

TRINITY
GUILDHALL

Guitar Grade 1

Pieces & Exercises

for Trinity Guildhall examinations

2010-2015

00801
guitarnotes
NOTTINGHAM
£5.50

Contents

Carulli	Vals.....	2
Grieg <i>arr.</i> Baulch	In the Hall of the Mountain King (from <i>Peer Gynt Suite</i> no. 1 op. 46).....	3
Montoya <i>arr.</i> Thorlaksson	El conde olinos (A Spanish folk song).....	4
Gagnon	Marrakech.....	5
Sollory	The Moon's a Balloon.....	6
Ryan	Day of the Match.....	7
Ryan	Habanera Era.....	8
Preiss	Olinda (<i>Frevo</i>).....	9
Cracknell	Olé José.....	10
	Technical Suite (Exercises).....	11

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 Figueral
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.

**TRINITY
GUILDHALL**

Guitar Grade 1

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.

Vals

Ferdinando Carulli
(1770-1841)

Moderato [$\text{♩} = 104-126$]

Musical notation for measures 1-5. The piece is in 3/4 time with a key signature of two sharps (F# and C#). The melody features slurs and fingerings: *i* (1), *m* (2), *a* (0), *a*, *m*, *i*. The bass line consists of dotted half notes. The dynamic marking *mf* is present.

Musical notation for measures 6-10. Measure 6 starts with a treble clef and a key signature of two sharps. Measure 7 contains a fermata. Measure 8 has a *pont.* marking. Measure 9 has a *f* dynamic marking. Measure 10 has a *f* dynamic marking. The bass line continues with dotted half notes.

Musical notation for measures 11-14. Measure 11 has a *nat.* marking. Measure 12 has a *mf* dynamic marking. Measure 13 has a *mf* dynamic marking. Measure 14 has a *mf* dynamic marking. The bass line continues with dotted half notes.

Musical notation for measures 15-19. Measure 15 has a *f* dynamic marking. Measure 16 has a *f* dynamic marking. Measure 17 has a *f* dynamic marking. Measure 18 has a *f* dynamic marking. Measure 19 has a *f* dynamic marking. The bass line continues with dotted half notes.

Musical notation for measures 20-24. Measure 20 has a *poco rit.* marking. Measure 21 has a *poco rit.* marking. Measure 22 has a *poco rit.* marking. Measure 23 has a *poco rit.* marking. Measure 24 has a *poco rit.* marking. The bass line continues with dotted half notes.

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]

pizz.

8 *pp*

5 *nat.*
8 *p*

9 *mp*

13 *mf*

17 *f*

21 *accel. sempre*
8 *ff*

25

El conde olinos

A Spanish folk song

arr. Eythor Thorlaksson

Juan Hidalgo Montoya

Andante [$\text{♩} = 88-100$]

8
p *i* *p* *i* *m* *a* *m* *a*
[*p*]

4
i *m* *a* *p* *i* *m* *a* *m* *m* *p* *i* *m* *i* *p* *m* *i* *m*

8
p *p* *m* *i* *p* *i* *p* *i* *m* *a* *m* *p* *i* *m* *a* *m*

12
i *m* *p* *i* *m* *i* *p* *m* *i* *m*

16

Marrakech

Claude Gagnon

[♩. = 55-66]

8 *[mp]*

7

13 *[mf]*

19

25 *[mp]*

31

37

43 *rall.*

The Moon's a Balloon

Lee Sollory
(born 1959)

Calm [$\text{♩} = 84-108$]

The musical score is written in 4/4 time and consists of four staves of music. The first staff (measures 1-5) begins with a melody in the treble clef and a bass line in the bass clef. Dynamics include *mf*, *p*, *m*, *i*, and *m*. The second staff (measures 6-8) features a melody with dynamics *i* and *m*, and includes a first and second ending. The third staff (measures 9-12) has a melody with dynamics *i*, *m*, and *a*, and a bass line with *cresc.* and *p*. The fourth staff (measures 13-14) continues the melody with dynamics *i*, *m*, *a*, *rit.*, *i*, and *mf*, and a bass line with *p* and *harm. 12*.

Day of the Match

Gary Ryan
(born 1969)

Brightly [$\text{♩} = 100-112$]

(first half)

Musical notation for the first half of the piece, measures 1-4. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The bass line consists of half notes: G2, C3, F#2, C3, G2, C3, F#2, C3, G2, C3, F#2, C3. A dynamic marking of *mf* is present at the beginning.

Musical notation for the second half of the piece, measures 5-8. The melody continues with quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The bass line consists of half notes: G2, C3, F#2, C3, G2, C3, F#2, C3, G2, C3, F#2, C3, G2, C3. A dynamic marking of *f* is present at the end of the section.

Musical notation for the extra time section, measures 9-12. The melody consists of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The bass line consists of half notes: G2, C3, F#2, C3, G2, C3, F#2, C3, G2, C3, F#2, C3, G2, C3. A dynamic marking of *ff* is present at the end of the section.

Musical notation for the extra time section, measures 13-16. The melody consists of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The bass line consists of half notes: G2, C3, F#2, C3, G2, C3, F#2, C3, G2, C3, F#2, C3, G2, C3. A dynamic marking of *ff* is present at the end of the section.

