

TRINITY GUILDHALL

Guitar Syllabus

Classical & Plectrum

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Guitar Syllabus 2010-2012

Introduction

This syllabus contains full details of Grade examinations in Guitar and Plectrum Guitar. It is valid from 1 January 2010 to 31 December 2012, and supersedes all previous syllabuses. A new syllabus will be published in August 2012 with requirements from 2013.

During the first session of 2010 candidates may offer repertoire from the 2007-2009 syllabus. All technical work and supporting tests must be taken from this new syllabus. The book *Technical Development for Guitarists* is withdrawn from 1 January 2010 and may not be used for any examination from that date.

When this syllabus is replaced there will be an overlap for the first session only of 2013, during which candidates will be able to offer pieces from the 2010-2012 lists. The repertoire books will continue to be valid until 31 December 2015.

Full details of entry procedures, examination regulations and marking criteria are given in a separate booklet, *Information & Regulations*, which is available direct from Trinity's Head Office, Centre Representatives or from our website www.trinityguildhall.co.uk. This booklet will be updated annually and candidates should ensure that they consult the current version of this document for the year of entry.

Certificate examinations from 2009

Certificate examinations offer an alternative, performance focused route of progression to the Graded Examinations suite. They contain no technical work or supporting tests, and are available at three levels:

Foundation	(standard around Grade 3)
Intermediate	(standard around Grade 5)
Advanced	(standard around Grade 8)

For full details, including repertoire and guidelines, please visit the Trinity Guildhall website www.trinityguildhall.co.uk/CertificateExams

Grade examinations

Structure

Trinity Guildhall's practical examination grades are numbered from 1 to 8 in increasing order of difficulty. In Guitar and Plectrum Guitar, an Initial examination acts as an introduction to the examination system.

Pieces

Candidates play three pieces, chosen from the published list(s). In the Guitar Syllabus, up to two guitar duets may be played. The candidate lists the pieces chosen on their appointment slip, which they hand to the examiner at the start of the examination.

Technical Work

Guitar candidates choose *either*:

Scales, Arpeggios & Exercises

Listed in this syllabus and published by Trinity Guildhall in the book *Guitar & Plectrum Guitar Scales & Exercises Initial-Grade 8*.

or:

Technical Suite

Exercises for all grades and published in the Trinity repertoire book for the grade. Selected scales and arpeggios (as listed in this syllabus) are also required for Grades 5-8.

Choices should be clearly marked on the appointment slip.

Supporting Tests

For guitar examinations there are two further tests.

Up to and including Grade 5, candidates may choose any two tests from:

- Aural
- Sight Reading
- Improvisation
- Musical Knowledge

In Grades 6, 7 and 8, Test 1 **must** be Sight Reading. For Test 2 there is a choice between Aural and Improvisation.

Candidates should note on the appointment slip which test(s) have been chosen.

Order of examination

Pieces will normally be asked before scales, with accompanied pieces (duets) first. Candidates wishing to present their examination in any other order may do so, but must write their preferred sequence on the back of the appointment slip and point it out to the examiner at the start of the examination. This choice does not extend to cases where the syllabus stipulates the location of any item.

Duration

Level	Duration in minutes
Initial	11
Grade 1	13
Grade 2	13
Grade 3	13
Grade 4	18
Grade 5	18
Grade 6	23
Grade 7	23
Grade 8	28

Marking

The maximum marks available for all graded guitar examinations are as follows:

Piece 1	22
Piece 2	22
Piece 3	22
Technical Work	14
Test 1	10
Test 2	10
TOTAL	100

Pass is awarded at 60

Merit is awarded at 75

Distinction is awarded at 87

Note that 'piece' may occasionally consist of more than one musical item.

The mark out of 22 for each piece is made up of three component marks, awarded for:

- **Notational Accuracy & Fluency (7 marks):**
How well the notes are prepared and realised. More conveniently thought of as 'Me and the Music'.
- **Technical Facility (7 marks):**
Instrumental control and the ability to draw the most from the instrument; tone colour, articulation, pedalling, etc. – 'Me and the Instrument'.

- **Communication (8 marks):**

How well the candidate interprets the music, engages the audience and conveys a sense of the meaning of the music they are playing – ‘Me and the Audience’.

