

TRINITY
GUILDHALL

Guitar Grade 2

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).

Haydn arr. Sollory	Tedesca
Carulli	Lezione
Trad. Brazilian arr. Rivoal	Acordai Doncela
Preiss	Canción de Cuna (Lullaby)

Alternative pieces for this grade (2010-2012):

Anderson	River Wisla (from <i>Guitar Travels</i>)	Anderson Guitar Publications AGP505
Burden	Primo Tango (from <i>Travelling in Style Series 2: Trek One</i>)	Garden Music GM25
Cracknell	Apache Dance (from <i>Debbie Cracknell: Enjoy Playing Guitar Solos</i>)	OUP 978-0-19-322114-7
Delalande	Danse (from <i>Le petit livre de guitare vol. 2</i>)	Les Productions D'OZ DZ12
Gerrits	Souvenir d'Espagne (from <i>La guitare enchantée</i>)	Dobermann Yppan DO28
Hartog	La Monteria (from <i>I Toca Guitarra</i>)	European Music Centre XAL10391
Nuttall	On the Prairie (from <i>Moving On</i>)	Countryside Music
Tromp	Saké Saté (from <i>String Fingers</i>)	XYZ Huizen Holland XYZ1211
Wanders	Ring Way Blues (from <i>Mix on Six</i>)	Broekmans & van Poppel BP1627

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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Minuet

Robert de Visée
(1650-1725)

[♩ = 92-116]

Musical score for Minuet by Robert de Visée, measures 1-13. The score is written in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The tempo is marked as [♩ = 92-116]. The piece begins with a piano (*p*) dynamic and a mezzo-forte (*mf*) dynamic. The melody features various ornaments, including mordents and grace notes, and includes triplets and sixteenth-note patterns. The bass line provides harmonic support with chords and single notes. The piece concludes with a forte (*f*) dynamic and a fermata.

Allegro

op. 50 no. 1

Maurio Giuliani
(1781-1829)

[♩ = 66-84]

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

p
mf

3

5

7

9 *p i m a p i m a*

f

Preludio

no. 1 from *Seis preludios cortos*

Manuel Ponce
(1882-1948)

Moderato [$\text{♩} = 63-80$]

1
p m i m
a m a
mf

3
a m i m

5
a m i
m i m
i m i m
p m i m
p m i m
simile
mf

7

9

11 *p m i m p a m a*

13

15

17 *p m i m*

19

21

Mango Walk

arr. Rebecca Baulch

Traditional Jamaican

Juicy and sweet [$\text{♩} = 120-138$]

8 *mf* *m* *p* *a*

5 *p*

9 *f*

13

17 *f*

21

Vals

no. 1 from *Cuatro piezas fáciles para guitarra*

Bartolomé Calatuyud Cerda
(1882-1973)

[♩ = 108-126]

8

[mf]

7

14

20

25

31

rall. a tempo

[mf]

37

poco rall.

harm. 12

43

Cubana

Patrick Benham
(born 1940)

Vivo [$\text{♩} = 100-120$]

Musical notation for measures 1-2. Measure 1 starts with a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The bass line has a quarter note G3, a quarter note F3, and a quarter note E3. Dynamics include *[f]* and *p*. Fingerings are indicated with numbers 1-4. Accents and slurs are present over the notes.

Musical notation for measures 3-4. Measure 3 continues the melody with notes G4, A4, B4, and C5. The bass line has notes G3, F3, and E3. Dynamics include *p*. Measure 4 has notes D5, C5, B4, and A4. The bass line has notes G3, F3, and E3. Dynamics include *p*. Fingerings and slurs are indicated.

Musical notation for measures 5-6. Measure 5 has notes G4, A4, B4, and C5. The bass line has notes G3, F3, and E3. Dynamics include *p*. Measure 6 has notes D5, C5, B4, and A4. The bass line has notes G3, F3, and E3. Dynamics include *p*. A section marker "to Coda" with a Coda symbol is placed above measure 6. A crescendo hairpin is shown at the end of measure 6.

Musical notation for measures 7-8. Measure 7 has notes G4, A4, B4, and C5. The bass line has notes G3, F3, and E3. Dynamics include *p*. Measure 8 has notes D5, C5, B4, and A4. The bass line has notes G3, F3, and E3. Dynamics include *p*. A section marker "[mp]" is placed below measure 7.

