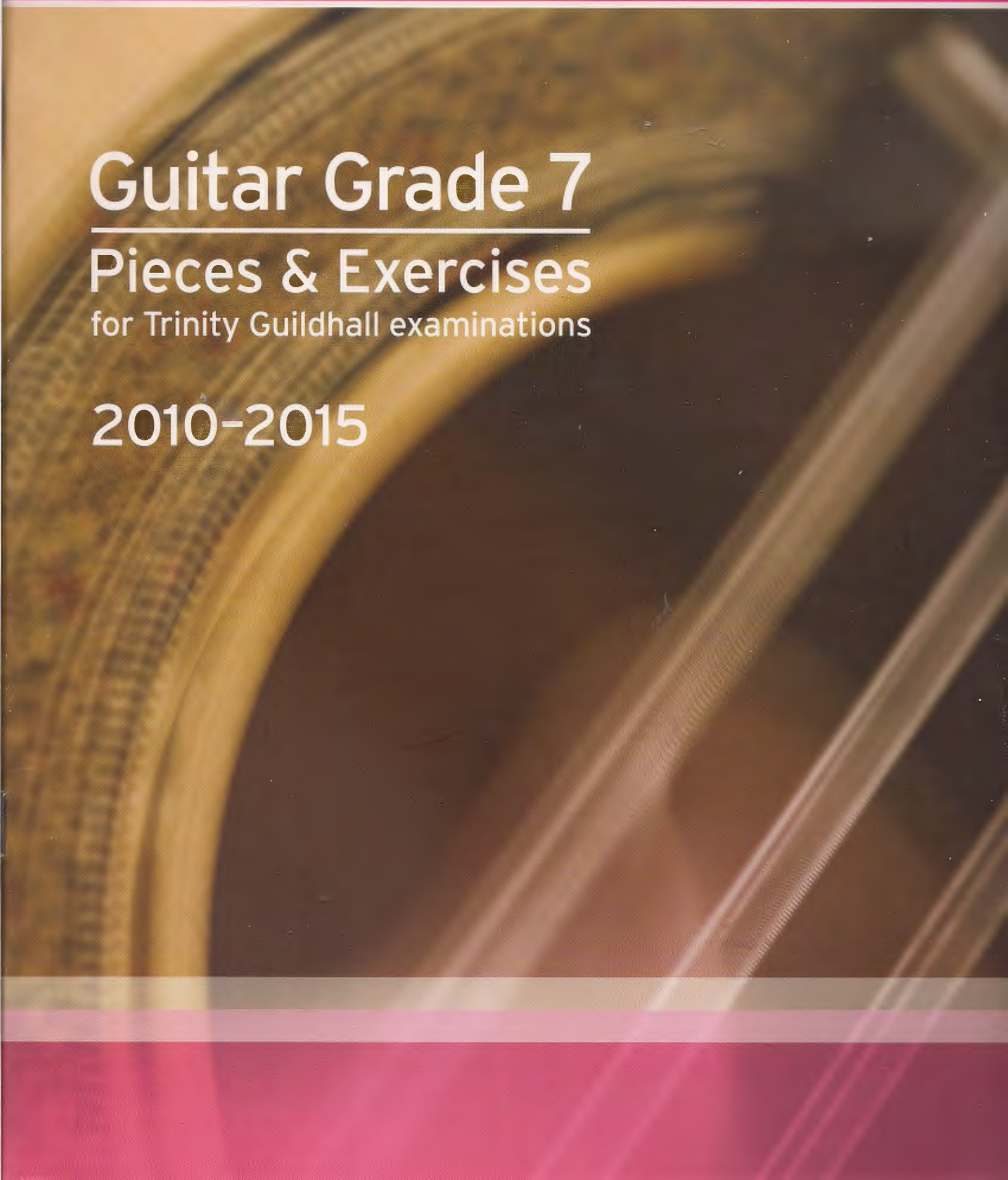
TRINITY GUILDHALL

Guitar Grade 7

Pieces & Exercises

for Trinity Guildhall examinations

2010–2015



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 *Suite Castellana*)	10
Crespo	Norteña (A homage to Julián Aguirre)	12
Reis	Se ela perguntar (Waltz)	14
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Sollory	Le quartier latin (from *Le tango parisienne*)	18
	Technical Suite (Scales, Arpeggios and Exercises)	20

Alternative pieces for this grade (2010–2012):

GROUP A

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

GROUP B

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

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Music processed by Artemis Music Ltd.
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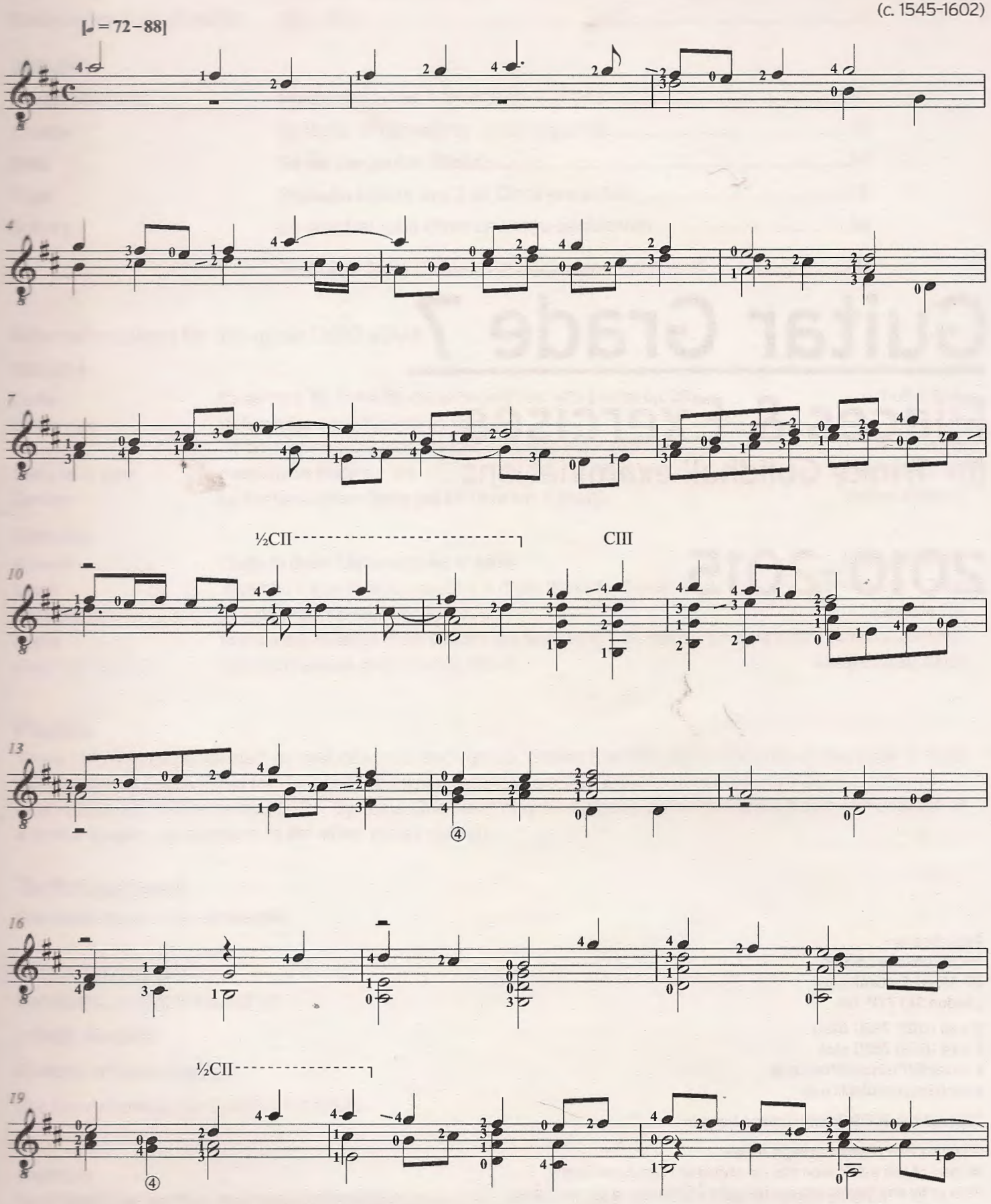
Fantasia

Anthony Holborne
(c. 1545–1602)