For more detail please see the ‘Mark Scheme’ and ‘Assessment Criteria’ sections in the *Information & Regulations* booklet, which is available from Trinity’s Head Office, Centre Representatives or from the website www.trinityguildhall.co.uk

By signing the entry form, candidates and their representatives agree to be bound by the regulations, which include an agreement to accept the professional judgement of the examiner.

Instruments

Guitar/Plectrum Guitar

The Classical Guitar Syllabus is designed for hollow-bodied classical guitars strung in nylon. Acoustic guitars with six steel strings and electric guitars are not appropriate for this syllabus, and may not be used. Classical guitars with cutaways are acceptable for this syllabus. To promote good posture candidates are expected to provide and use a footstool or similar support for all grades.

The Plectrum Guitar Syllabus may be presented on either an acoustic steel-stringed guitar or an electric guitar. A classical guitar may also be used up to and including Grade 5. Electric guitar candidates must provide their own portable amplifier and lead. A footstool or similar support is not a necessity but good posture in performance will be looked for. The candidate may choose to stand to play in the examination. All pieces in the Plectrum Guitar Syllabus must be played with a plectrum, even if it is possible to play using a classical fingerstroke technique. Pieces must be played from standard notation – transcriptions into tablature are not permitted in the examination room.

For both syllabuses younger candidates are permitted to use half- or three-quarter-sized instruments. The use of a capo is not permitted.

Footstools

Candidates in Classical Guitar are expected to provide and use a footstool (or similar support) for all grades, to promote good posture.

Tuning

Examiners should not be expected to tune or adjust instruments for candidates. Up to and including Grade 5, the teacher or other musician may assist with tuning outside the examination room. From Grade 6 onwards, candidates are expected to tune or adjust their instrument without assistance.

Technical Work

The purpose of this section of the examination is to encourage the development of the necessary technical skills for the performance of pieces. Candidates should aim for an unforced, rounded and well-projected tone over the whole range, with accurate playing at an appropriate and even pace. Higher marks are given for attention to musical shaping, and the promptness and confidence of delivery.

Candidates should prepare *either* Option i) Scales, Arpeggios & Exercises; *or* Option ii) Technical Suite. The requirements for each grade are given in the main body of the syllabus.

i) Scales, Arpeggios & Exercises

Scales, Arpeggios & Exercises – listed in Technical Work, Option i) – are published by Trinity Guildhall in the book *Guitar & Plectrum Guitar Scales & Exercises Initial-Grade 8*. See page 59 for details of how to order.

All scales, arpeggios and exercises should be played legato, *mf* and in straight rhythm unless otherwise instructed. Where parameters are printed in the syllabus, examiners will read out all the requirements when asking for the item.

In the Classical Guitar Syllabus, it is acceptable to begin on either of the right hand fingers stipulated, e.g. *imim* or *mimi*. Unless specified in the syllabus, scales may be played either *apoyando* or *tirando*, to be chosen by the candidate up to and including Grade 4. From Grade 5 upwards both options should be prepared according to the criteria linked to each exercise. A *tirando* approach to arpeggios is required, and the use of fingering based on *pima* is suggested. However, any technically sound and systematic right hand fingering will be accepted for these and other exercises.

ii) Technical Suite

Exercises for all grades are published in the Trinity book for the grade.

Scales and arpeggios requirements (for Grades 5-8 only) are also listed in the Trinity book for the grade, and are printed in full in *Guitar & Plectrum Guitar Scales & Exercises Initial-Grade 8*. Minor fingering changes to those published in the scale book, relevant to Option ii) only, are indicated in the syllabus and in the Trinity book for the grade.

Playing from memory

All scales, arpeggios and exercises for each grade in Option i) must be performed from memory. A list of exercise parameters may not be used as an *aide memoir* in the examination room.

Scales and arpeggios for each grade in Option ii) Technical Suite must be performed from memory. Exercises included in the Technical Suite may be performed from the music.

Minor Scales

The minor scale is used in this syllabus in four forms; the natural (with lowered 6th and 7th), the harmonic (with lowered 6th and raised 7th), the melodic (with raised 6th and 7th on the way up and lowered 6th and 7th on the way down), and the jazz melodic (with raised 6th and 7th both on the way up and on the way down the scale).

