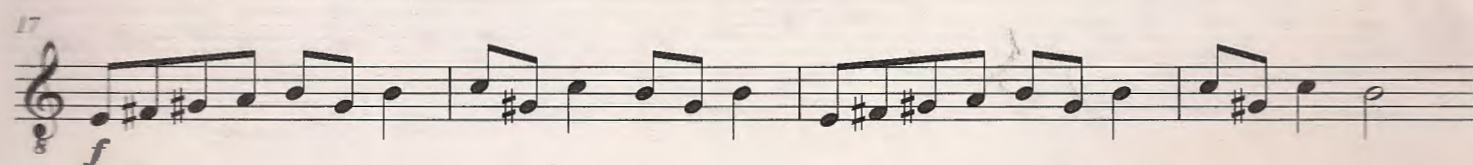
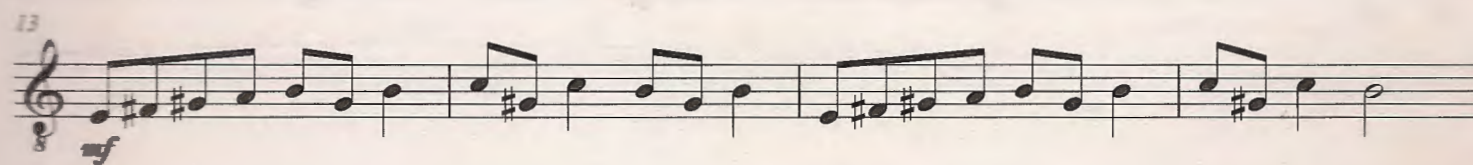
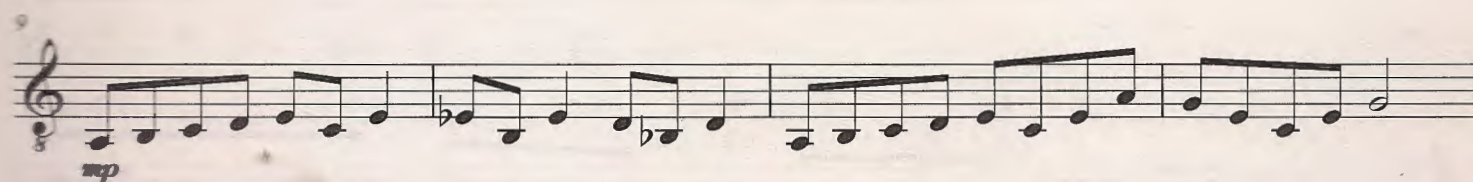
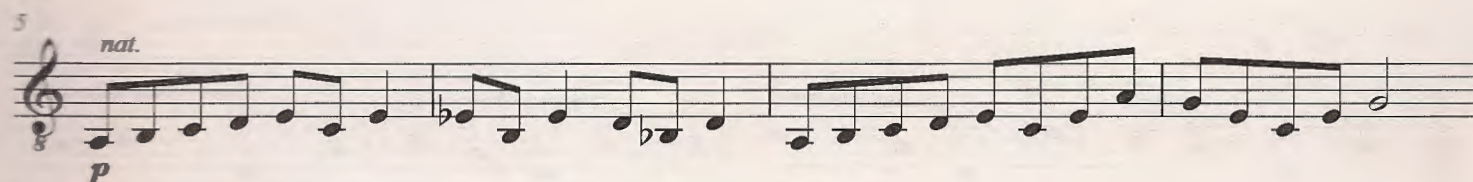
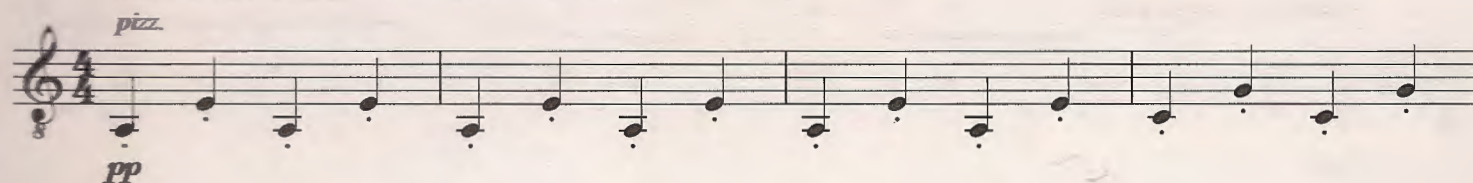
In the Hall of the Mountain King

from *Peer Gynt Suite* no. 1 op. 46

arr. Rebecca Baulch

Edvard Grieg
(1843-1907)