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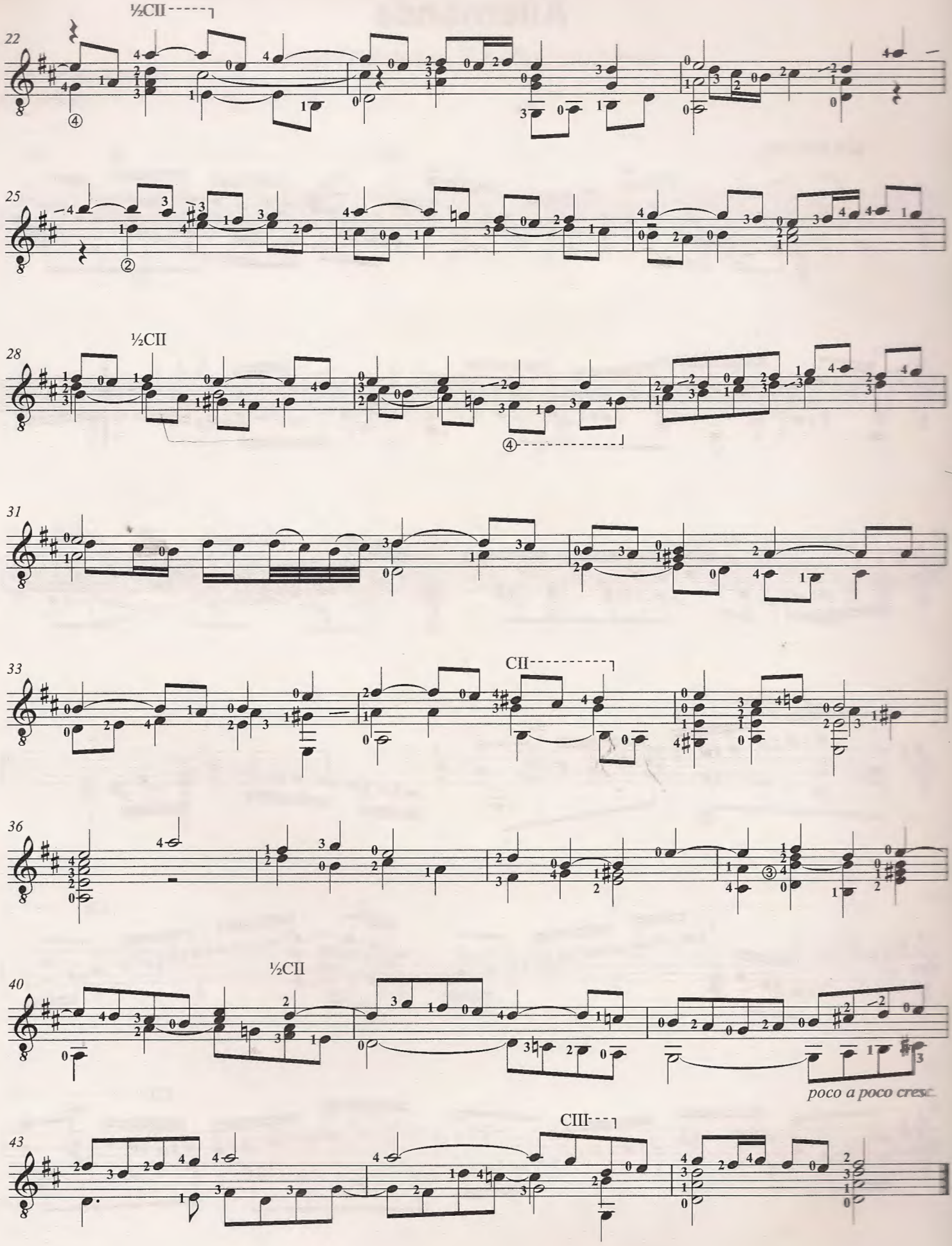
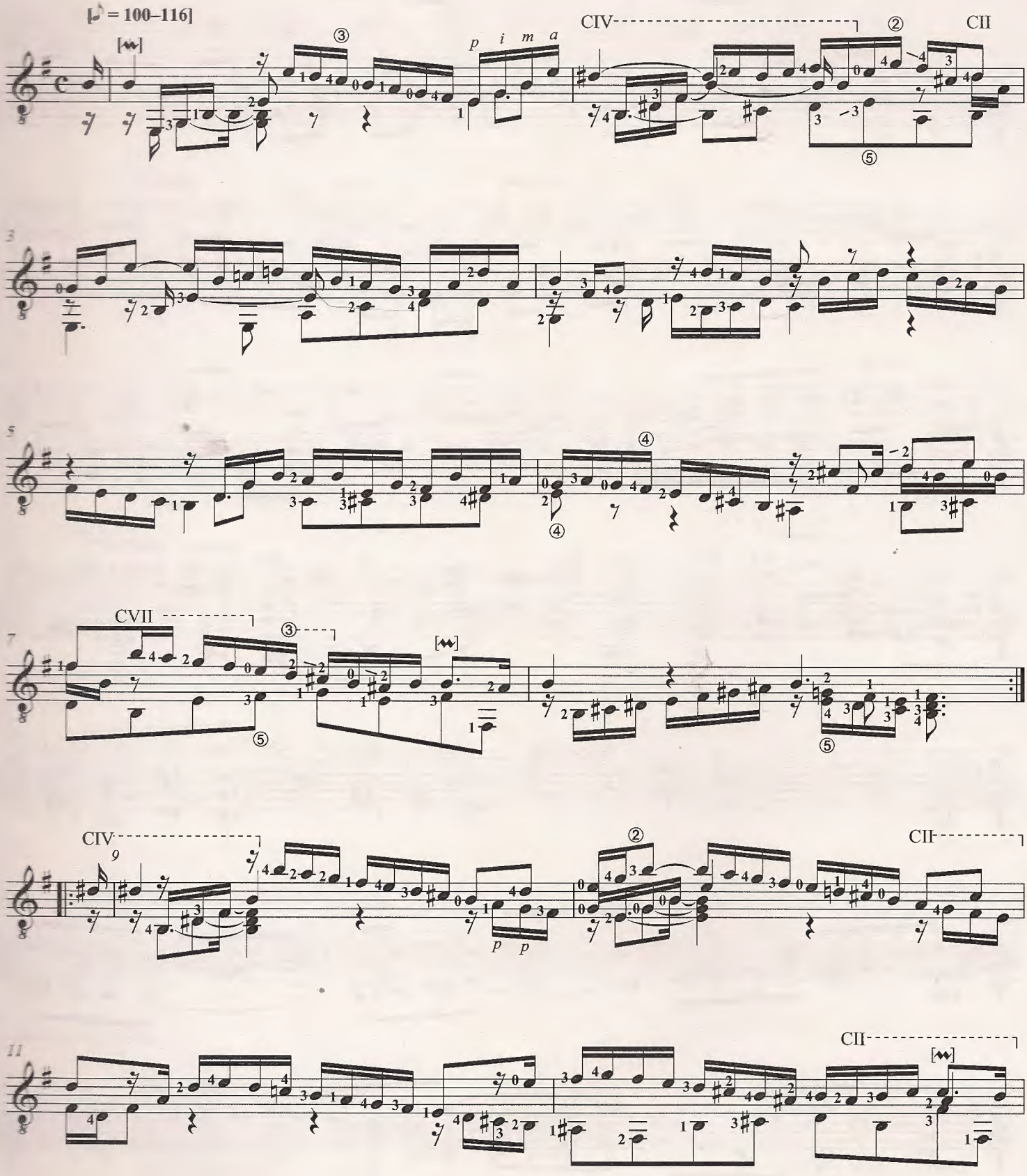

½CII
22
25
½CII
28
31
CII
33
36
½CII
40
poco a poco cresc.
CIII
43

Allemande

from Lute Suite in E minor, BWV 996

Johann Sebastian Bach
(1685-1750)



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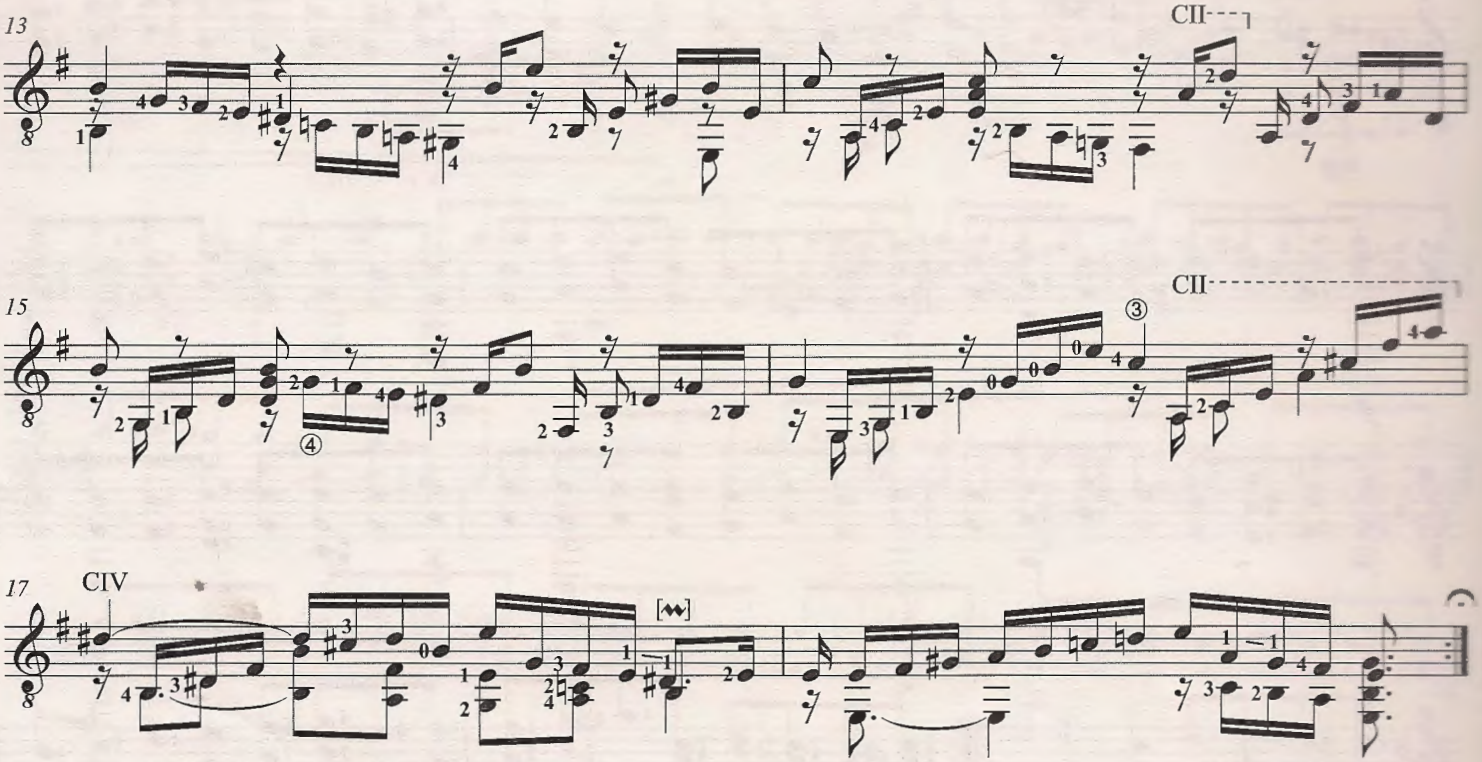
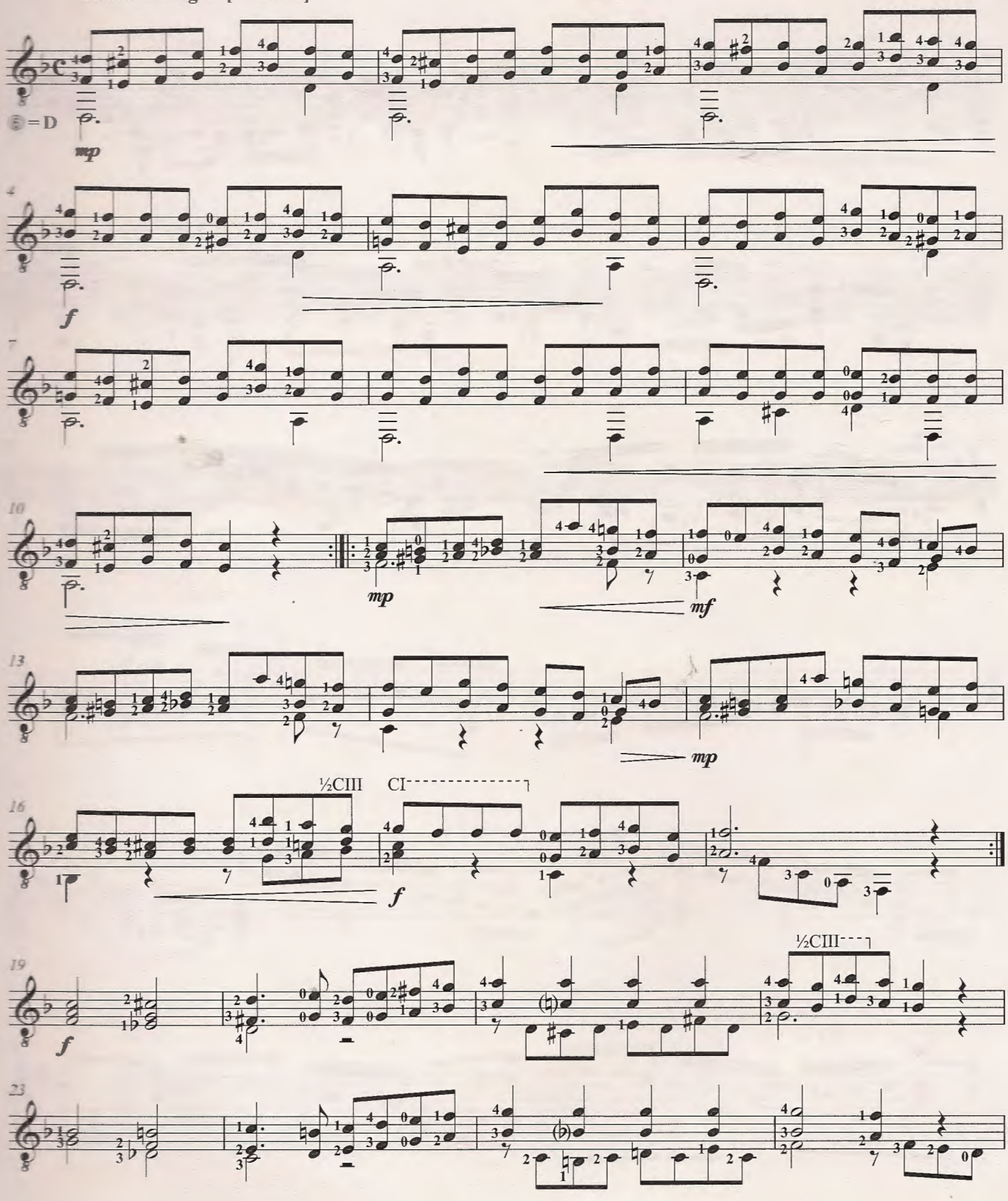