Tempi for scales and arpeggios

A minimum pace is required, increasing gradually grade by grade. From Initial to Grade 2 all scales and arpeggios should be prepared in crotchets. From Grade 3 onwards, quavers are expected.

Classical Guitar:

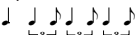
Grade	Scales	Arpeggios & Scales in 3rds	Chord Sequences & Exercises
Initial	♩ = 60	♩ = 60	–
Grade 1	♩ = 100	♩ = 80	–
Grade 2	♩ = 126	♩ = 100	♩ = 100
Grade 3	♩ = 72	♩ = 60	♩ = 72; ♪ = 120
Grade 4	♩ = 84	♪ = 108	–
Grade 5	♩ = 96	♪ = 120	♩ = 72; ♩ = 60
Grade 6	♩ = 100	♩ = 80	♩ = 84
Grade 7	♩ = 112	♩ = 92	♩ = 96
Grade 8	♩ = 126	♩ = 100	♩ = 104

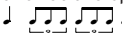
Plectrum Guitar:

Grade	Scales	Arpeggios & Scales in 3rds	Chord Sequences & Exercises
Initial	♩ = 60	♩ = 60	–
Grade 1	♩ = 72	♩ = 72	–
Grade 2	♩ = 88	♩ = 88	♩ = 88
Grade 3	♩ = 60	♩ = 60	♩ = 60; ♩ = 60
Grade 4	♩ = 68	♩ = 68	♩ = 52; ♩ = 68; ♩ = 70
Grade 5	♩ = 80	♩ = 80	♩ = 56; ♩ = 80
Grade 6	♩ = 92	♩ = 60	–
Grade 7	♩ = 118	♩ = 90	–
Grade 8	♩ = 132	♩ = 100	–

Rhythmic styles for scales

When the syllabus requests that scales are played in straight rhythm, they should be performed with even notes, taking notice of the tempi above.

Scales requested with swing rhythm should be played at the tempo above with the following rhythm for each octave of the scale: 

Scales requested with triplet rhythm should be played with a constant quaver at the speed implied by the tempo above with the following rhythm for each octave of the scale: 

Pieces

Repeats, ornaments & tempi

All *da capo* and *dal segno* instructions should be observed. Repeats of more than a few bars should be omitted unless otherwise instructed in the syllabus or music, or where a substantial first-time bar section would be lost. Cadential trills and other ornamentation appropriate to the style of the music are encouraged at all levels, and particularly in the higher grades. Metronome marks are given merely as a guide to performance, and candidates should observe terms showing the tempo and/or character of the music (e.g. *Lento*, *Allegro*) in their performance.

Page-turners

Trinity Guildhall does not provide accompanists nor can the examiner act as an accompanist or page-turner. Difficult page-turns should be overcome by photocopying the relevant pages.

Guitar duets

Any duets performed must be played with another guitarist who may be a teacher, another adult or another student, or may be pre-recorded for examinations up to and including Grade 3. The candidate must play the solo line. Candidates must provide their own equipment and must operate it themselves.

Playing from memory

Candidates are free to play any or all of their pieces from memory, and to do so is likely to help with the security of their knowledge and their ability to communicate. It is not obligatory, however, and no separate marks are given for memorisation. Candidates who play from memory must ensure that an original copy of the music performed is brought to the examination for the examiner's reference.

Music and copies

It is strongly recommended that original copies of music needed for examinations are obtained before an examination entry is made; allowances cannot be made for delays in obtaining music. Candidates may use any reputable edition of the works listed in the syllabuses; publishers' details are given mainly for the purpose of identifying works and also as suggestions of suitable editions. Candidates should always try to obtain reliable and authoritative editions of all music, but should note that variations in worldwide availability may occasionally be encountered; candidates are advised always to check the contents of books before purchase. Publishers' contact details are given at the end of this syllabus.

Candidates must perform from published material in the examination room; photocopies of complete pieces may not be used in examinations. **If candidates or accompanists perform from photocopies unauthorised by the publisher (other than short extracts to facilitate page-turning), no marks will be awarded for that item.**

Examiners of Graded Examinations welcome the provision of reference copies of pieces not published by Trinity Guildhall. Photocopies can legitimately be used for this purpose; any copies provided will be retained by the examiner and destroyed after the examination.