Alla marcia e molto marcato [♩ = 96-116]



El conde olinos

A Spanish folk song

arr. Eythor Thorlaksson

Juan Hidalgo Montoya

Andante [$\text{♩} = 88-100$]

The musical score is written in 3/4 time with a key signature of one sharp (F#). It consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a 3/4 time signature. The tempo is marked 'Andante' with a metronome marking of 88-100. The first staff contains the first four measures of the piece. The second staff contains measures 4 through 7. The third staff contains measures 8 through 11. The fourth staff contains measures 12 through 15. The fifth staff contains measures 16 through 19. The music features a vocal melody line with lyrics 'i m a p i m a m i m i m' and a guitar accompaniment line. The guitar accompaniment includes various techniques such as fingerings (i, m, a, p), dynamics (p, m, a), and articulation (accents). The score is marked with a [p] dynamic at the beginning of the first staff and at measure 12. The piece concludes with a double bar line at the end of the fifth staff.

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

[p]

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

[p]

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

[p]

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

[p]

Marrakech

Claude Gagnon

[♩. = 55-66]

[mp]

7

13

[mf]

19

25

[mp]

31

37

43

rall.

45°

The Moon's a Balloon

Lee Sollory
(born 1959)

Calm [♩ = 84–108]

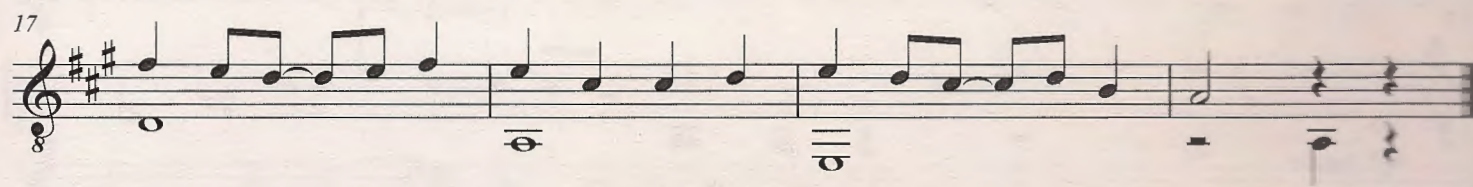
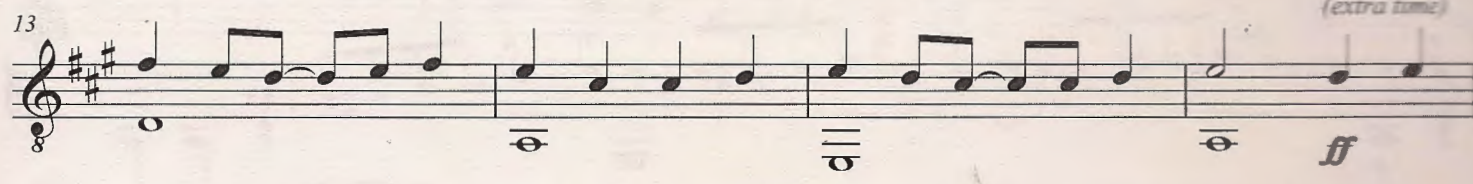
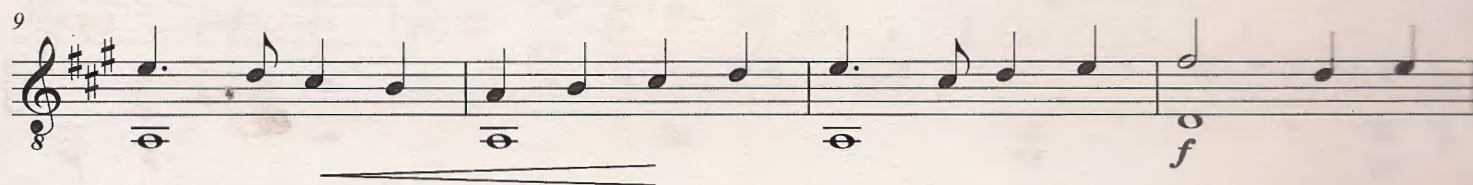
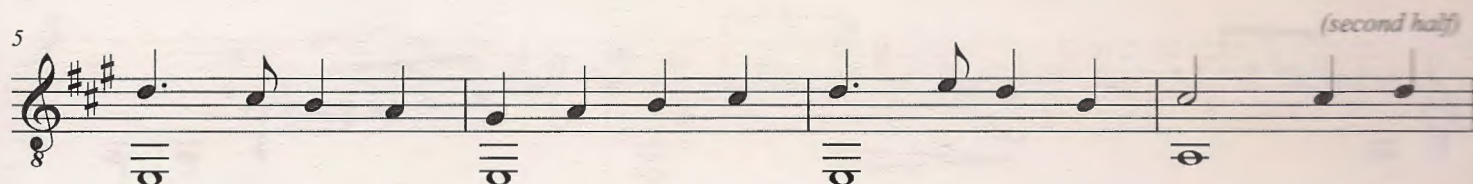
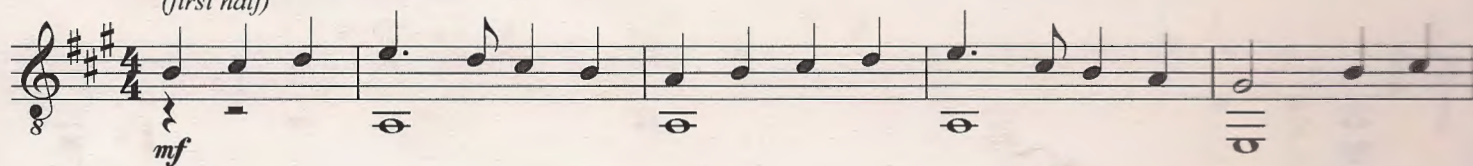
The image shows a musical score for the song "The Rose Tree". It consists of four staves of music. The first staff is the vocal melody, starting with a treble clef and a 4/4 time signature. The second staff is the piano accompaniment, starting with a bass clef. The third staff is a second vocal melody, also in treble clef. The fourth staff is a second piano accompaniment, in bass clef. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics "The Rose Tree" are written below the staves. The score is divided into two systems, with the first system containing the first two staves and the second system containing the last two staves. The score is written in a standard musical notation style, with a key signature of one flat (B-flat) and a time signature of 4/4. The tempo is marked "moderato". The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics "The Rose Tree" are written below the staves. The score is divided into two systems, with the first system containing the first two staves and the second system containing the last two staves. The score is written in a standard musical notation style, with a key signature of one flat (B-flat) and a time signature of 4/4.