13
CII
15
CII
17
CIV

Etude

op. 6 no. 9

Fernando Sor
(1778–1839)

Andante allegro [♩ = 84–96]



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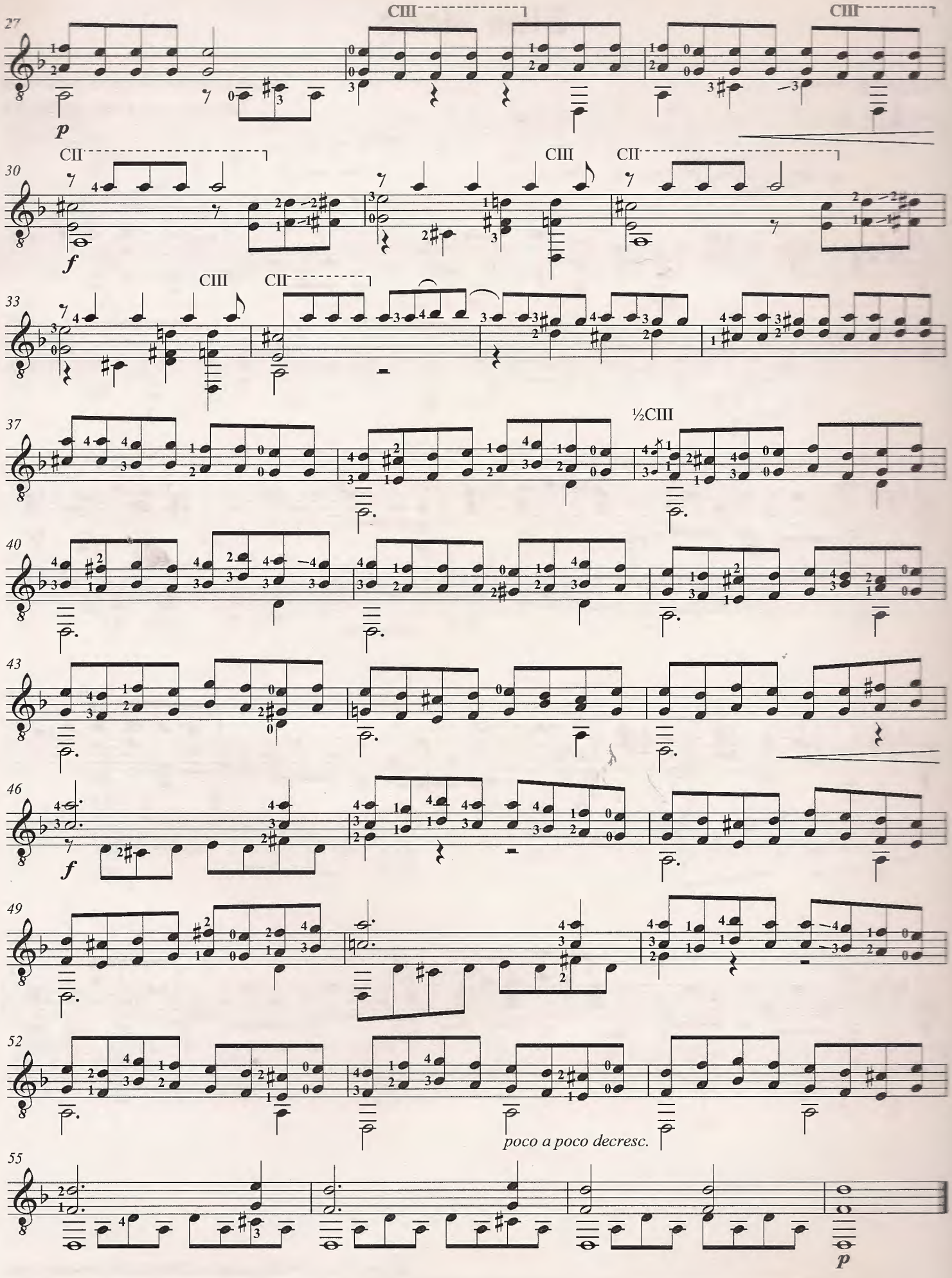
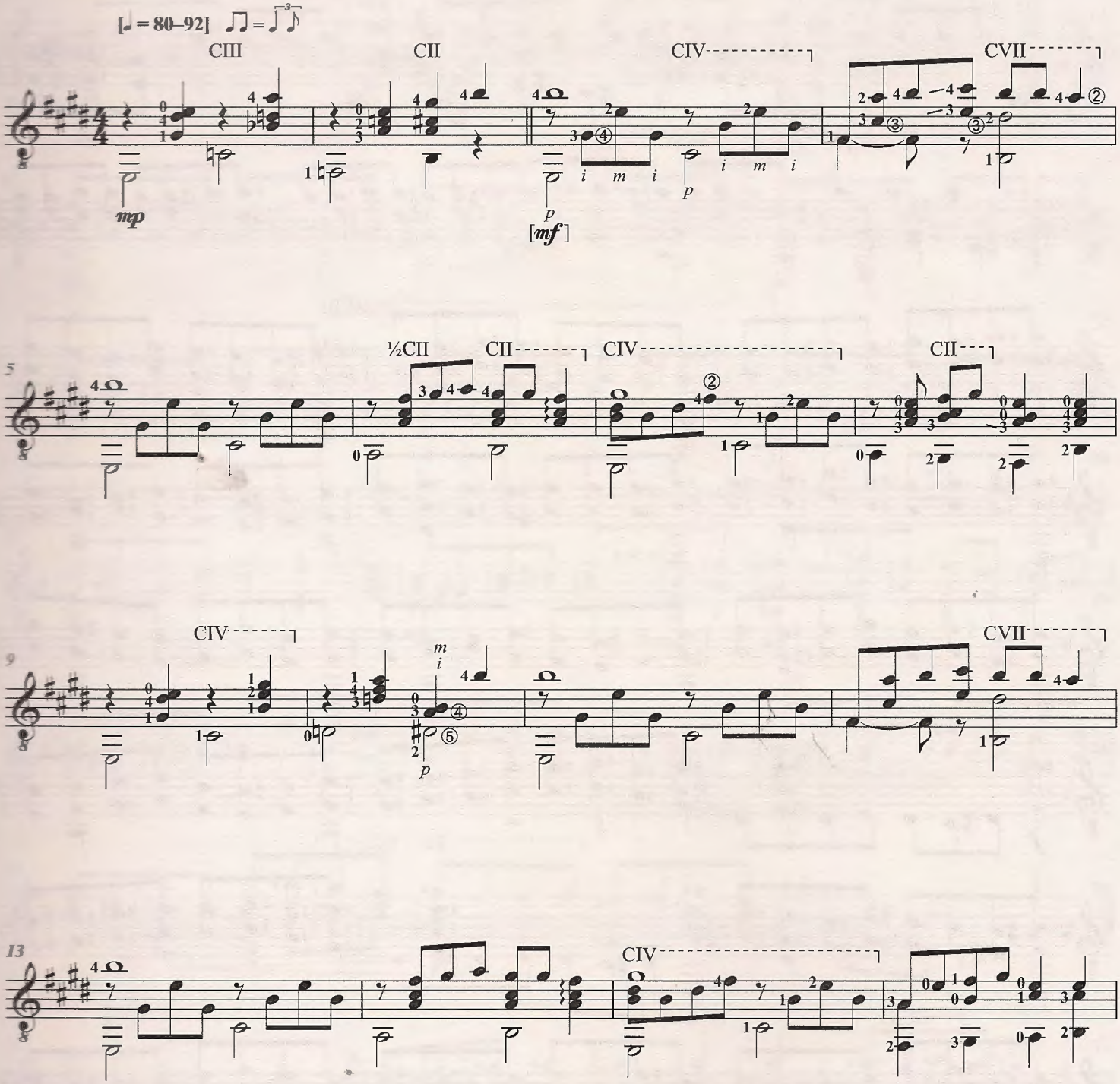

27
CIII
CIII
p
30
CII
CIII
CII
f
33
CIII
CII
37
½CIII
40
43
46
f
49
52
poco a poco decresc.
55
p

Blue Moon

arr. Laurindo Almeida

Music by Richard Rodgers (1902–1979)
Lyrics by Lorenz Hart (1895–1943)



