

TRINITY  
GUILDHALL

# Guitar Grade 7

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## Pieces & Exercises

for Trinity Guildhall examinations

2010-2015



# Contents

## GROUP A

Holborne	<i>Fantasia</i> .....	2
J S Bach	<i>Allemande</i> (from <i>Lute Suite in E minor, BWV 996</i> ).....	4
Sor	<i>Étude op. 6 no. 9</i> .....	6
Rodgers/Hart arr. Almeida	<i>Blue Moon</i> .....	8

## GROUP B

Moreno-Torroba	<i>Fandanguillo</i> (no. 1 from <i>Suite Castellana</i> ).....	10
Crespo	<i>Norteña</i> (A homage to Julián Aguirre).....	12
Reis	<i>Se ela perguntar</i> (Waltz).....	14
Pujol	<i>Preludio tristón</i> (no. 2 of <i>Cinco preludios</i> ).....	16
Sollory	<i>Le quartier latin</i> (from <i>Le tango parisienne</i> ).....	18
	<i>Technical Suite</i> (Scales, Arpeggios and Exercises).....	20

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

### GROUP A

Coste	Étude XII a Mr. Holm [de Copenhagen] (from <i>25 Études op. 38</i> )	Schott GA34
de Narvaez	Diferencias sobre 'Guardame las vacas' (from <i>Hispanae Citharae Ars Viva</i> ed. Emilio Pujol Vilarrubi)	Schott GA176
Sainz de la Maza	Paseo (from <i>Platero y Yo</i> )	UME UMG21738
Tarrega	La Mariposa (from <i>Opere per Chitarra vol. 2 Studi</i> )	Berben E1532 B

### GROUP B

Brouwer	Étude 19 (from <i>Études simples 4<sup>e</sup> série</i> )	Eschig ME8495
Lauro	Yacambú – Vals Venezuelanos no. 4 (from <i>Works for Guitar vol. 1</i> )	Caroni Music C2001
Pernambuco	Grauna (from <i>Famous Chôros vol. 1</i> )	Chanterelle 761
Dyens	Mambo des Nuances (from <i>Mambo des Nuances et Lille song</i> )	Editions Henry Lemoine 26193HL
Ungar arr. Burden	Ashokan Farewell (from <i>Certain Hits 4!</i> )	Garden Music GM21

## Pieces

Three pieces to be performed, at least one from each group, chosen from the pieces included in this book or from the alternative pieces listed for the grade, to form a balanced programme. Full details of 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.

## Technical work

See inside back cover for details.

## Supporting tests

Candidates to prepare i) and ii):

i) Sight Reading

ii) Aural or Improvisation

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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# Guitar Grade 7