Own Composition

Candidates may offer their own composition in place of a listed piece where indicated in the syllabus. This must be performed as the last of their group of pieces so that the questions on the piece may follow immediately afterwards.

Content

The composition should follow the specification given, and must be of a similar technical and artistic level to the other pieces performed. The use of pre-recorded material or other instruments is not allowed. The piece should be substantially the candidate's unaided work, although the teacher may offer guidance as necessary. Candidates and teachers are advised to take note of the Levels of Achievement statements in the current *Information & Regulations* booklet when preparing own compositions. The timings given at each level should be observed carefully; credit will be lost if compositions fall appreciably short of or exceed the indicated timespan.

Notation

The complete composition must be written out in the candidate's own hand (or be produced and printed by the candidate using a score-writing program). At Grades 1-5, the composition may be presented in any coherent form of notation. For compositions at Grades 6-8 staff notation is essential. Marks will be deducted if the notation is incomplete or technically inaccurate or if the performance varies significantly from what is written. Candidates must present a (photo)copy of the piece, which the examiner will keep, with name and candidate number clearly shown.

Assessment

After the performance, the examiner will ask the candidate to explain how the piece was composed and will ask further questions about the notation and structure. Sixteen marks are awarded for the performance and six for clarity of explanation, structure and presentation.

The specific requirements are listed below.

Composition requirements – grade by grade:

Grade	Duration	Requirements
Initial	1-2 minutes	A piece containing sudden changes
1	1½-2½ minutes	A piece containing sudden dynamic contrast
2	1½-2½ minutes	A piece contrasting <i>legato</i> and <i>staccato</i> passages
3	1½-2½ minutes	A piece which starts quietly and simply, and builds to a loud, grand climax
4	2½-3½ minutes	A piece with long melodic phrases
5	2½-3½ minutes	A piece containing many wide leaps
6	3½-4½ minutes	A piece contrasting material in the high and low registers
7	3½-4½ minutes	A piece featuring several different tuplets (within the same pulse) e.g. duplets, triplets, etc.
8	4½-5½ minutes	A piece featuring a variety of instrumental effects











Supporting Tests

Sight Reading















Sight Reading tests are set at the level of a piece prescribed approximately two grades lower than the grade undertaken; for instance, Grade 5 candidates should be able to read at sight the level of piece set for Grade 3 performance. Tests will follow the parameters given below. Note that all parameters are cumulative; the keys etc. used at each grade may also include any variable set for any previous grade.

Candidates will be allowed 30 seconds to study the test before they attempt it. During this time they may practise any or all of the piece aloud. The examiner will only take account of the actual performance of the test.

Two books of sample material, *Sound at Sight for Guitarists books 1 & 2*, are published; see page 59.

Guitar	Keys	Time signatures	Note values	Tempi and dynamics	Articulation, positions, shifts
Initial	–	$\frac{2}{4}, \frac{4}{4}$	 and 	<i>moderato, mf</i>	E, F, G on 1st string; B, C, D on 2nd string; G, A on 3rd string; open basses
Grade 1	C major	as above	as above	plus <i>f</i> and <i>p</i>	within 1st position
Grade 2	G major	plus $\frac{3}{4}$	plus  ,  ,  and ties	plus <i>allegretto</i>	as above
Grade 3	F major; E minor, D minor	as above	plus  ,  , and 	plus <i>mp, andante</i>	plus simple shifts; 2nd position; staccato; two-note chords (open bass)
Grade 4	A minor, plus accidentals	as above	plus  , and γ	plus <i>cresc.</i> and <i>decrec.</i>	plus three-note chords (2 treble 1 bass; may be all fretted); accents; more shifts
Grade 5	A major	plus $\frac{6}{8}$	plus  (groups of 2 and 4)	plus <i>rall.</i> ; <i>a tempo</i>	plus slurs
Grade 6	E major, B \flat major, G minor	plus $\frac{3}{8}$	plus dotted quaver/dotted quaver semiquaver	plus <i>accel.</i>	plus various position shifts; full chord voicings (3 or 4 notes); half barré
Grade 7	B minor	plus $\frac{9}{8}$	plus triplets	as above	full fingerboard range and shifting
Grade 8	E \flat major, C minor	plus $\frac{2}{2}$ and changing time signatures	plus duplets	as above	full barré; open string harmonics