Day of the Match

Gary Ryan
(born 1969)

Brightly [$\text{♩} = 100-112$]

(first half)



Habanera Era

Gary Ryan
(born 1969)

Suave and stylish [$\text{♩} = 112-132$]

mp

5

3

9

3

13

f

17

mf legato

3

21

mp

f

D.C. al Fine

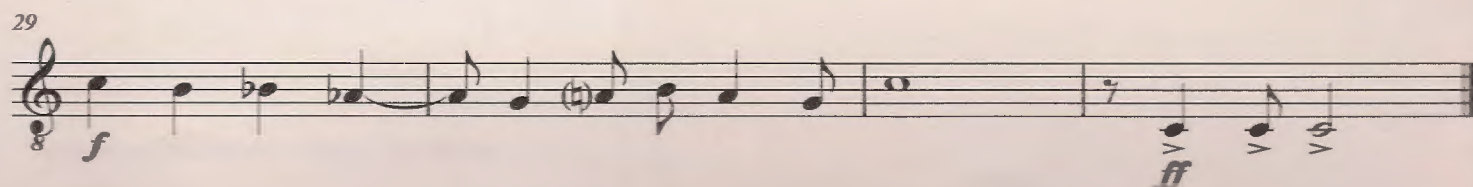
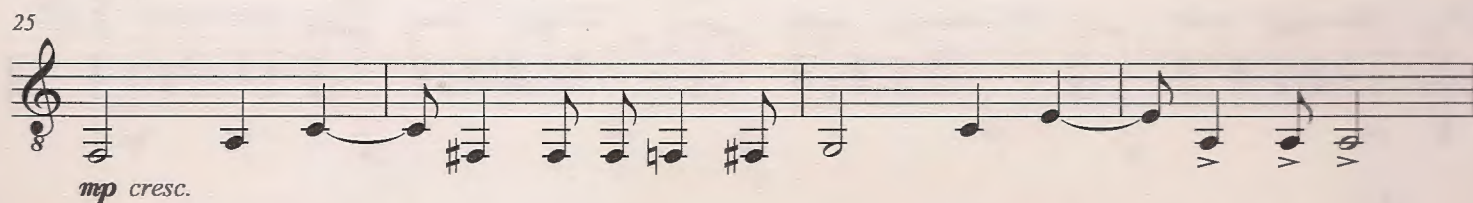
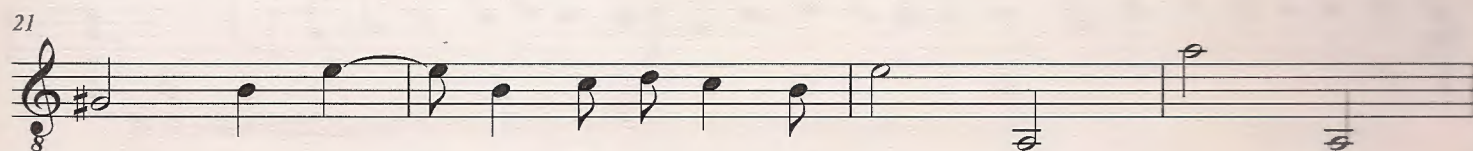
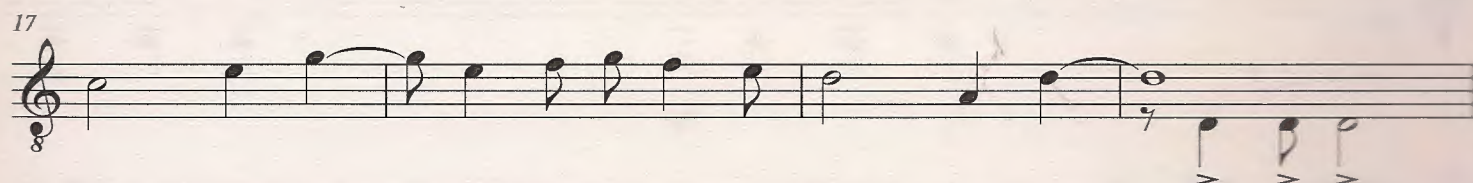
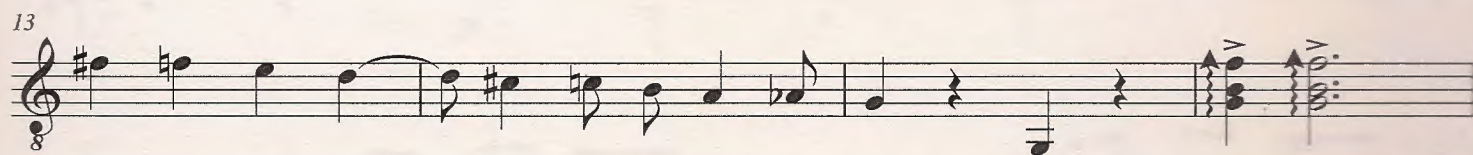
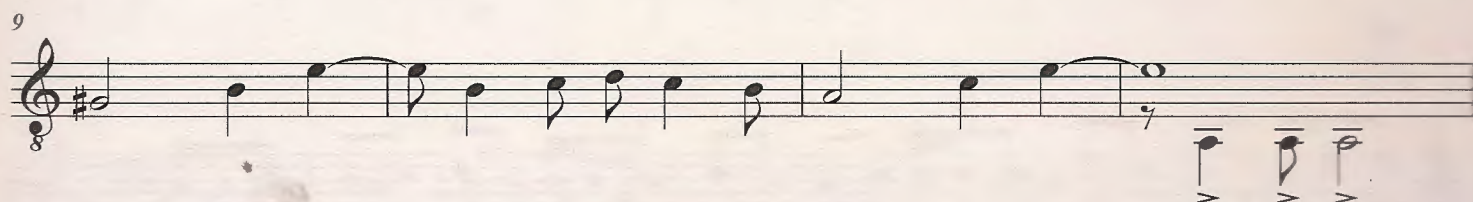
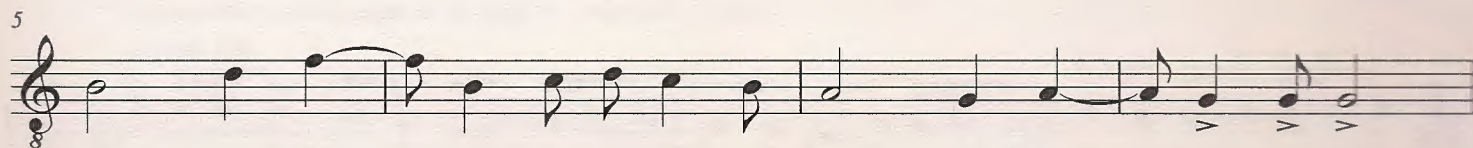
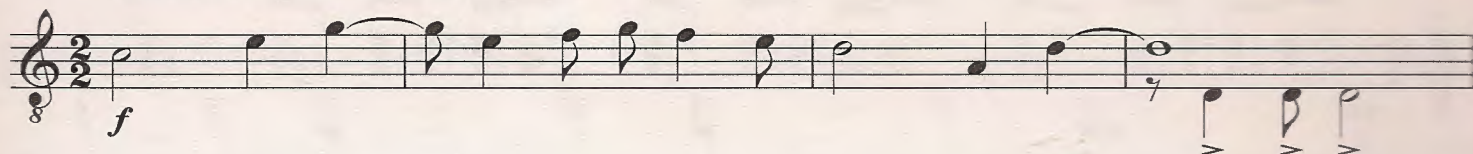
Fine