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2010-2015

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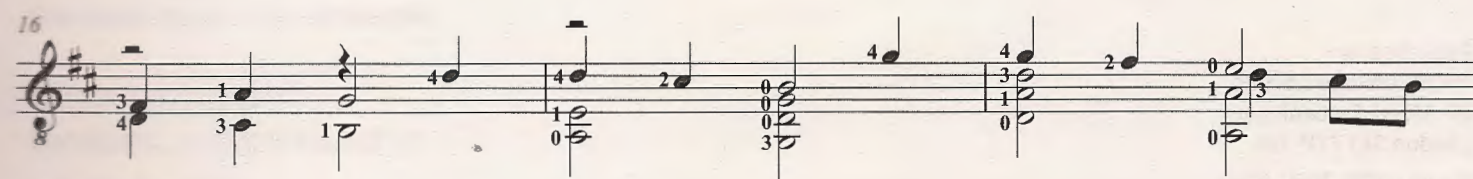
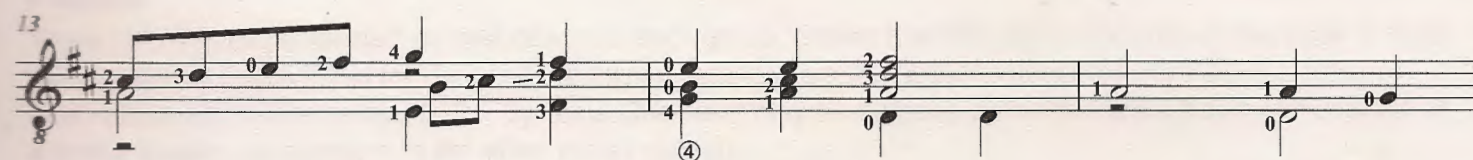
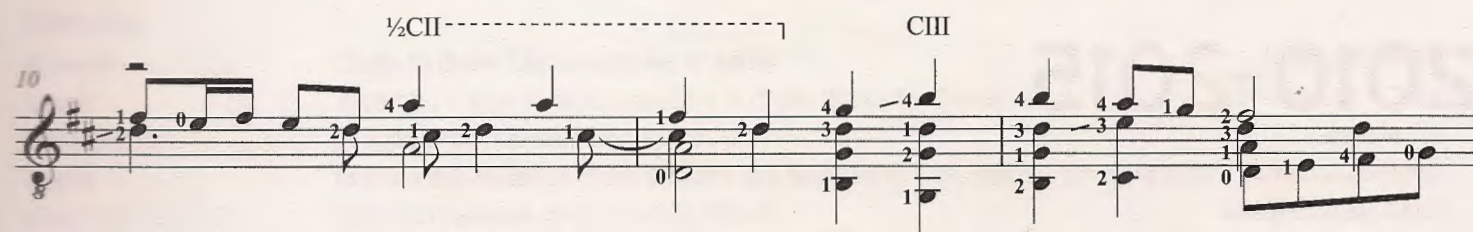
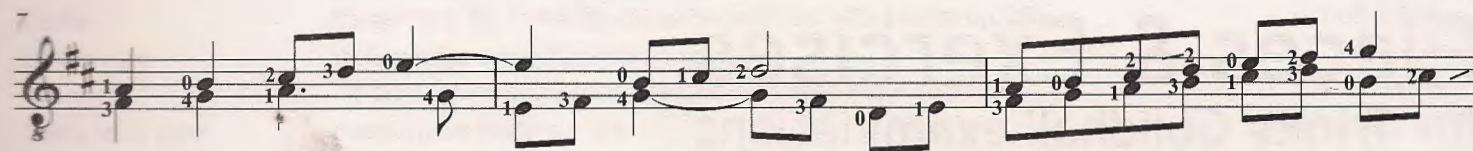
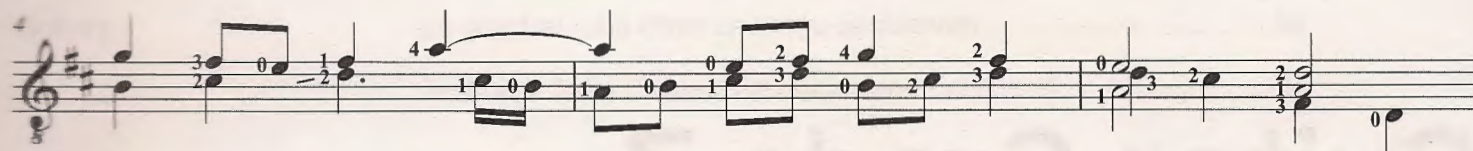


## Fantasia

Anthony Holborne

(c. 1545-1602)

[♩ = 72-88]



22  $\frac{1}{2}\text{CII} \text{-----}$

25

28  $\frac{1}{2}\text{CII}$

31

33  $\text{CII} \text{-----}$

36

40  $\frac{1}{2}\text{CII}$

*poco a poco cresc.*

43  $\text{CIII} \text{---}$



## Allemande

from Lute Suite in E minor, BWV 996

Johann Sebastian Bach  
(1685-1750)

Musical score for guitar, measures 1-11. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked as [♩] = 100-116. The score includes various musical notations such as chords, arpeggios, and fingerings. Measure numbers 1, 3, 5, 7, 9, and 11 are indicated at the beginning of their respective lines. The score is divided into sections labeled CIV, CVII, and CII. The notation includes many accidentals and complex rhythmic patterns.

