

TRINITY
GUILDHALL

Guitar Grade 6

Pieces & Exercises

for Trinity Guildhall examinations

2010-2015

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Alternative pieces for this grade (2010-2012):

GROUP A

Carcassi	Etude op. 60 no. 23 (from <i>25 Études mélodiques progressives</i>)	Chanterelle 470
Dowland	Can She Excuse (from <i>Dowland's Dozen ed. Kilvington</i>)	Ricordi LD68600
Matiegka	Menuett (no. 4 from <i>The Guitarist's Hour</i>)	Schott GA21
Sor	Menuet op. 11 no. 6 (from <i>20 Menuets</i>)	Schott GA15

GROUP B

Garcia	Les Ajoncs d'or (from <i>25 Études esquisses</i>)	Mel Bay 95430
Lauro	El Marabino (from <i>Antonio Lauro: Works for Guitar vol. 2</i>)	Caroni Music C2002
Mangoré	Danza del Muñequita (from <i>The Guitar Works of Augustin Barrios-Mangoré vol. 1</i>)	Belwin EL02602
Piazzolla <i>arr.</i> Ryan	Los Sueños (from <i>Play Piazzolla</i>)	Boosey 9790060119712
Williams <i>arr.</i> Burden	Schindler's List (from <i>Travelling in Style Series 2: Trek 4</i>)	Garden Music GM28

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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Music processed by Artemis Music Ltd.

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

Almayne

Francis Cutting

(c. 1571-1596)

[♩ = 48-60]

CII



½CII-----|



CII-----|



CII-----|

CIV-----|

CII--| IV

CVII



25

29

33

37

41

45

Canarios

from *Instrucción de música sobre la guitarra española* 1674

Gaspar Sanz
(1640-1710)

$\text{♩} = 72-84$

mf

5

10

15

20

25

(1) campanella

i m i p i

a i p i m a p i

313

212

(1) *campanella* – let the notes ring over.

30 *II*

36

p i p

41

i p i p

46

f

51

mf

56

i p i p

Gavotte II

from Lute Suite BWV 995

Johann Sebastian Bach

(1685-1750)

[♩. = 84-104]

3

1/2 CI ----- 1

5

VI ----- V ----- 1 2

7

1/2 CVII ----- 1

9

from Sonata for Guitar in C, op. 29 no. 1

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[illegible]

29 *f* *p dolce*

33 *f*

37 *pont.* $\frac{1}{2}$ CIII----- *dolce* *pont.* $\frac{1}{2}$ CI----- *dolce* *nat.* *pont.* ① 4 2 1 *f*

41 *p* *f* *p* $\frac{1}{2}$ CV

45 $\frac{1}{2}$ CII----- *pont.*

49 *nat.* *p* *p* *f* *p* *p*

53 *pont.* *dolce* *nat.* *f* *p* *f*

Trinity Guildhall - GUITAR (Grade 6)

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Andantino [$\text{♩} = 70\text{--}82$]

Andantino [Op. 10, No. 32]

8

mp

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

3

mf

CIII-----

5

poco a poco cresc.

f

CIV-----

7

CIII-----

CVI-----

CIV

9

mp

CI-----

11

CIII-----

13

p

15 CIII $\frac{1}{2}$ CI

17 *p* *mf*

19 *f* *p*

21 *mp* *harm. 12* *harm. 5*

23 CIII *harm. 5* *mf*

26

29 *m* *i* *m*

32 $\frac{1}{2}$ CI CIII *rit.* CIII CI *dolce*

The musical score is written for guitar in a single system with a key signature of two flats (B-flat and E-flat) and a common time signature. It consists of nine staves of music, each beginning with a measure number (15, 17, 19, 21, 23, 26, 29, and 32). The notation includes various guitar-specific techniques such as natural harmonics (labeled 'harm. 5' and 'harm. 12'), artificial harmonics (indicated by a diamond symbol), and fingerings (numbers 1-4). Dynamics are marked throughout, including *p* (piano), *mf* (mezzo-forte), *f* (forte), *mp* (mezzo-piano), and *dolce* (softly). Performance instructions like 'rit.' (ritardando) and 'CIII' (crescendo) are also present. The score concludes with a double bar line and repeat dots at the end of the final staff.