Musical notation for measures 9-11. Measure 9 has notes G4, A4, B4, and C5. The bass line has notes G3, F3, and E3. Dynamics include *p*. Measure 10 has notes D5, C5, B4, and A4. The bass line has notes G3, F3, and E3. Dynamics include *p*. Measure 11 has notes G4, A4, B4, and C5. The bass line has notes G3, F3, and E3. Dynamics include *p*. A section marker "D.S. al" with a Coda symbol is placed above measure 11. A first ending bracket is shown above measures 9-11.

Musical notation for the Coda. It consists of a single measure with notes G4, A4, B4, and C5. The bass line has notes G3, F3, and E3. Dynamics include *p*. A section marker "Coda" with a Coda symbol is placed above the measure.

Spanish Dance

Štěpán Rak
(born 1945)

Con fuoco [♩ = 120–138]

Musical notation for the first system, measures 1-3. It features a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The music consists of eighth-note patterns with fingerings (i, 3, 0, 0) and dynamic markings (p, f, p). A circled '3' and the word 'simile' are present below the staff.

Musical notation for the second system, measures 4-6. It continues the eighth-note patterns with fingerings (0, 2, 0, 3, 0, 1, 2, 0) and dynamic markings (p). A circled '3' is present below the staff.

Second time to Coda Coda symbol

Musical notation for the third system, measures 7-10. It includes first and second endings, marked with '1.' and '2.'. Fingerings (0, 2, 3, 2, 0, 3, 4) and dynamic markings (p) are shown. A 'rit.' marking and a decrescendo hairpin are present at the end of the system.

Lento [♩ = 80–96]

Musical notation for the fourth system, measures 11-15. It features a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The music consists of quarter-note patterns with fingerings (0, 1#) and dynamic markings (p, m). A circled '3' and a circled '2' are present below the staff.

D.C. al Coda symbol e poi la Coda

Musical notation for the fifth system, measures 21-22. It includes a 'rit.' marking and dynamic markings (p). A circled '4' is present below the staff.

Musical notation for the Coda section, measures 23-24. It features a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The music consists of eighth-note patterns with fingerings (0, 2, 0, 2) and dynamic markings (p).

Repeats to be played in the examination.

Magnetic South

Lee Sollory
(born 1959)

Andante ♩ = 66-88

(1) Slap strings with right hand over the fingerboard.

Sprite Nite

Nick Powlesland

Spritely ♩ = 112-132

The musical score for 'Sprite Nite' is written for guitar in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Spritely' with a metronome marking of 112-132. The score consists of six systems of music, each starting with a measure number (5, 9, 13, 17, 22). The first system (measures 1-4) is marked *mp* and includes a 'pont.' (pizzicato) instruction. The second system (measures 5-8) features a *gliss.* (glissando) instruction and a circled '6' below the staff. The third system (measures 9-12) is marked *ff* and includes 'gliss.' instructions, circled '2' and '1' below the staff, and Roman numerals II, III, IV, VII, I, and II above the staff. The fourth system (measures 13-16) is marked *pp* and includes 'gliss.' instructions, circled '1' below the staff, and Roman numerals III, IV, VII, I, and II above the staff. The fifth system (measures 17-21) is marked *ff* and includes a circled '6' below the staff. The sixth system (measures 22-25) is marked *mp* and includes 'gliss.' and 'pizz.' (pizzicato) instructions, and a circled '6' below the staff. The score concludes with a final *ff* dynamic marking.

(1) Rapid *gliss.* to nothing.

Technical Suite (Exercises)

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

1. Snakes and Ladders (second position)

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

♩ = 66–80

Musical notation for 'Snakes and Ladders' in G major, 2/4 time. The first staff (measures 1-4) is marked *mf* and includes fingerings *i m i m i m p* above the notes. The second staff (measures 5-8) is marked *mp* and *mf*. The piece concludes with a double bar line.

2. Charmed (bass muting)

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

Myssssterioussssly ♩ = 66–80

Musical notation for 'Charmed' in G major, 3/4 time. The first staff (measures 1-4) is marked *f*. The second staff (measures 5-8) is marked *dim.* and *rit.*, ending with a *tambora* effect marked *(1)* and *pp*. The piece concludes with a double bar line.

(1) Strike strings with RH thumb near the bridge.

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

3. Arpeggio Adventure (arpeggios and shifts)

To be prepared *tirando*.