13

CII---7

15

CII---

17

CIV

[w]



# Etude

op. 6 no. 9

Fernando Sor  
(1778-1839)

Andante allegro [ $\text{♩} = 84-96$ ]

Musical score for Etude op. 6 no. 9 by Fernando Sor. The score is in G major, 3/8 time, and consists of 23 measures. It features various fingerings, dynamics (mp, f, mf), and articulation marks. The key signature has one sharp (F#). The tempo is marked 'Andante allegro' with a metronome marking of 84-96 quarter notes per minute.

Measures 1-4: *mp* (mezzo-piano). Measure 5: *f* (forte). Measures 7-10: *mp* (mezzo-piano). Measure 11: *mf* (mezzo-forte). Measures 13-16: *mp* (mezzo-piano). Measure 17: *f* (forte). Measures 19-23: *f* (forte).

Fingerings are indicated by numbers 1-4 above or below notes. Slurs are used to group notes. Trills are marked with 'tr'. The score includes a repeat sign at measure 10 and a double bar line at measure 16.



27 *p* CIII

30 *f* CII CIII CII

33 CIII CII

37  $\frac{1}{2}$ CIII

40

43

46 *f*

49

52

55 *poco a poco decresc.* *p*



# Blue Moon

arr. Laurindo Almeida

Music by Richard Rodgers (1902-1979)

Lyrics by Lorenz Hart (1895-1943)

$\text{♩} = 80-92$   $\text{♩} = \text{♩} \text{ } \text{♩}$

CIII CII CIV----- CVII-----

*mp* *p* [*mf*] *p*

5  $\frac{1}{2}$ CII CII----- CIV----- CII-----

9 CIV----- CVII-----

13 CIV-----



17

$\frac{1}{2}$ CII-----CII-----

21

$\frac{1}{2}$ CII-----CIII-----

25

CIV-----

29

CII-----CIV-----

molto rall.

32

CIX----- $\frac{1}{2}$ CIV



# Fandanguillo

no. 1 from *Suite Castellana*

Federico Moreno-Torroba

(1891-1982)

**Allegro, tempo di Fandango** [♩. = 58-66]

The musical score for "Fandanguillo" is written for a single melodic line in 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked "Allegro, tempo di Fandango" with a metronome indication of 58-66 beats per minute. The score is divided into measures, with measure numbers 7, 13, 20, 26, 32, and 38 indicated at the start of their respective staves. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics range from fortissimo (ff) to pianissimo (pp). Performance instructions include "rall." (ritardando), "a tempo", "ten." (tenuto), and "pizz." (pizzicato). The score includes several sections marked with Roman numerals: II (measures 7-12), VII (measures 13-19), and VIII (measures 32-40). The key signature changes to two sharps (F# and C#) at measure 32. The score concludes with a double bar line and a key signature change to two sharps.



44

② ③ ④ ② ④ ④

VII

⑤

*ff fff*

49

⑤ ⑤

54

II ½CII

*cresc.*

*f*

59

½CII CII

*rall.*

*ten.*

64

*a tempo*

*pp*

71

*rall.*

CVII

*f*

78

*Lento*

*Tempo sostenuto*

VII

*mf*

*p*

84

*harm. 12*

*Vivo*

*pizz.*

VII

*mf*

*p*



# Norteña

A homage to Julián Aguirre

Jorge Gómez Crespo

(1900-1971)

Slowly [ $\text{♩} = 60-80$ ]

CVII 3 ②-----

CIII

CV 3

[mp]

⑥

Second time  
al  $\text{♩}$

tamb. X X

⑥

CII ②

[mf]

[mf]

CII ②

CV ③

CV-----

[mf]

mp

④

⑤

CIII

harm. 12 CIII-----

CV

CVII

harm. 12 CIII-----

CVII ②

①

f

⑤

⑥

legato dolce



27 CV

Handwritten musical notation for measures 27-30. The staff is in treble clef with a key signature of one sharp (F#). Fingerings are indicated by numbers 1-4. A circled '4' is below measure 27. A circled '3' is above measure 28. A circled '4' is below measure 29. A circled '5' is below measure 30. A dashed line with a circled '2' above it spans measures 28-30.