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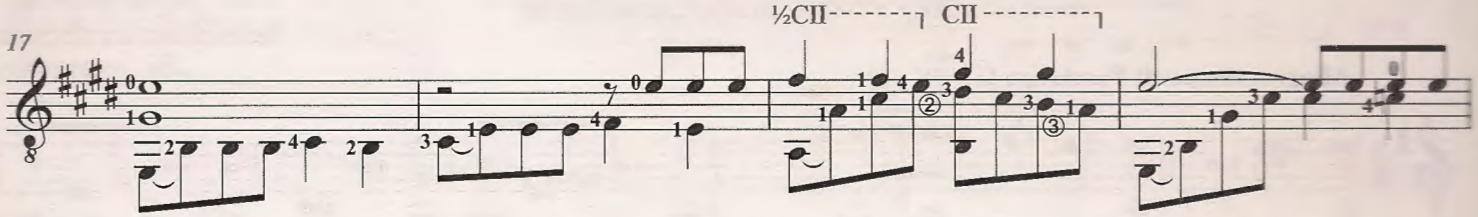
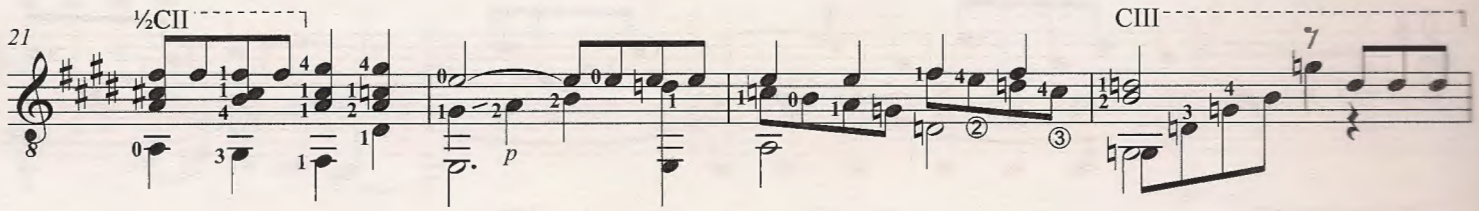
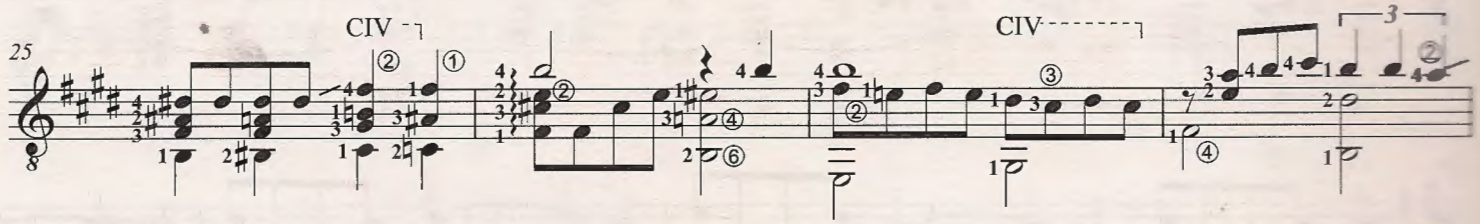
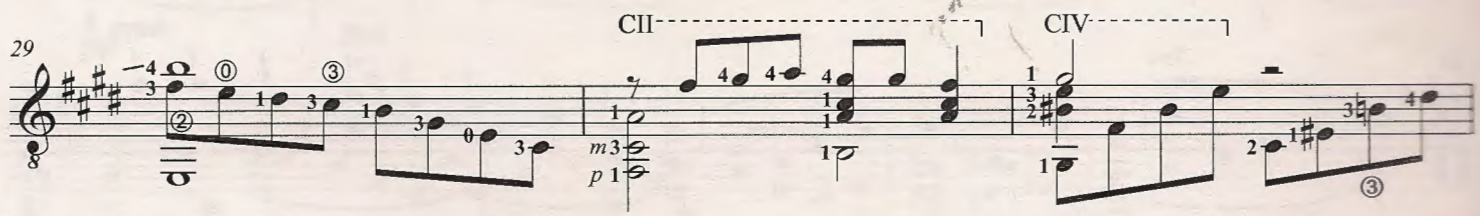
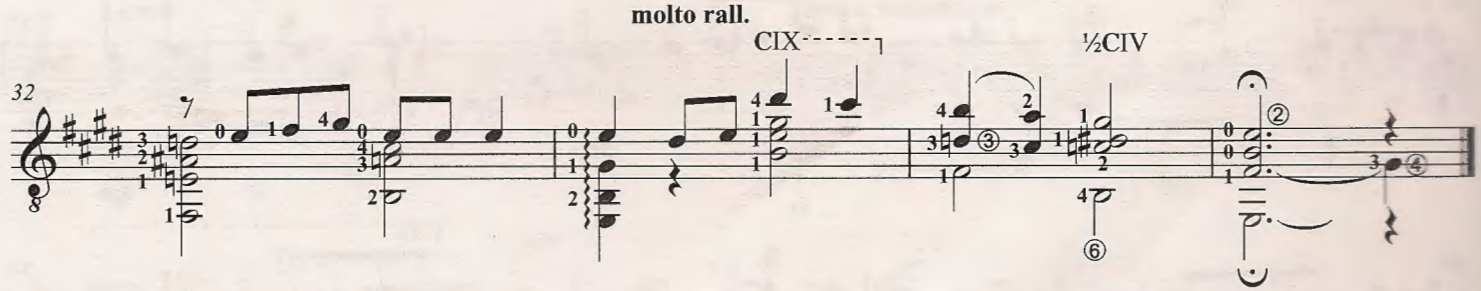








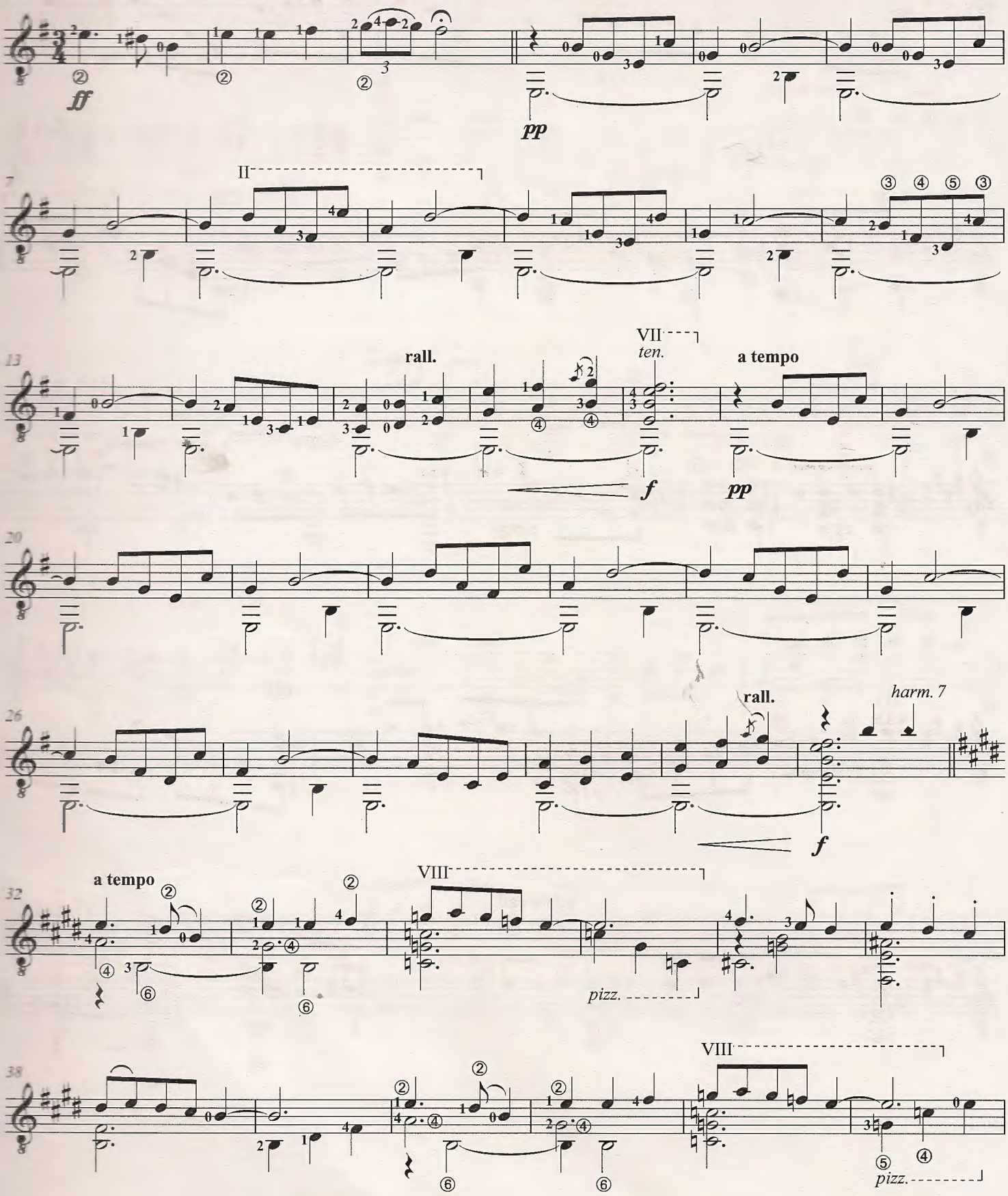
molto rall.