Parameters for Plectrum Guitar Sight Reading

Plectrum Guitar	Keys	Time signatures	Note values	Tempi and dynamics	Articulation, positions, shifts
Initial	C major	$\frac{2}{4}, \frac{4}{4}$	 and 	<i>moderato, mf</i>	E, F, G on 1st string; B, C, D on 2nd string; G, A on 3rd string; open basses; even picking
Grade 1	C major	as above	as above	plus <i>f</i> and <i>p</i>	within 1st position
Grade 2	G major; A minor	plus $\frac{3}{4}$	plus  ,  ,  and ties	plus <i>allegretto</i>	as above
Grade 3	F major; E minor	as above	plus  ,  , 	plus <i>mp, andante</i>	plus simple shifts; 2nd position; staccato; two-note chords (open bass); <i>marcato</i>
Grade 4	A minor, plus accidentals	as above	plus  ,  and 	plus <i>cresc.</i> and <i>decresc.</i>	 and $\frac{1}{2}$ CI
Grade 5	A major	plus $\frac{6}{8}$	plus  (groups of 2 and 4)	plus <i>rall.</i> ; <i>a tempo</i>	Trebles full range up to D on string one; Basses full range up to 2nd position; accents, vibrato, glissando, slurs
Grade 6	E major, B \flat major, G minor	plus $\frac{3}{8}$	plus dotted quaver/ dotted quaver semiquaver	plus <i>accel.</i>	Trebles full range up to D on string one; Basses full range up to second position; $\frac{1}{2}$ CV
Grade 7	B minor	plus $\frac{9}{8}$	plus triplets	use of mute	full fingerboard range and shifting; <i>staccato</i>
Grade 8	E \flat major, C minor	plus $\frac{2}{2}$ and changing time signatures	plus duplets	as above	 and CI, III

Aural

Four tests are given for each grade (two for Grade 8), designed to develop the candidate's abilities in the fields of musical perception, discrimination, memory, understanding, analysis and response. The tests, which are all based on the same example to encourage a deepening of knowledge, are carefully graded from basic skills to more advanced understanding.

N.B. Tests for Initial and Grade 1 are all in major keys; Grades 2-5 and 8 may be in major or minor. Grade 6 tests are major and Grade 7 are minor. Tests involving printed copies given to candidates will be provided in treble clef for most instruments, and in bass or alto clef for instruments normally reading those clefs.

Initial

1. To sing, hum or whistle the final note of a 4-bar melody in $\frac{2}{4}$ time, played with the final note omitted. The note should be sung in strict time. The key chord will be sounded before the melody is played. In all circumstances this note will be the tonic.
2. To clap back the rhythm of the melody after hearing it played twice again.
3. To identify, after another hearing, whether the melody was played mainly *legato* or *staccato*.
4. To identify, after hearing again three consecutive notes from the melody, which of the three was the highest or lowest.

Grade 1

1. i) To clap back the rhythm of a four bar melody in $\frac{2}{4}$ or $\frac{3}{4}$ time, played twice;
ii) to state the time signature.
2. To state, after hearing the melody again, whether the last note was higher, lower or the same as the first note.
3. To state, after hearing the melody again, whether the melody was played mainly *legato* or *staccato*.
4. To listen to the melody played twice more, first as originally heard and then with a change to the pitch at one point, and indicate where the change occurs. Candidates will not be required to describe the change.

Grade 2

1. To listen once to a short melody in $\frac{2}{4}$ or $\frac{3}{4}$, and to indicate a sense of the pulse and time signature during a second playing. Candidates should respond by either conducting clearly, using a simple, conventional, beat-shape or alternatively by other methods, provided the strong beats are indicated distinctly. The examiner will bring the candidate in at the start of the second playing.
2. To state, after hearing the melody again, whether the last note was higher, lower or the same as the first note.
3. To listen to the complete melody again and to state,
 - i) whether it was in a major or minor key;
 - ii) the dynamic level at the start and how it changed during the piece. *Crescendo* and *diminuendo* may be included.
4. To listen to one half of the melody played twice more, first as originally heard and then with a change in the rhythm or melody, and to identify the type of change made.