31 CVIII CVII

Handwritten musical notation for measures 31-34. The staff is in treble clef with a key signature of one sharp (F#). Fingerings are indicated by numbers 1-4. A circled '4' is below measure 31. A circled '3' is below measure 32. A circled '2' is above measure 33. A circled '4' is below measure 34. A dashed line with a circled '2' above it spans measures 33-34.

35

Handwritten musical notation for measures 35-39. The staff is in treble clef with a key signature of one sharp (F#). Fingerings are indicated by numbers 1-4. A circled '2' is above measure 35. A circled '3' is below measure 36. A circled '4' is below measure 37. A circled '1' is above measure 38. A circled '2' is above measure 39. A dashed line with a circled '2' above it spans measures 35-37.

40 pont.

Handwritten musical notation for measures 40-43. The staff is in treble clef with a key signature of one sharp (F#). Fingerings are indicated by numbers 1-4. A circled '5' is below measure 41. A circled '0' is below measure 42. A circled '0' is below measure 43. A dashed line with a circled '2' above it spans measures 40-41.

44 CII [nat.] poco CIII CVII D.S. al

Handwritten musical notation for measures 44-48. The staff is in treble clef with a key signature of one sharp (F#). Fingerings are indicated by numbers 1-4. A circled '4' is below measure 44. A circled '3' is below measure 45. A circled '2' is below measure 46. A circled '1' is below measure 47. A circled '4' is below measure 48. A dashed line with a circled '2' above it spans measures 44-45. A dashed line with a circled '2' above it spans measures 46-47. A dashed line with a circled '2' above it spans measures 47-48. A circled 'f' is below measure 48.

49 Coda XII VII XII VII XII

Handwritten musical notation for measures 49-52. The staff is in treble clef with a key signature of one sharp (F#). Fingerings are indicated by numbers 1-4. A circled '2' is below measure 49. A circled '4' is below measure 50. A circled '1' is below measure 51. A circled '4' is below measure 52. A dashed line with a circled '2' above it spans measures 49-50. A dashed line with a circled '2' above it spans measures 51-52.



# Se ela perguntar

Waltz

Dilermundo Reis

(1916-1977)

Andante [ $\text{♩} = 92-108$ ]

Musical score for guitar, featuring a waltz rhythm in 3/4 time. The score includes various musical notations such as treble clef, key signature of one sharp (F#), and dynamic markings like *[mp] espressivo*, *[f]*, *[cresc.]*, and *[mp]*. The score is divided into measures with measure numbers 4, 8, 12, 16, 20, 24, and 28. It includes fingerings (e.g., 1, 2, 3, 4, 5), slurs, and articulation marks. Specific sections are labeled with Roman numerals: CV, CII, CVII, CIX, and CVII. A "Second time" section is indicated at the end with a double bar line and a repeat sign. The score concludes with a final measure marked with a double bar line and a repeat sign.



32 CII-----] ½CII-----]

Staff 32-36: Treble clef, key of D major. Measures 32-36. Measure 32 has a piano (p.) dynamic. Measure 34 has a mezzo-piano ([mp]) dynamic. Fingering numbers are present below the staff.

37 CIV-----]

Staff 37-40: Treble clef, key of D major. Measures 37-40. Measure 37 has a mezzo-forte ([mf]) dynamic. Fingering numbers are present below the staff.

41 CVII-----]

Staff 41-44: Treble clef, key of D major. Measures 41-44. Fingering numbers are present below the staff.

45 ½CVI-----] CIX-----]

Staff 45-48: Treble clef, key of D major. Measures 45-48. Measure 45 has a mezzo-piano ([mp]) dynamic. Fingering numbers are present below the staff.

49 II

Staff 49-53: Treble clef, key of D major. Measures 49-53. Measure 49 has a mezzo-forte ([mf]) dynamic. Fingering numbers are present below the staff.

54

Staff 54-57: Treble clef, key of D major. Measures 54-57. Fingering numbers are present below the staff.

58 CVIII-----]

Staff 58-61: Treble clef, key of D major. Measures 58-61. Fingering numbers are present below the staff.