Fandanguillo

no. 1 from *Suite Castellana*

Federico Moreno-Torroba
(1891–1982)



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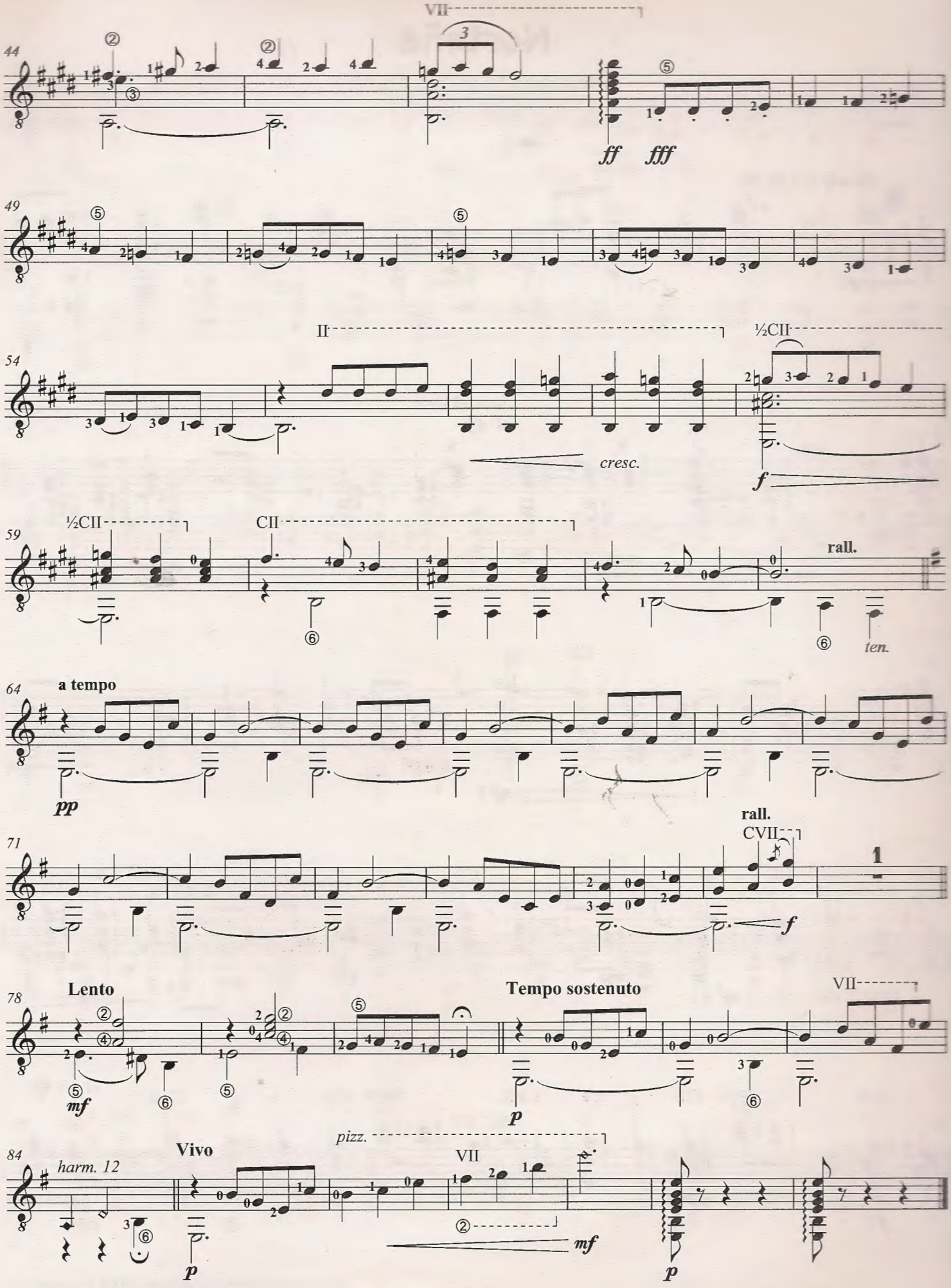
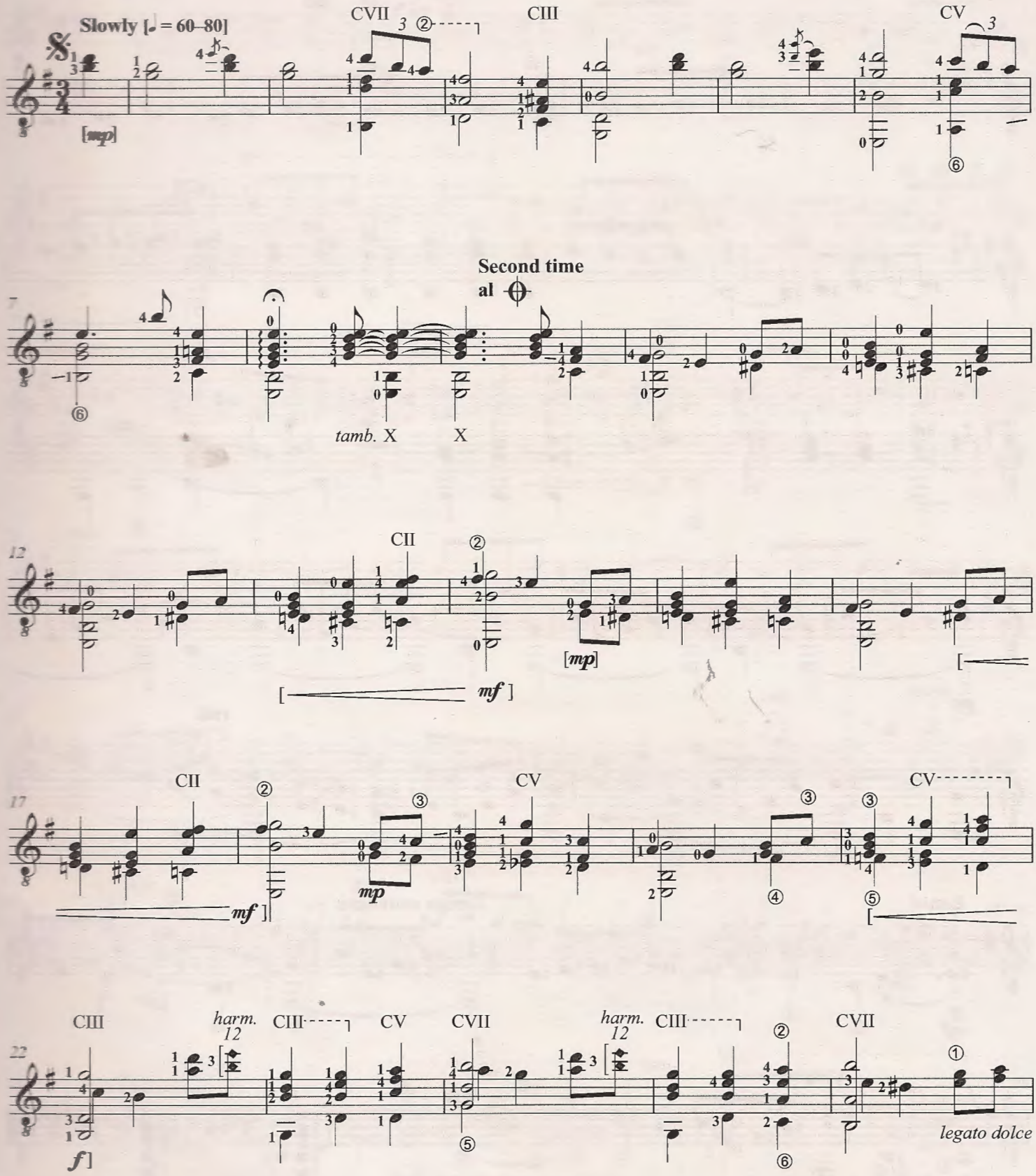

44
VII
3
ff
fff
49
54
II
½CII
cresc.
f
59
½CII
CII
rall.
ten.
64
a tempo
pp
71
rall.
CVII
1
f
78
Lento
mf
Tempo sostenuto
p
VII
84
harm. 12
Vivo
pizz.
VII
mf
p
p

Norteña

A homage to Julián Aguirre

Jorge Gómez Crespo
(1900–1971)



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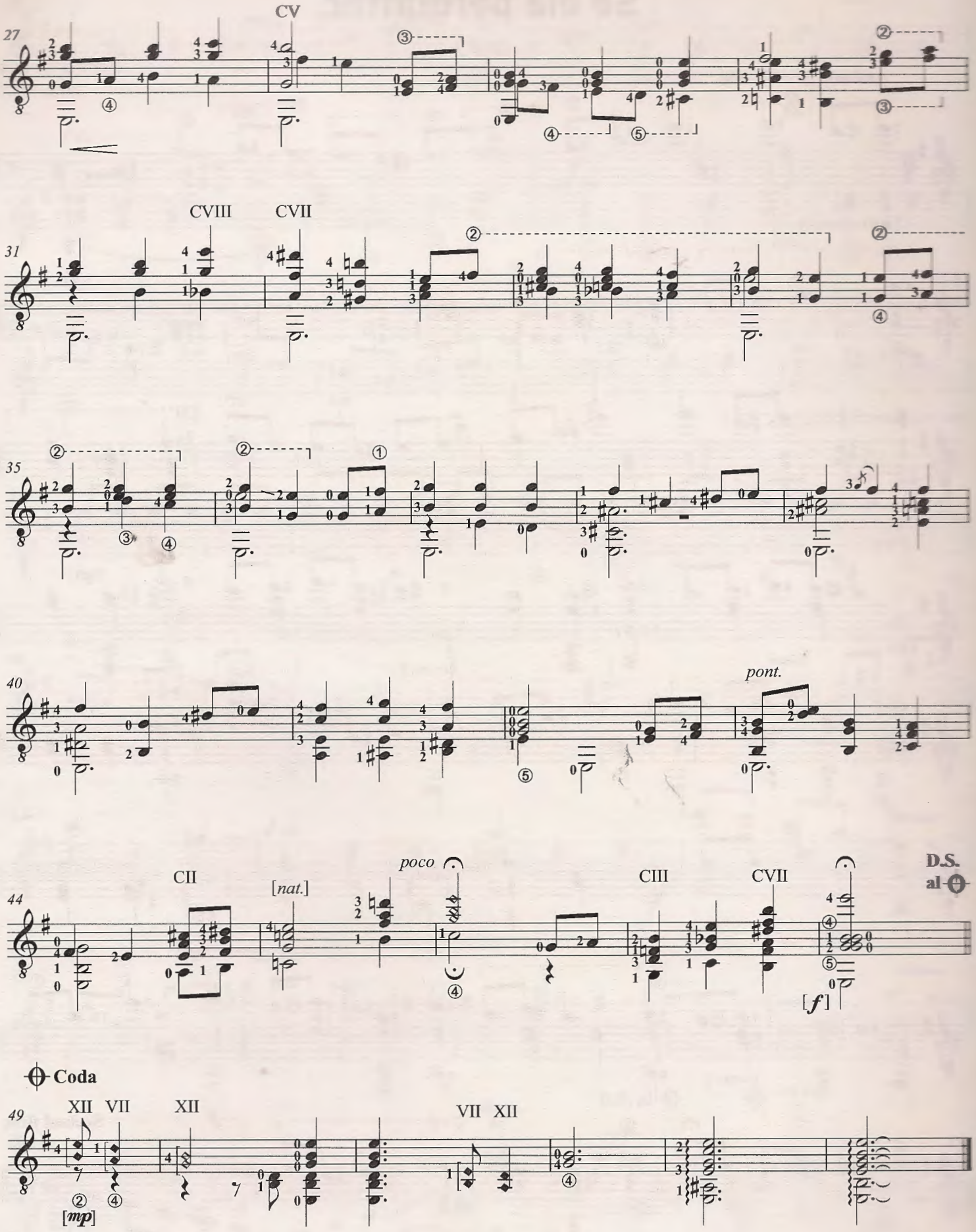
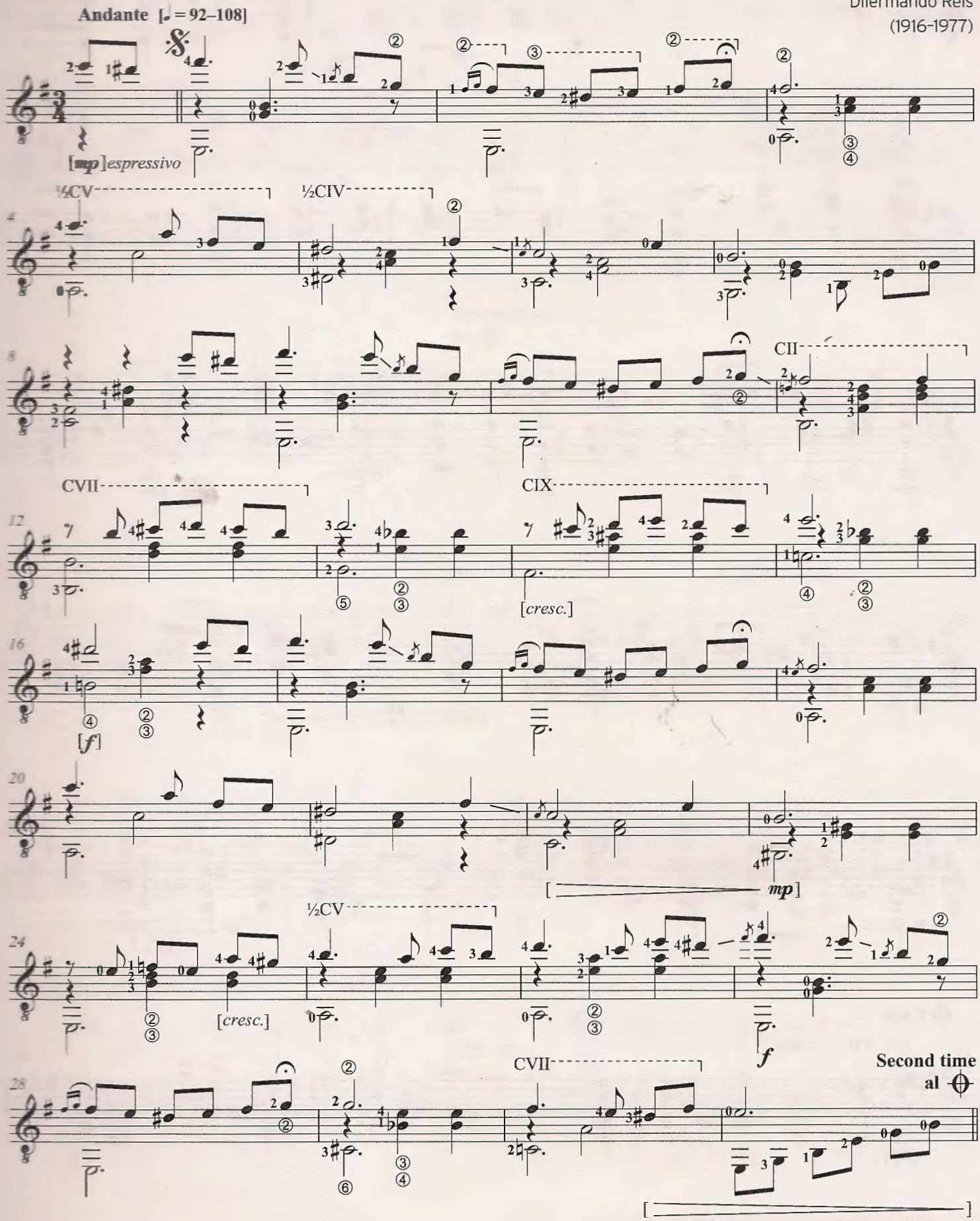