Grade 3

1. To listen once to a short melody in $\frac{3}{4}$ or $\frac{4}{4}$, and to indicate a sense of the pulse and time signature during a second playing. Candidates should respond by either conducting clearly, using a simple, conventional, beat-shape or alternatively by other methods, provided the strong beats are indicated distinctly. The candidate may begin right at the start, or can join in once the melody is under way.
2. To identify the interval formed by the first two notes of the melody, played from low to high and held as a sounding interval as a major second, minor third, major third, perfect fourth or perfect fifth. (All diatonic, from within the key.) Candidates may sing (or hum) the notes before answering.
3. To identify a triad played by the examiner as being either major or minor. The notes will be sounded together.
4. A printed copy of the melody will be handed to the candidate. The examiner will then play the original followed by a version (played twice) containing one change of pitch or rhythm. The candidate will be invited to indicate the bar in which the change occurred in the rhythm or melody.

Grade 4

1. To listen once to a short melody in $\frac{4}{4}$ or $\frac{6}{8}$ with a simple accompaniment, and to indicate a sense of the pulse and time signature during a second playing. Candidates should respond by either conducting clearly, using a simple, conventional, beat-shape or alternatively by other methods, provided the strong beats are indicated distinctly.

2. To identify the interval formed by the first two notes of the melody, played consecutively, as:

a unison	a perfect fourth
a minor second	a perfect fifth
a major second	a minor sixth
a minor third	a major sixth
a major third	

Candidates may sing or hum the notes before answering.

3. To listen to the piece again and to identify the cadence at the end as being either perfect or imperfect.
4. A printed copy of the melody line only will be handed to the candidate. The examiner will then play this, followed by a version (played twice) containing two changes, one of pitch and one of rhythm. The candidate will be invited to indicate the bars in which the changes occurred and to describe them.

Grade 5

1. To listen twice to a short piece of music in $\frac{2}{4}$, $\frac{3}{4}$ or $\frac{6}{8}$ played twice, and state:
 - i) the time signature;
 - ii) if it began in the major or minor;
 - iii) if the tonality changed as the piece progressed, and if so, how.

After a further playing of the closing section of the piece, whether the cadence at the end was perfect, imperfect or interrupted.

- To identify the interval formed by two notes selected by the examiner from the melody line, played consecutively, as:

a unison	a perfect fifth
a minor second	a minor sixth
a major second	a major sixth
a minor third	a minor seventh
a major third	a major seventh
a perfect fourth	an octave

Candidates may sing or hum the notes before answering.

- To listen to the piece again and to comment on the articulation and the dynamics.
- A printed copy of the complete piece will be handed to the candidate. The piece will be played once more as originally heard and then twice with two changes to the 'top' line; one to the rhythm and one to the melody. The candidate will be asked to locate and describe the changes.

Grade 6

- To listen to a short piece in a major key in $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$ played twice, and state the time signature. Candidates will be invited to comment on the main features of the piece such as phrasing, style and dynamics. The candidate will have the opportunity to give comments after the first and/or second playing at their discretion.
- To listen to the closing bars of the piece and identify its cadence as perfect, imperfect, plagal or interrupted.
- To listen again to a part of the piece which modulates and state into which key the music has modulated. Keys used will be confined to dominant, subdominant and relative minor. The opening key will be stated and the tonic chord played before the start. Answers may be given as either key or technical names (e.g. in C major: 'to G' or 'to the dominant').
- A printed copy of the piece will be handed to the candidate, who will be invited to compare this with a version played twice by the examiner containing two changes. These will be in the melody line only and may be to the rhythm, the pitch or the articulation. The candidate should identify the location and nature of the changes.

Grade 7

- To listen twice to a short piece in a minor key and comment on the main features of the piece such as style, phrasing, articulation and dynamics. The candidate will have the opportunity to give comments after the first and/or second playing at their discretion.
- To listen to a phrase from the piece and identify its cadence as perfect, imperfect, plagal or interrupted.
- A printed copy of the first section of the piece will be handed to the candidate, who will be invited to compare this with a version played twice by the examiner containing three changes. These may be in the pitch (of the melody line only) or the rhythm. The candidate should identify and explain the changes.
- To listen to the piece played with a modified ending and identify the key to which the music has modulated. The opening key will be stated and the key-chord played. Keys used will be limited to the

sub-dominant minor, the relative major and the dominant of the relative major (e.g. G major in A minor). Answers may be given as key names or technical names. Part of the piece may be omitted by the examiner for clarity if appropriate.