♩ = 66-80

Musical notation for 'Arpeggio Adventure' in 3/4 time, starting on the 8th fret. The exercise consists of two staves. The first staff contains a melodic line with notes labeled *a*, *m*, *i*, *p*, *i*, *m*, *a*, *m*, *i*, and *m*. The second staff contains a bass line with notes labeled *p*, *p*, *p*, *p*, *i*, *m*, *a*, *m*, *i*, and *p*. Fingerings are indicated by numbers 1-3. Dynamics include *f* and *mf*. A shift is indicated by a sharp sign on the second staff.

4. Right Hand Exercises

a)

To be prepared *tirando*.

♩ = 72-88

Musical notation for Right Hand Exercise a) in 4/4 time, starting on the 8th fret. The exercise features a melodic line with notes labeled *p*, *a*, *i*, *m*, *p*, *a*, *i*, *m*. The bass line includes triplets and a final chord. Dynamics include *mf*.

b)

To be prepared *tirando*.

♩ = 72-88

Musical notation for Right Hand Exercise b) in 3/4 time, starting on the 8th fret. The exercise features a melodic line with notes labeled *p*, *i*, *a*, *i*, *m*, *i*, *p*, *i*, *a*, *i*, *m*, *i*. The bass line includes a final chord. Dynamics include *mf*.

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 with dynamics shown, and with *im* right hand fingering unless otherwise stated. Candidate's choice of *apoyando* or *tirando* unless specified:

C major (one octave), *mf*

D major (one octave), *p*

A natural minor (one octave), *mf*

A harmonic minor (one octave), *p*

A melodic minor (one octave), *mf*

Arpeggios

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

E minor (one octave, with R.H. thumb)

Arpeggiated D major chord sequence – II-V-I: R.H. fingering based on *pima*:

The musical notation is in G major, 3/4 time, with a tempo of quarter note = 100. It consists of 12 measures. The first measure is a Dm7 chord (II) with a *p* dynamic and fingering 2, 1, 3, 2. The second measure is a G7 chord (V) with a *p* dynamic and fingering 1, 2, 3, 4. The third measure is a D major chord (I) with a *p* dynamic and fingering 1, 2, 3, 4. The fourth measure is a D major chord with an accent (*a*) and a *p* dynamic, with fingering 1, 2, 3, 4. The fifth measure is a G7 chord with a *p* dynamic and fingering 1, 2, 3, 4. The sixth measure is a D major chord with a *p* dynamic and fingering 1, 2, 3, 4. The seventh measure is a D major chord with a *p* dynamic and fingering 1, 2, 3, 4. The eighth measure is a G7 chord with a *p* dynamic and fingering 1, 2, 3, 4. The ninth measure is a D major chord with a *p* dynamic and fingering 1, 2, 3, 4. The tenth measure is a G7 chord with a *p* dynamic and fingering 1, 2, 3, 4. The eleventh measure is a D major chord with a *p* dynamic and fingering 1, 2, 3, 4. The twelfth measure is a D major chord with a *p* dynamic and a fermata.

or ii) Technical Suite

Exercises

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

1. Snakes and Ladders (*second position*)
2. Charmed (*bass muting*)
3. Arpeggio Adventure (*arpeggios and shifts*)
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 2

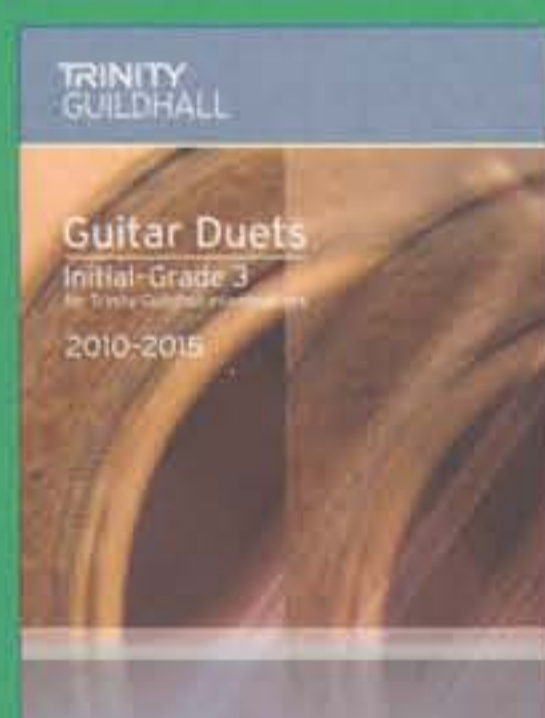
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The following support materials are also available from your local music shop:

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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