62 CVII-----]

Staff 62-65: Treble clef, key of D major. Measures 62-65. Measure 62 has a mezzo-forte ([mf]) dynamic. Fingering numbers are present below the staff.

harm. 12 D.S. al  $\oplus$   $\oplus$  harm. 12



# Preludio triston

no. 2 of *Cinco preludios*

Máximo Diego Pujol

(born 1957)

Tempo di Milonga [ $\text{♩} = 72-80$ ]

5 **[mf]**

ben cantando

1. 2.

13 **[f]**

poco rall. a tempo  $\frac{1}{2}CV$  CVIII rall.

16 a tempo  $\frac{1}{2}CX$  CI

20 **[mf]** CV CIII

24  $\frac{1}{2}CI$

28 rall. a tempo **[p]** più mosso [ $\text{♩} = 108-120$ ]



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36

$\frac{1}{2}$ CVII

*p*

*f*

⑥

[illegible]

44  $\frac{1}{2}$ CVII  $\frac{1}{2}$ CX *molto rall.*  $\frac{1}{2}$ CIX **Tempo I** [ $\text{♩} = 69-80$ ]

51

Musical score for measures 51-54. The key signature is one sharp (F#). The time signature is 6/8. The melody is written on a single staff. Measure 51: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter). Measure 52: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter). Measure 53: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter). Measure 54: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter).

56

Measures 56-58 of the musical score. Measure 56: Treble clef, key of D major (F#), 8/8 time. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter). Measure 57: Treble clef, key of D major (F#), 8/8 time. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter). Measure 58: Treble clef, key of D major (F#), 8/8 time. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter).

60

rall. poco a poco

art. harms.-----

[nat.]



# Le quartier latin

from *Le tango parisienne*

Lee Sollory  
(born 1959)

$[♩ = 132-144]$   $\frac{7}{8}$

*mf*

$\frac{1}{2}CI$

$\frac{1}{2}CI$   $\frac{1}{2}CV$

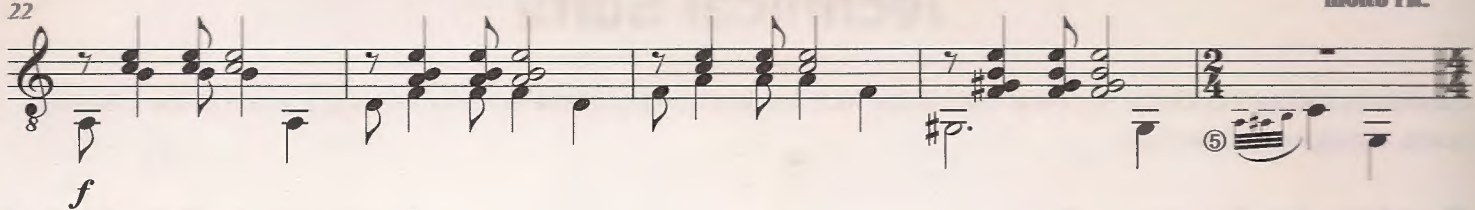
*gliss.*

*mp* *f*

*p*



22

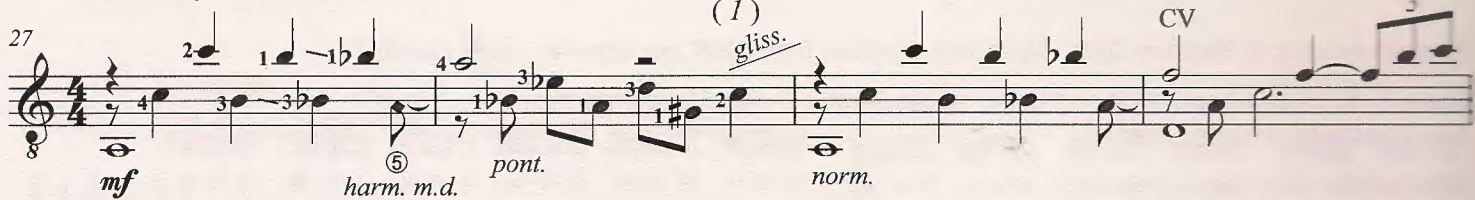


molto rit.

*f*

♩ = 66 Very slow and calm

27

*mf*

harm. m.d.

pont.

norm.