Grade 8

1. A short piece will be played twice. The candidate will be invited to describe the significant features of the piece, such as style, rhythm, texture, dynamics, phrasing and articulation. Candidates are encouraged to make observations after the first playing and to supplement these after the second. This section will take the form of a short discussion with the examiner; credit will be given for the depth of perception in the candidate's comments.
 2. A printed copy of the entire piece will be handed to the candidate and played by the examiner, who will then play twice a version containing three changes which may be in the rhythm, melody, harmony, articulation, dynamics or tempo. The candidate will be invited to identify and explain the changes. Changes may occur in the treble or bass clef lines, or both. The original version, as supplied to the candidate, will be played again, before the version with the changes.
- N.B. In all sections of the Aural Tests that involve the examiner handing the candidate a printed copy of the test, candidates and teachers should note that the copy will be a laminated page, which may not be marked by the candidate in any way whatsoever during the examination.**

Improvisation

The improvisation tests explore the candidate's ability to respond creatively to an aural/visual stimulus offered by the examiner, usually as a rhythmic or melodic cell. The tasks undertaken develop from simple recognition, assimilation and invention to modulation, extension and other techniques.

In every case the stimulus has been designed to allow a genuinely free creative improvisation and to avoid the implication of a 'mirror image' response. At all grades the stimuli seek to provide a wide range of improvisatory possibilities, while avoiding excessive complication within themselves. The greatest credit will be given for candidates who most effectively incorporate elements of the stimulus into their improvisation, showing creativity and good instrumental knowledge and ability.

Outline and Test Parameters

According to the candidate's choice, the examiner will tap the rhythm or play the pitches or chords on the piano, and will also give a notated copy of the relevant test to the candidate which the candidate can refer to throughout the test. In this way both auditory and visual learners will be assisted to produce their best possible response.

Format

Candidates may select any one of the following types of test:

- either* melodic: based on a series of pitches
or rhythmic: based on a rhythmic idea
or chordal: based on a set of chord symbols.

The parameters are given in the chart overleaf.

Melodic Tests

The examiner will give the candidate a copy of a series of written pitches and will play it through twice with each pitch lasting for about 2 seconds. The candidate will play the pitches back to the examiner, and then has 30 seconds to prepare a short phrase incorporating these pitches, which is then performed. The candidate may play during the preparation time.

Rhythmic Tests

The examiner will give the candidate a written version of an opening rhythm and then play it twice. Candidates will then repeat it on their instrument using one pitch. They then have 30 seconds to develop a piece of music based on this rhythm and then adding melodic material as appropriate. Instrumental range used should reflect the parameters for melodic tests in the chart overleaf.

Chordal Tests

The examiner will give the candidate a copy of a two-stave piano score containing chords written out without a time signature (with bar lines) and chord symbols printed above each chord. The examiner will play this through twice, establishing a moderate pulse with each chord played as four crotchets per bar (or two crotchets where more than one chord appears in a bar). The candidate then has 30 seconds (60 seconds for Grades 6 to 8) in which to prepare a short improvisation over the given chords. Candidates can choose to use the tempo and time signature that the examiner played, or to request a quicker or slower tempo and a $\frac{3}{4}$, $\frac{4}{4}$, compound or swing 'feel' if they prefer.

The examiner will then play the chords as before, while the candidate improvises above them. The phrase may be repeated several times, depending on length and speed, until the improvisation reaches a natural conclusion. Alternatively, guitarists may choose to perform the improvisation as a solo, which must incorporate the chord pattern.

Written Keys for Chordal Tests

	Grades 1, 2 & 3	Grades 4 & 5	Grades 6, 7 & 8
Guitar/Plectrum Guitar	C, F & G major	A, D, E, G & B minor	C, F, G, B \flat , D, E \flat & A major plus relative minors

Notes

Marks are awarded for planning, structure, form, melodic, harmonic & rhythmic creativity, inventiveness and logical progression, appropriate length and use of instrumental resources.

Candidates should regard the note values and ranges given as the minimum that will be expected, but may extend these if they wish.

Guitarists taking the melodic test may play chords if they wish, and will receive credit for their appropriate use, but they are not obligatory, and the test is essentially of melodic invention.