Olinda

Frevo

Jonathan Preiss
(born 1971)

Fast and lively! [$\text{♩} = 112-132$]



Olé José ✓

Debbie Cracknell

Allegretto [♩ = 88-104]

First system of music (measures 1-4). The key signature has one sharp (F#). The time signature is 3/4. The first measure starts with a forte (*f*) dynamic and includes fingerings *i* and *a m i*. The music features a mix of eighth and sixteenth notes with various articulations.

Second system of music (measures 5-8). The music continues with eighth and sixteenth notes. The dynamic is marked *mf*. Fingerings *i m i m i m i* are indicated above the first measure.

Third system of music (measures 9-12). The music continues with eighth and sixteenth notes. The dynamic is marked *p*.

Fourth system of music (measures 13-16). The music continues with eighth and sixteenth notes. The dynamic is marked *f* at the start and *mp* later in the system.

Fifth system of music (measures 17-20). The music continues with eighth and sixteenth notes. The dynamic is marked *f* at the start.

Sixth system of music (measures 21-24). The music continues with eighth and sixteenth notes. The dynamic is marked *f* at the start. The system ends with a *rit.* (ritardando) marking.

Technical Suite (Exercises)

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

1. Step by Step (scales)

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

♩ = 88–100

i m i m i m

f p f p

4

2. Thumb Thing in the Air (thumb articulation and chromatic scales)

To be prepared *apoyando* or *tirando* at candidate's choice. Played with RH thumb.

♩ = 88–100

p mf

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

3. Farewell (arpeggios)

To be prepared *tirando*.

♩ = 76-84

Musical score for 'Farewell (arpeggios)' in 4/4 time. The score consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The tempo is marked as 76-84 beats per minute. The first staff contains the following notes: i, m, a, m, i, followed by a whole rest, then p, mp, and another whole rest. The second staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The tempo is marked as 76-84 beats per minute. The second staff contains the following notes: mf, followed by a whole rest, then p, p, and another whole rest. The score ends with a double bar line.

4. Right Hand Exercises

a)

To be prepared *tirando*.

♩ = 72-80

Musical score for Right Hand Exercise a) in 4/4 time. The score consists of a single staff. The tempo is marked as 72-80 beats per minute. The exercise begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The notes are: p, i, m, a, p, i, m, a, p, i, m, a, p, i, m, a, p, i, m, a. The exercise ends with a double bar line.

b)

To be prepared *tirando*.

♩ = 72-80

Musical score for Right Hand Exercise b) in 4/4 time. The score consists of a single staff. The tempo is marked as 72-80 beats per minute. The exercise begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The notes are: p, a, m, i, p, a, m, i, p, a, m, i, p, a, m, i, p, a, m, i. The exercise 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 *mf*, with *im* right hand fingering unless otherwise stated.

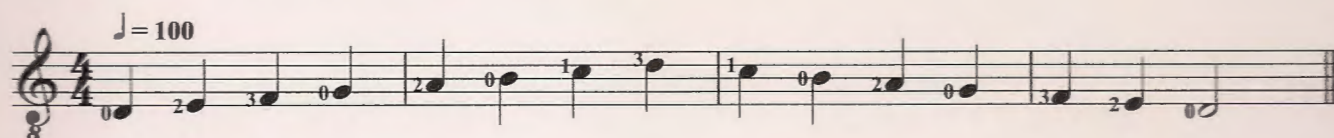
Candidate's choice of *apoyando* or *tirando* unless specified.

C major (one octave)

G major (one octave)

F major (one octave, with R.H. thumb) (*tirando*)

Dorian starting on D (one octave):



Arpeggios

The following arpeggios to be performed *mf*, with right hand fingering *pimamip*:

C major (one octave) (*tirando*)

E minor (one octave) (*tirando*)

or ii) Technical Suite

Exercises

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

1. Step by Step (scales)
2. Thumb Thing in the Air (*thumb articulation and chromatic scales*)
3. Farewell (arpeggios)
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.

Grade 1

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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:

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