27
CV
31
CVIII
CVII
35
40
pont.
44
CII
[nat.]
poco
CIII
CVII
D.S. al
[f]
Coda
49
XII VII
XII
VII XII
[mp]

Se ela perguntar

Waltz

Dilermando Reis
(1916–1977)



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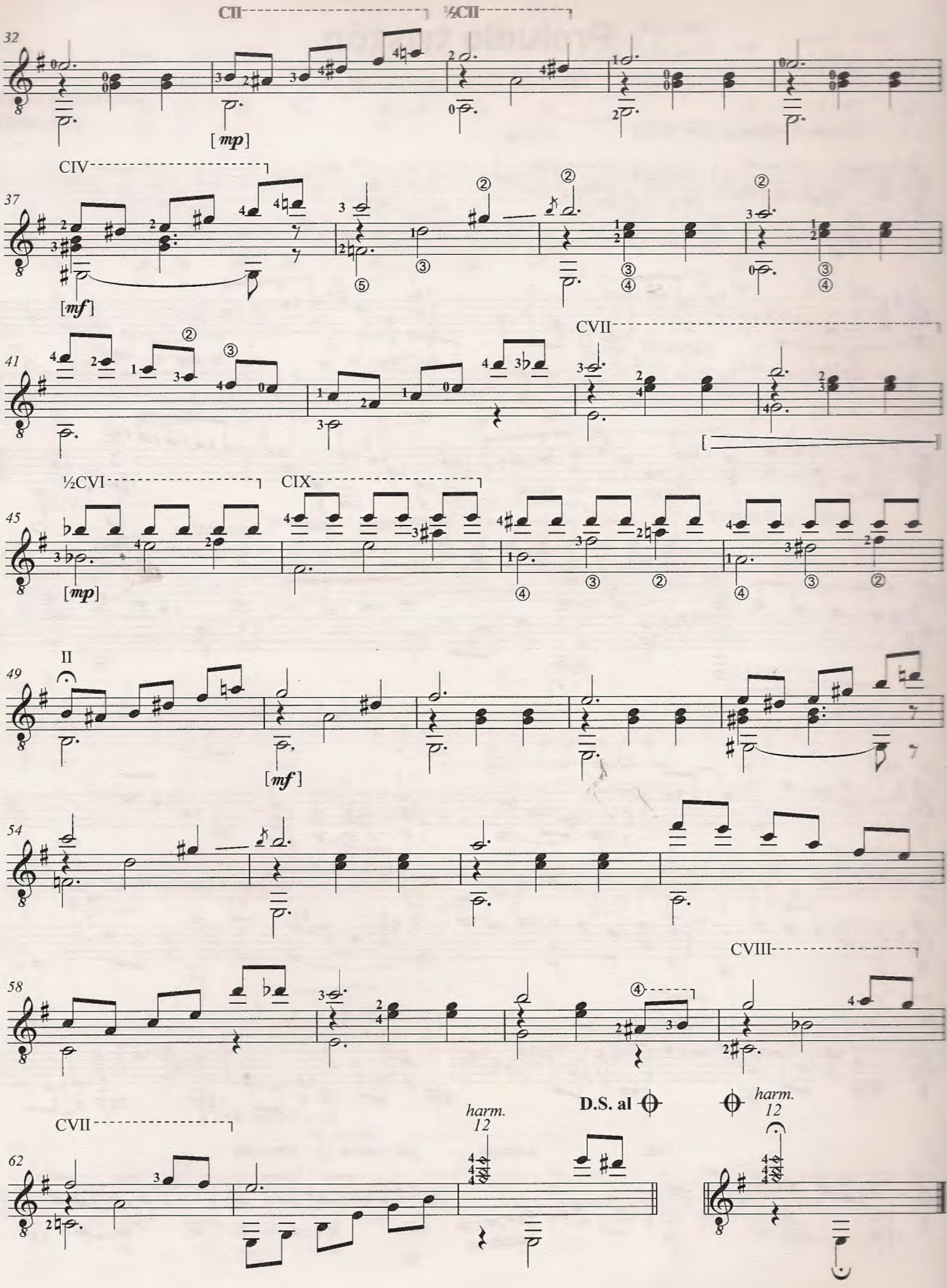
CII
½CII
32
[mp]
CIV
37
[mf]
41
CVII
½CVI
CIX
45
[mp]
II
49
[mf]
54
CVIII
58
CVII
62
harm. 12
D.S. al
harm. 12

Preludio tristón

no. 2 of *Cinco preludios*

Máximo Diego Pujol
(born 1957)

Tempo di Milonga [♩ = 72–80]

[*mf*]

ben cantando

1.

2.

poco rall. **a tempo** ½CV **rall.** CVIII

[*f*]

a tempo ½CX

CI

[*mf*]

CV CIII

½CI

rall. **a tempo** **più mosso** [♩ = 108–120]