Cançó del lladre

from *Diez Canciones Populares Catalanas*

arr. Miguel Llobet

Catalan folk song

[Andante ♩ = 80-92]

Sheet music for guitar, featuring fingerings (1-4), slurs, and dynamic markings (p, mf, ten.). The piece is in G major (one sharp) and 2/4 time. The score is divided into systems, with measures 1-12 and 13-16 shown. Key markings include:

- Measure 1:** *p* (piano), *m a i* (fingerings), *m p i p* (fingerings).
- Measure 4:** *mf* (mezzo-forte).
- Measure 7:** *mf* (mezzo-forte), *ten.* (tension).
- Measure 10:** *a tempo*, *harm. 12* (harmonic 12), *nat.* (natural).
- Measure 13:** *rall.* (rallentando), *a tempo*, *harm. 12* (harmonic 12), *p* (piano).

The score includes various guitar techniques such as harmonics (harm. 12, harm. 7), natural notes (nat.), and slurs. The piece concludes with a *p* (piano) marking.

© Copyright 1964 by Miguel Llobet – Unión Musical Ediciones, S.L., Madrid (España).

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(Sheet music for *Diez Canciones Populares Catalanas* available from www.musicroom.com under item code UMG20372).

16 *mf*

19 *ten.*

22 *rall.* *a tempo* *harm.* *nat.*

25 *rall.* *a tempo* *rall.* *a tempo* *nat.*

28 *espressivo* *harm.* *pp*

30 *rall.* *ten.* *rit. molto* *harm.* *pp*

El roble

arr. Eythor Thorlaksson

Juan Hidalgo Montoya

Allegro [$\text{♩} = 132-144$]

CIV-----

CII-----

CII----- **CIV**----- **CII**-----

$\frac{1}{2}\text{CV}$ ----- $\frac{1}{2}\text{CVII}$ ----- **CV**-----

$\frac{1}{2}\text{CVII}$ ----- **CV**----- **CV**-----

CII-----

CII-----

[illegible]

54

CIV

8

5

4

3

4

p

p

p

1

4

2

1

4

2

4

0

0

4

61

8

f

CV

$\frac{1}{2}$ CVII

CV

④

73

CII

$\frac{1}{2}CV$

80

CII

poco rit.

harm. 12

dim.

Balletto

Manuel Ponce
(1882-1948)

[J = 66-80]

CIV-----1

IV

CIV-----1

[mf]

CVI-----1 CIV-----1

CIV-----1

p

I

IX

V

½CII

CIV-----1

IV

½CI-----1

CVI

CIV-----1

II

III

½CII-----1

CIV-----1

CII-----1

p

Don't Get Around Much Anymore

Words by Bob Russell

Music by Duke Ellington

Slowly [$\text{♩} = 80-92$] $\text{♩} = \text{♩}^3$ $\frac{1}{2}\text{CII} \text{ --}$

8 $[mp]$ ⑥ $[mf]$

5 $\frac{1}{2}\text{CII}$ CII

9 $\frac{1}{2}\text{CII}$ CII $\frac{1}{2}\text{CII}$

13 $\frac{1}{2}\text{CII}$ CII

17 CIII CII $\frac{1}{2}\text{CII}$

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

20

$\frac{1}{2}\text{CVII}$ ----- CVIII -----

24

27

CII ----- CII -----

31

CII ----- CI -----

35

$\frac{1}{2}\text{CVII}$ ----- $\frac{1}{2}\text{CVIII}$ ----- $\frac{1}{2}\text{CII}$