Musical notation for the extra time section, measures 17-20. The melody consists of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The bass line consists of half notes: G2, C3, F#2, C3, G2, C3, F#2, C3, G2, C3, F#2, C3, G2, C3. A dynamic marking of *ff* is present at the end of the section.

Habanera Era

Gary Ryan
(born 1969)

Suave and stylish [♩ = 112-132]

8 *mp*

5

9 *mf*

13 *f* **Fine**

17 *mf legato*

21 *mp* *f* **D.C. al Fine**

Olinda

Frevo

Jonathan Preiss

(born 1971)

Fast and lively! [♩ = 112–132]

8 *f*

5

9

13

17

21

25 *mp cresc.*

29 *f*

Olé José

Debbie Cracknell

Allegretto [$\text{♩} = 88-104$]

1 *f* *i* *a m i*

5 *mf* *i m i m i m i*

9

13 *f* *mp*

17 *f*

21 *f* *rit.*

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

Musical notation for the 'Step by Step' exercise, consisting of two staves of music in 4/4 time. The first staff contains two measures of an ascending scale starting on G4, with dynamics *f*, *p*, *f*, *p*. The second staff contains two measures of a descending scale starting on D5, with dynamics *f*, *p*, *f*. Fingerings are indicated by numbers 1-4.

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

Musical notation for the 'Thumb Thing in the Air' exercise, a single staff of music in 4/4 time. It features chromatic scales with fingerings 1-4 and thumb articulation. Dynamics *p* and *mf* are indicated.

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

3. Farewell (arpeggios)

To be prepared *tirando*.

♩ = 76-84

Musical score for 'Farewell (arpeggios)'. The piece is in 4/4 time and begins with a treble clef and a key signature of one sharp (F#). The tempo is marked as 76-84 bpm. The melody starts with the notes i, m, a, m, i. The first measure is marked *p* (let ring throughout). The bass line consists of a single note *p* in the first measure, followed by *mp* in the second measure, and *p* in the third measure. The melody continues with a half note F# in the fourth measure. The piece concludes with a *rit.* (ritardando) section, marked *p* and *pp* (pianissimo).

4. Right Hand Exercises

a)

To be prepared *tirando*.

♩ = 72-80

Musical score for Right Hand Exercise a). The exercise is in 4/4 time and begins with a treble clef and a key signature of one sharp (F#). The tempo is marked as 72-80 bpm. The melody consists of the notes p, i, m, a, p, i, m, a, p, i, m, a, p, i, m, a, p, i, m, a. The first measure is marked *mf*. The exercise includes fingerings 2 and 3. The piece concludes with a *mf* dynamic and a fermata over the final notes.

b)

To be prepared *tirando*.

♩ = 72-80

Musical score for Right Hand Exercise b). The exercise is in 4/4 time and begins with a treble clef and a key signature of one sharp (F#). The tempo is marked as 72-80 bpm. The melody consists of the notes p, a, m, i, p, a, m, i, p, a, m, i, p, a, m, i, p, a, m, i. The first measure is marked *mf*. The exercise includes fingerings 2 and 3. The piece concludes with a *mf* dynamic and a fermata over the final notes.

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.

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 1

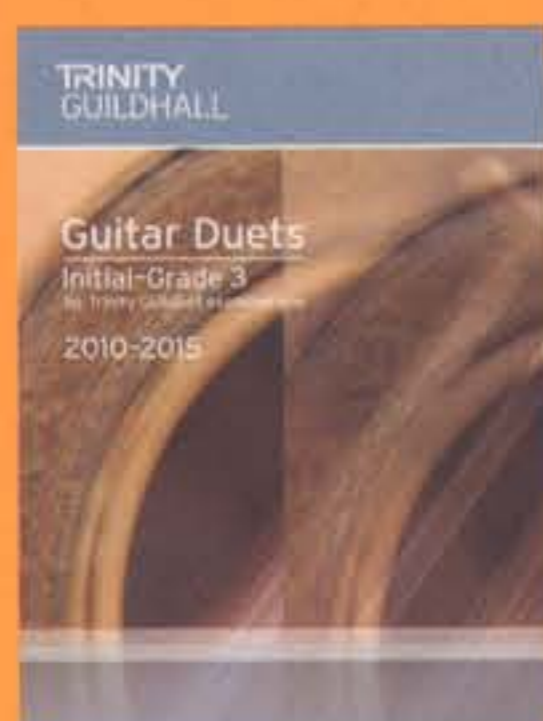
Contents

Carulli	Vals	2
Grieg <i>arr.</i> Baulch	In the Hall of the Mountain King (from <i>Peer Gynt Suite</i> no. 1 op. 46)	3
Montoya <i>arr.</i> Thorlaksson	El conde olinos (A Spanish folk song)	4
Gagnon	Marrakech	5
Sollory	The Moon's a Balloon	6
Ryan	Day of the Match	7
Ryan	Habanera Era	8
Preiss	Olinda (<i>Frevo</i>)	9
Cracknell	Olé José	10
	Technical Suite (Exercises)	11

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

GUITARNOTES
SGC, 44 NOTTINGHAM ROAD
NOTTINGHAM NG7 7AE
www.guitarnotes.co.uk
TEL: 0115 962 2709
FAX: 0115 962 5368

TG 008015
ISMN 9790570380336