p

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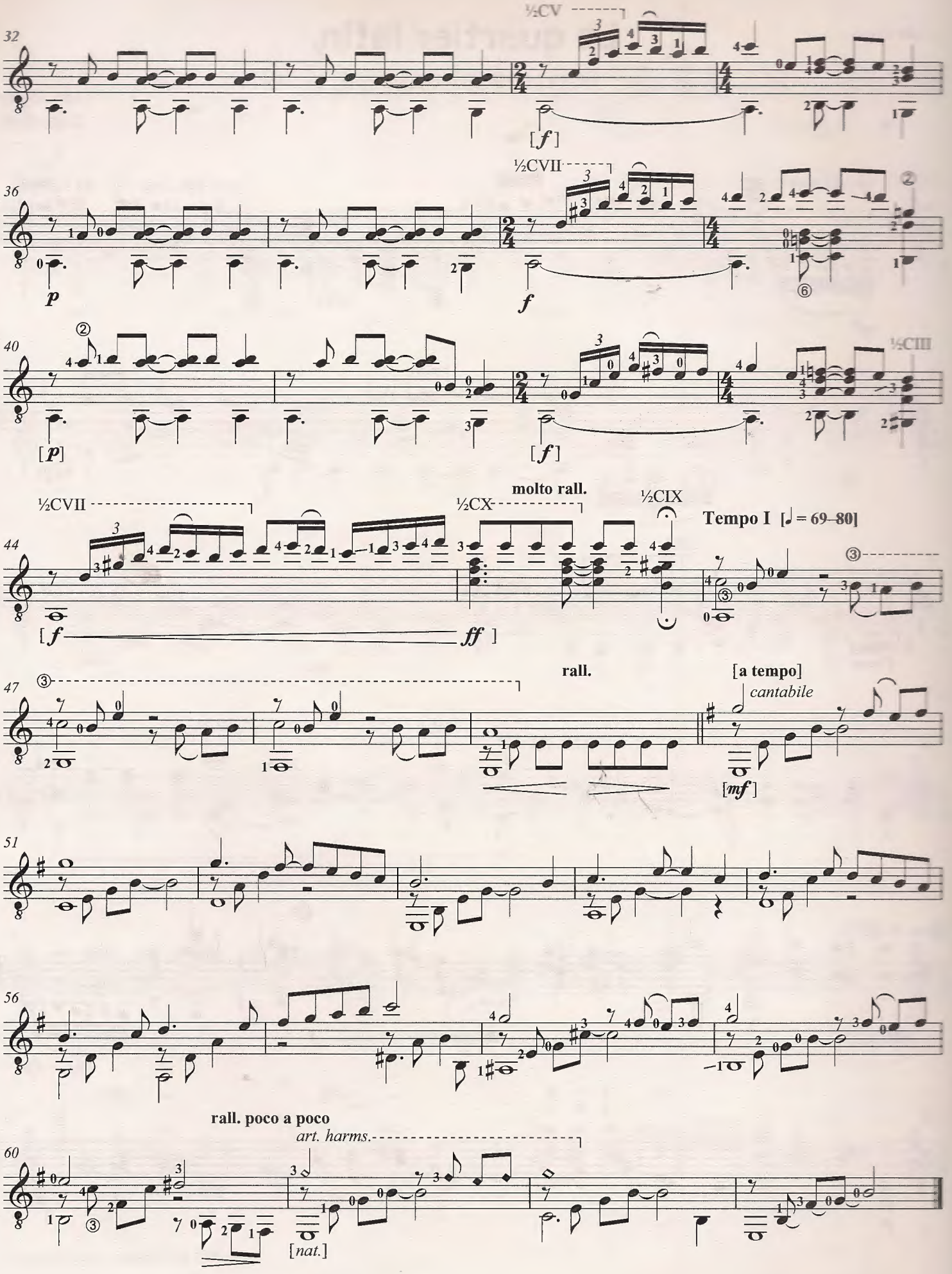
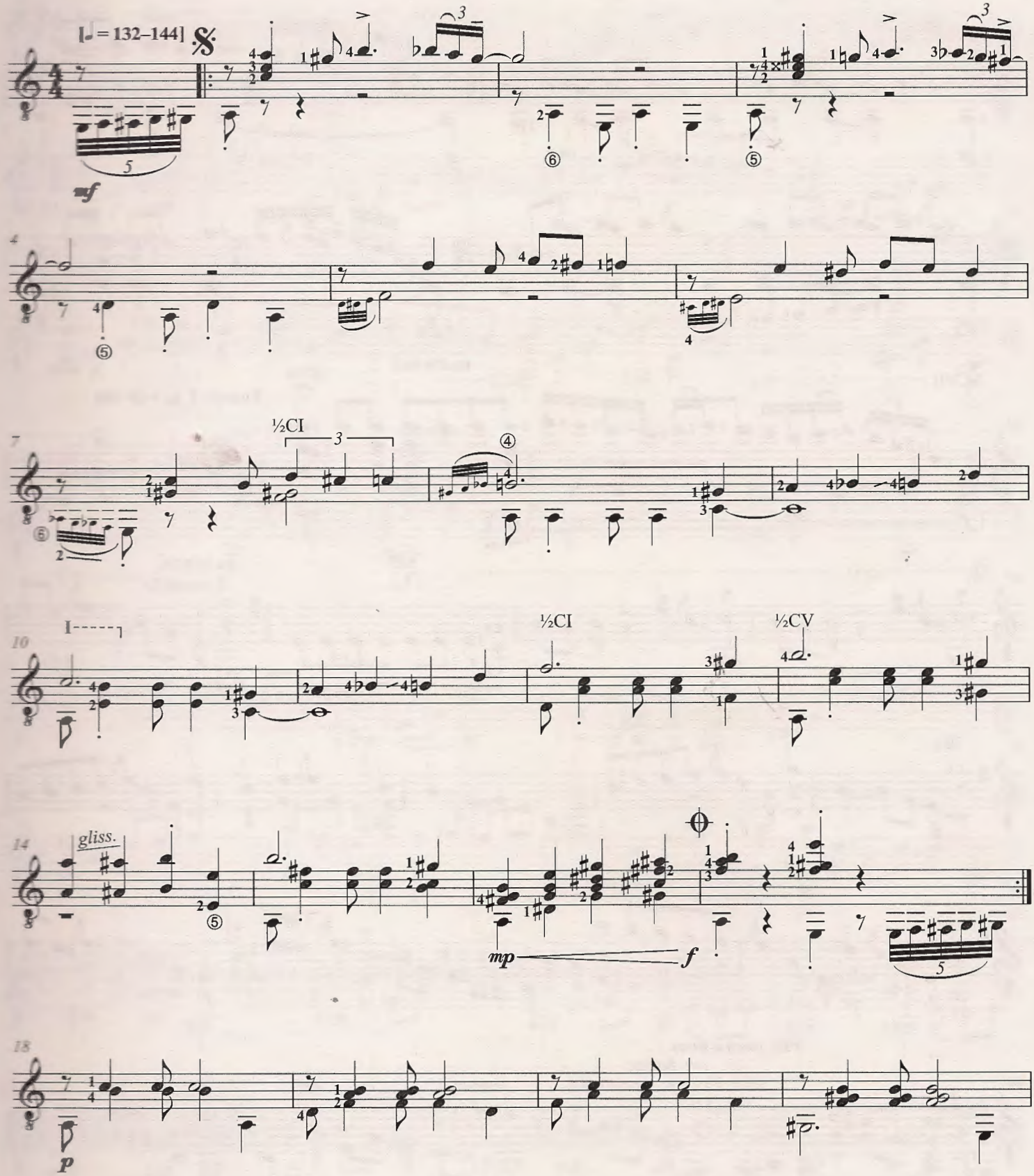

32
½CV
[f]
36
½CVII
p
f
40
[p]
[f]
½CIII
44
½CVII
½CX
molto rall.
½CIX
Tempo I [♩ = 69–80]
[f
ff]
47
rall.
[a tempo]
cantabile
[mf]
51
56
rall. poco a poco
art. harms.
60
[nat.]

Le quartier latin

from *Le tango parisienne*

Lee Sollory
(born 1959)



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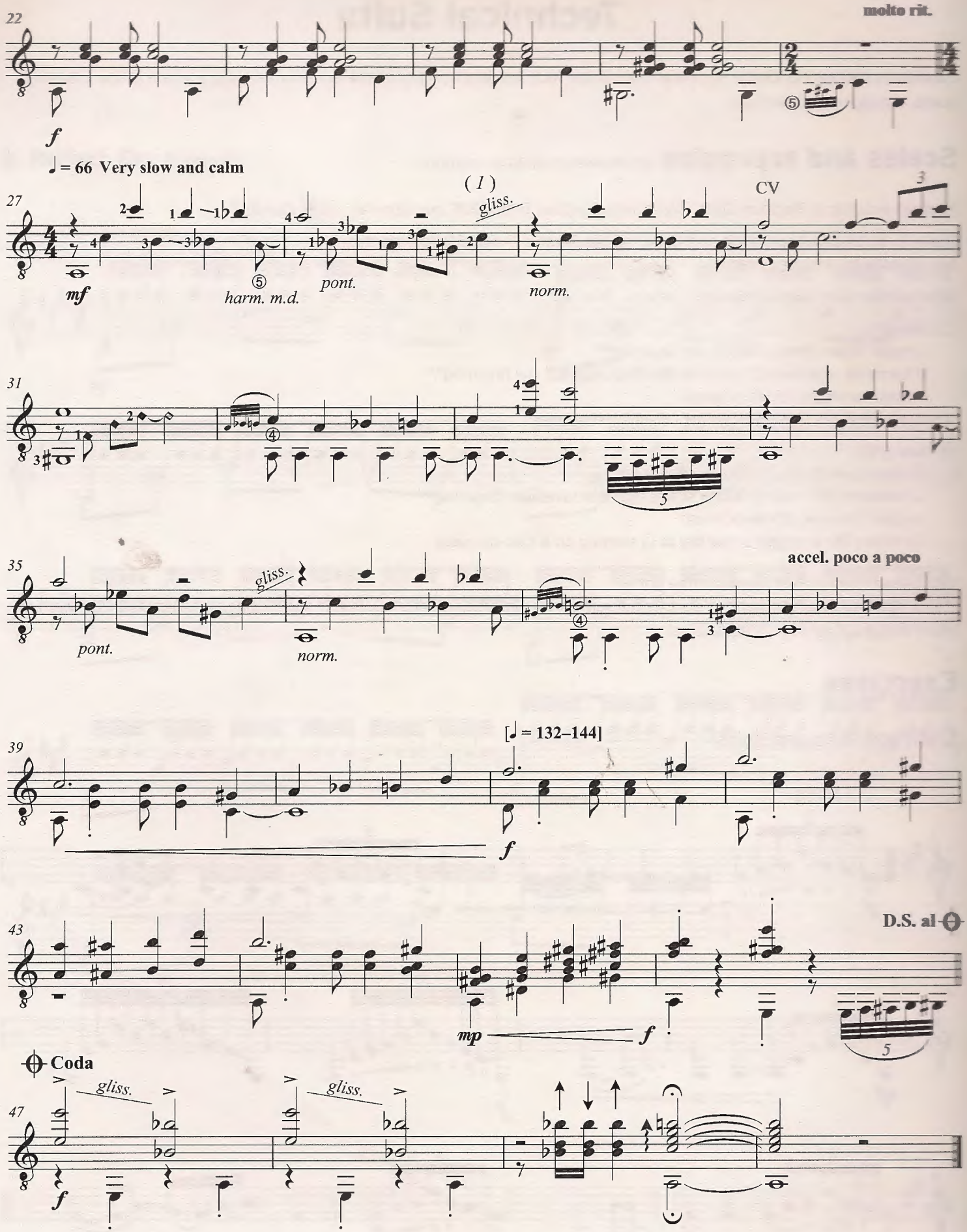


(*1*) *gliss.* gently towards the 19th fret.

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.