39

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

G major scale (three octaves), *im* fingering**

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

G major arpeggio (three octaves)

Diminished 7th arpeggio starting on C (two octaves)

Group 2

C major scale (two octaves), *ma* fingering**

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

G minor arpeggio (three octaves)

Dominant 7th arpeggio in the key of F, starting on C (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. Cross String Thrills (cross string trills and dominant 7ths)

♩ = 132–146

The exercise is written in 4/4 time with a tempo of 132-146 bpm. It consists of three staves of music. The first staff contains measures 1-4, the second staff contains measures 5-8, and the third staff contains measures 9-10. The music features cross-string trills and dominant 7th chords. Fingerings are indicated by numbers 1-4. Dynamics include *mf* (measures 1-4), *mp* (measures 5-8), and *mf* (measures 9-10). Roman numerals I, V, and VI are used to denote specific chords or positions. The exercise concludes with a double bar line at the end of measure 10.

(I) Alternative choice of RH fingering.

2. Crystal Clear (artificial harmonics and chords in 3rds)

$\text{♩} = 76-88$

The musical score for 'Crystal Clear' is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of three staves of music. The first staff begins with a dynamic marking of *mf* and features a series of chords in thirds, some with artificial harmonics indicated by a '1' over the note. The second staff starts at measure 5 with a dynamic marking of *f* and continues the sequence of chords in thirds. The third staff starts at measure 9 with a dynamic marking of *mf* and includes a crescendo leading to a *f* dynamic, followed by a decrescendo back to *mf*. The piece concludes with a final chord in the third staff.

3. Mellow (barré and syncopation)

Latin Groove $\text{♩} = 108-116$

The musical score for 'Mellow' is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of two staves of music. The first staff begins with a dynamic marking of *mf* and features a series of chords in thirds, some with artificial harmonics indicated by a '1' over the note. The second staff starts at measure 5 with a dynamic marking of *p* and includes a decrescendo leading to a *p* dynamic. The piece concludes with a final chord in the second staff.

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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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*:

- G major (three octaves), ***f***, *im* fingering. Straight rhythm. *norm.* tone
- C major (two octaves), ***f***, *im* fingering. Straight rhythm. *norm.* tone
- G melodic minor (three octaves), ***p***, *im* fingering. Swing rhythm. *pont.* tone
- C melodic minor (two octaves), ***p***, *im* fingering. Swing rhythm. *pont.* tone

To be played *tirando*:

- G natural minor (three octaves), ***mf***, *ma* fingering. Swing rhythm. *pont.* tone
- C natural minor (two octaves), ***mf***, *ma* fingering. Swing rhythm. *pont.* tone
- G harmonic minor (three octaves), ***f***, *im* fingering. Triplet rhythm. *norm.* tone
- C harmonic minor (two octaves), ***f***, *im* fingering. Triplet rhythm. *norm.* tone

Arpeggios

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

- G major (three octaves)
- C major (two octaves)
- G minor (three octaves)
- C minor (two octaves)
- Dominant 7th in the key of C (three octaves, starting on G)
- Dominant 7th in the key of F (two octaves, starting on C)
- Diminished 7th starting on G (three octaves)
- Diminished 7th starting on C (two octaves)

Exercises

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

- C major scale in 3rds (two octaves)
- G major scale in 3rds (two octaves)
- Chromatic scale in octaves starting on C (one octave)
- Chromatic scale in octaves starting on G (one octave)

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

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

Group 2

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

* *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. Cross String Thrills (*cross string trills and dominant 7ths*)
2. Crystal Clear (*artificial harmonics and chords in 3rds*)
3. Mellow (*barré and syncopation*)

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

Grade 6

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Catalan folk song arr. Llobet	Cançó del lladre (from <i>Diez Canciones Populares Catalanas</i>)	12
Montoya arr. Thorlaksson	El roble	14
Ponce	Balletto	16
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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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