31



35

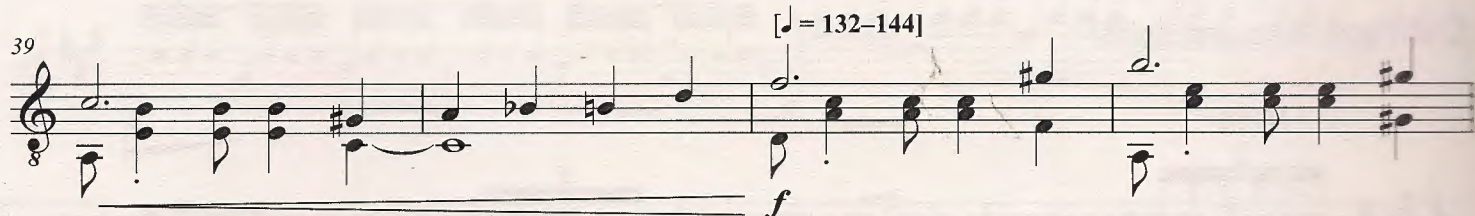


pont.

norm.

accel. poco a poco

39



[♩ = 132-144]

*f*

43

*mp**f*

D.S. al

Coda

47



gliss.

gliss.

*f*

(1) gliss. gently towards the 19th fret.



# Technical Suite

Candidates choosing Option ii) Technical Suite in the Technical Work section of the examination must prepare all the following scales, arpeggios and exercises.

## Scales and arpeggios (to be performed from memory)

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

Scales to be prepared *apoyando* or *tirando*,\* at candidate's choice. Straight rhythm.

Arpeggios to be prepared *tirando*.

Choose either Group 1 or Group 2.

### Group 1

A major scale (three octaves), *im* fingering\*\*

D harmonic and melodic minor scales (two octaves), *ma* fingering\*\*

A major arpeggio (three octaves)

Diminished 7th arpeggio starting on A (three octaves)

### Group 2

D major scale (two octaves), *ma* fingering\*\*

A harmonic and melodic minor scales (three octaves), *im* fingering\*\*

A minor arpeggio (three octaves)

Dominant 7th arpeggio in the key of D, starting on A (two octaves)

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

\*\* N.B. different fingering to that listed for the same scales in Technical Work Option i), and to that printed in *Guitar & Plectrum Guitar Scales & Exercises from 2007*.

## Exercises

### 1. Mirage (harp arpeggios)

$\text{♩} = 60-72$

The musical score for 'Mirage' is written in 4/4 time with a tempo of 60-72 beats per minute. It is in the key of D major (two sharps). The score is divided into three staves. The first staff begins with a treble clef and contains several measures of arpeggiated chords, some marked with 'f' (forte) and 'mf' (mezzo-forte). The second staff continues the piece, featuring more arpeggiated chords and some measures with 'p' (piano) and 'f' markings. The third staff concludes the exercise, with arpeggiated chords and 'mp' (mezzo-piano) markings. The score includes various musical notations such as slurs, ties, and dynamic markings.



## 2. Perfect Sky (tremolo)

$\text{♩} = 52-66$   
*p a m i p a m i etc.*

*mf*

*molto rall.*

please turn over for Exercise 3



2

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 sharp (F#). The melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The next measure contains a quarter note C5, a quarter note D5, and a quarter note E5. The melody continues with a quarter note F#5, a quarter note G5, and a quarter note A5. The next measure contains a quarter note B5, a quarter note C6, and a quarter note D6. The melody concludes with a quarter note E6, a quarter note F#6, and a quarter note G6. The score includes various musical notations such as notes, rests, and bar lines. There are also some handwritten annotations in the score, including a circled "2" and some numbers. The score is presented in a clear, legible format.



# Technical Work

Candidates to prepare either i) or ii)

**either** i) Scales, Arpeggios and Exercises (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, right hand fingering pattern, rhythmic style and tone as shown. (See current Guitar Syllabus for examples of rhythmic styles).