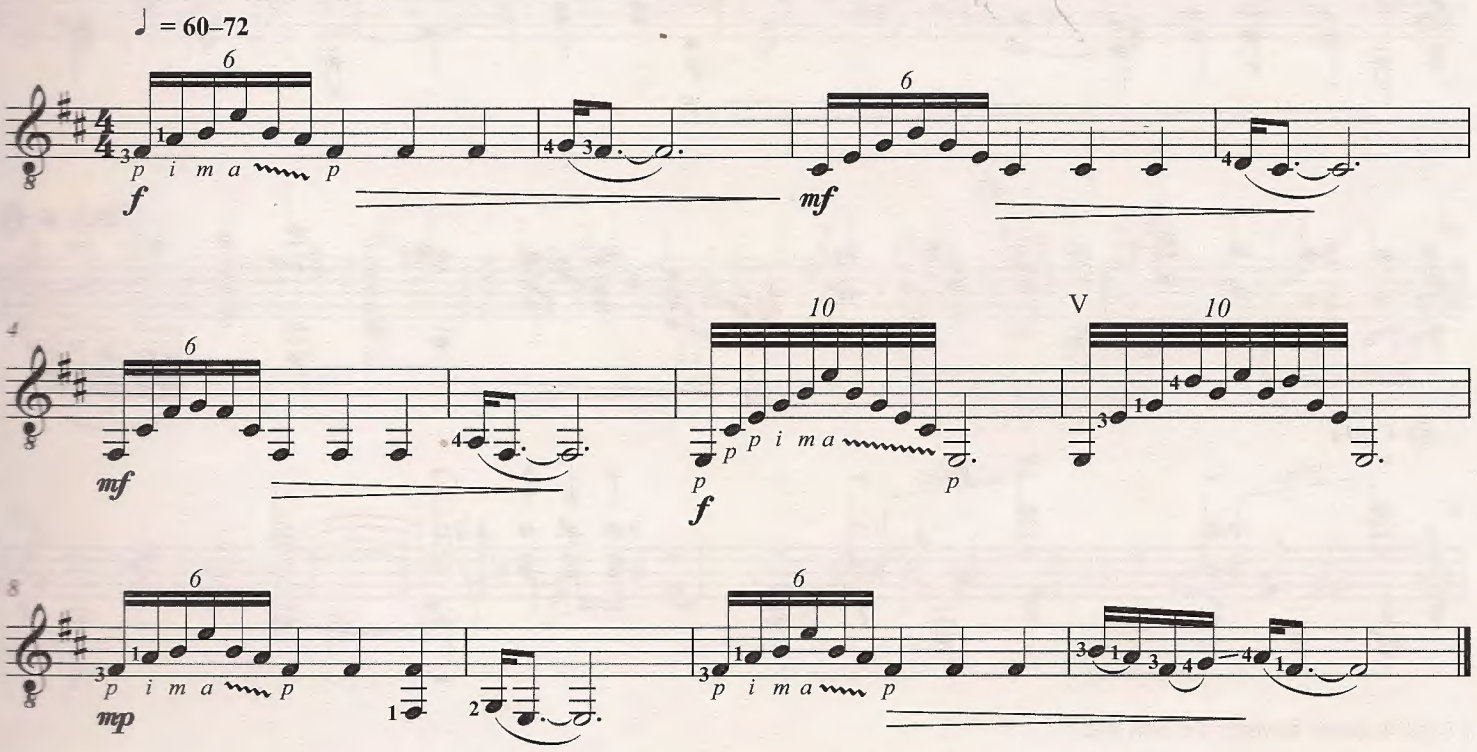
Group 1
A major scale (three octaves), *im* fingering**
D harmonic *and* melodic minor scales (two octaves), *ma* fingering**
A major arpeggio (three octaves)
Diminished 7th arpeggio starting on A (three octaves)

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)



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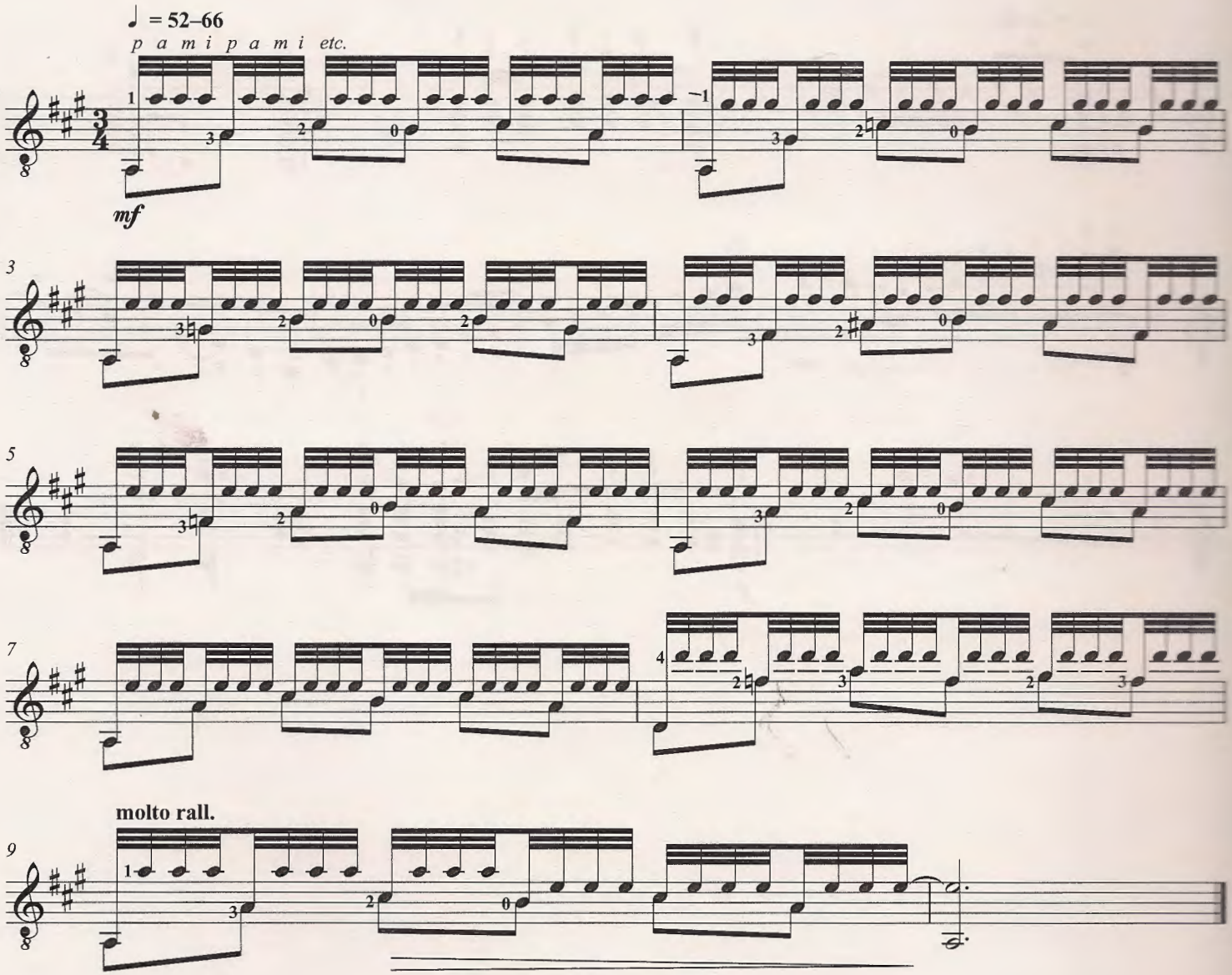
2. Perfect Sky (tremolo)



please turn over for Exercise 3

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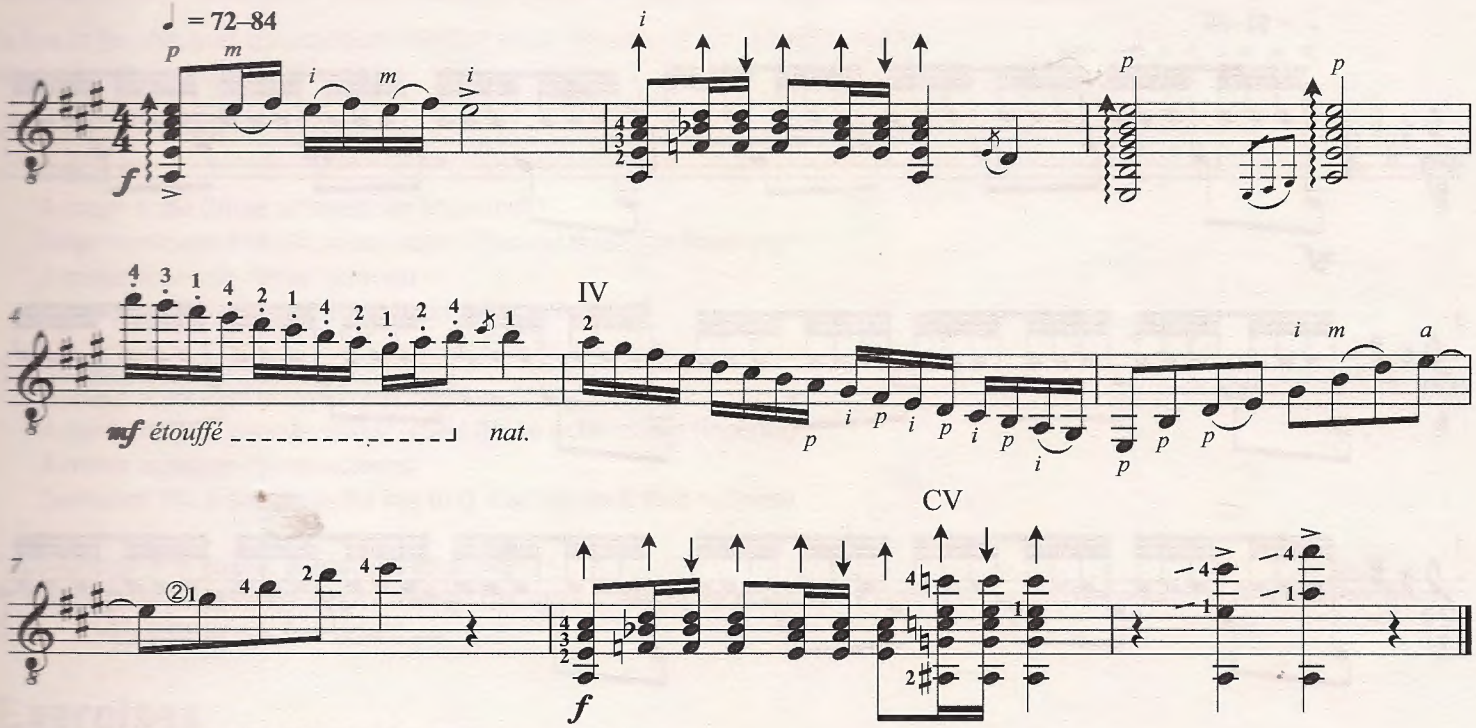
3. Rasqadenza (scales and rasqueado)



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*, *imam* fingering. Straight rhythm. *norm*. tone
D major (two octaves), *mf*, *imam* fingering. Straight rhythm. *norm*. tone

To be played *apoyando* and *legato*:

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

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Sollory	Le quartier latin (from *Le tango parisienne*)	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:

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

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Tg - Guitar Exam Pieces - Grade 7
0809-GTR-EXAM £10.50

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Guitar Grade 7

7

TRINITY GUILDHALL