To be played *apoyando* and *staccato*:

- A major (three octaves), **mf**; *im* fingering. Straight rhythm. *norm.* tone
- D major (two octaves), **mf**; *im* fingering. Straight rhythm. *norm.* tone

To be played *apoyando* and *legato*:

- A melodic minor (three octaves), **p**; *im* fingering. Swing rhythm. *pont.* tone
- D melodic minor (two octaves), **p**; *im* fingering. Swing rhythm. *pont.* tone

To be played *tirando* and *legato*, with tone colour gradually changing from *norm.* to *pont.* to *norm.* again:

- A natural minor (three octaves), **f**; *ma* fingering. Swing rhythm
- D natural minor (two octaves), **f**; *ma* fingering. Swing rhythm

To be played *tirando* and *legato*:

- A harmonic minor (three octaves), **mf**; *im* fingering. Triplet rhythm. *pont.* tone
- D harmonic minor (two octaves), **mf**; *im* fingering. Triplet rhythm. *pont.* tone

To be played *tirando* and *staccato*:

- A major pentatonic (three octaves), **f**; *im* fingering. Straight rhythm. *norm.* tone
- D major pentatonic (two octaves), **f**; *im* fingering. Straight rhythm. *norm.* tone

To be played *apoyando* and *legato*:

- Mixolydian starting on A (three octaves), **p**; *ma* fingering. Triplet rhythm. *norm.* tone
- Mixolydian starting on D (two octaves), **p**; *ma* fingering. Triplet rhythm. *tasto* tone

## Arpeggios

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

- A major (three octaves), **f**; *pont.* tone
- D major (two octaves), **f**; *pont.* tone
- A minor (three octaves), **p**; *norm.* tone
- D minor (two octaves), **p**; *tasto* tone
- Dominant 7th in the key of D (three octaves, starting on A), **mf**
- Dominant 7th in the key of G (two octaves, starting on D), **mf**
- Diminished 7th starting on A (three octaves), **mf**
- Diminished 7th starting on D (two octaves), **mf**

## Exercises

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

- D major scale in paired slurs (two octaves)
- A major scale in 3rds (two octaves)
- D harmonic minor scale in 6ths (two octaves)
- A melodic minor scale in octaves (two octaves)

**or** ii) Technical Suite

Scales and Arpeggios (to be performed from memory)

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

Scales to be prepared *apoyando* or *tirando*,\* at candidate's choice. Straight rhythm.

Arpeggios to be prepared *tirando*. Choose *either* Group 1 or Group 2.

### Group 1

- A major scale (three octaves), *im* fingering\*\*
- D harmonic and melodic minor scales (two octaves), *ma* fingering\*\*
- A major arpeggio (three octaves)
- Diminished 7th arpeggio starting on A (three octaves)

### Group 2

- D major scale (two octaves), *ma* fingering\*\*
- A harmonic and melodic minor scales (three octaves), *im* fingering\*\*
- A minor arpeggio (three octaves)
- Dominant 7th arpeggio in the key of D (two octaves, starting on A)

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

\*\* N.B. different fingering to that listed for the same scales in Technical Work Option i), and to that printed in *Guitar & Plectrum Guitar Scales & Exercises from 2007*.

## Exercises

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

1. Mirage (*harp arpeggios*)
2. Perfect Sky (*tremolo*)
3. Rasqadenza (*scales and rasqueado*)



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

## Grade 7

### Contents

#### GROUP A

Holborne	Fantasia.....	2
J S Bach	Allemande (from Lute Suite in E minor, BWV 996).....	4
Sor	Etude op. 6 no. 9.....	6
Rodgers/Hart arr. Almeida	Blue Moon.....	8

#### GROUP B

Moreno-Torroba	Fandanguillo (no. 1 from <i>Suite Castellana</i> ).....	10
Crespo	Norteña (A homage to Julián Aguirre).....	12
Reis	Se ela perguntar (Waltz).....	14
Pujol	Preludio tristón (no. 2 of <i>Cinco preludios</i> ).....	16
Sollory	Le quartier latin (from <i>Le tango parisienne</i> ).....	18
	Technical Suite (Scales, Arpeggios and Exercises).....	20

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

**Guitar Examination Pieces Grades 6-8 2010-2015 CD** – recordings of all the pieces and exercises contained in these publications. Performed by Carlos Bonell, with Abigail James (TG 008114).



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

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