The length of the response in the chart overleaf is given as a guide only; candidates should always aim to perform a musically satisfying and balanced response.

Parameters for Improvisation Tests

Grade	Melodic tests: Max. range of given motif	Rhythmic tests	Suggested length of response for Melodic and Rhythmic tests	Chordal tests
Initial	3 stepwise notes	In $\frac{4}{4}$ 2 bars crotchets minims	1 phrase	4 bar phrase Major key I/V 2 bars per chord
1	3 notes one step one leap up to 4 th	In $\frac{4}{4}$ 2 bars crotchets minims, quavers		4 bar phrase Major key I/V 1 chord per bar
2	4 notes range up to 5 th	As above with dots	1-2 phrases	4 bar phrase Major key I/IV/V 1 chord per bar
3	5 notes range up to 6 th	As above with ties		4 bar phrase Major key I/IV/V/ii 1 chord per bar
4	Octave (diatonic)	In $\frac{2}{4}$, $\frac{3}{4}$ or $\frac{4}{4}$ plus semiquavers	2-3 phrases	4 bar phrase Minor key I/IV/V 1 chord per bar
5	Octave (simple chromaticism)			4 bar phrase Minor key I/IV/V/vi 1 chord per bar
6	Twelfth (chromatic)	Plus $\frac{6}{8}$	3-4 phrases	8 bar phrase Major key I/ii/IV/V and 7ths 1 chord per bar
7		Plus triplets		8-12 bar phrase Major or Minor key I/ii/iii/iv/v/Vi and 6ths/7ths 1 or 2 chords per bar
8		Plus $\frac{7}{8}$	4-6 phrases	12-16 bar phrase Major or Minor key All chords 6ths/7ths/9ths & dim/aug Simple suspensions 1 or 2 chords per bar

Musical Knowledge (Initial to Grade 5 only)

These questions test the candidate's understanding of their chosen pieces, the context of their performance and their knowledge of their instrument and its technical demands, including best practice for rehearsal and performance.

Five questions, each worth 2 marks, will normally be asked. Questions will include discussions on most of the areas mentioned below, but not all parameters will be relevant to all disciplines and pieces, and examiners will select questions as appropriate. Candidates must ensure that copies are not so heavily annotated that a reasonable range of questions for the grade is precluded.

For melody line instrumentalists, questions will be based only on the instrumental line, and not on the accompaniment. It is the intention that candidates demonstrate their knowledge by reference to the printed score, rather than by reproducing previously prepared answers. If annotations to the printed score are so extensive as to preclude a reasonable range of questions, the report may be referred to Trinity's Head Office for review or the examiner may award no marks for the section.

Initial

1. The pitch names, and durations of any notes (excluding those with leger lines except middle C) in the pieces played.
2. To identify, but not to explain clefs, stave, bar lines and key/time signatures in the pieces played.
3. Very simple musical terms and signs in the pieces, such as C , 'repeat', *f* and *p*.
4. Questions about the connection between the titles of the pieces and the music played (e.g. what is a Minuet? Why is this piece called 'Squabble'?)

Grade 1

1. Pitch names, note types (e.g. minim) and durations of any notes in the pieces played, including dotted notes and any leger lines.
2. Clefs, time/key signatures and any common musical term/sign encountered.
3. Identify and explain *p/f*; accidentals, phrase marks, 1st & 2nd time bars and *staccato/legato*, when appearing in the pieces played.
4. Comment on any significant, interesting or unusual features of piece(s) played. Show a basic understanding of the instrument, including the names of its main parts (e.g. strings, frets, bridge, etc.) and maintenance.

Grade 2

As for Grade 1, and additionally:

1. Show an understanding of any term, sign or mark of expression in the pieces played.
2. Identify and explain any metronome marks, grace notes, ornaments, etc. appearing in the pieces played.
3. The numerical value (only) of any interval (within an octave) between any two successive notes appearing in the pieces played. (e.g. 'a second' not 'a minor second'). Intervals may be asked from a lower to a higher note or vice versa.
4. Be aware of appropriate basic posture when playing.

Grade 3

As for previous grades, and additionally:

1. Identify and demonstrate an understanding of the keys (together with their relative major/minor) in which the pieces played are written.
2. Identify any common musical devices such as scale or arpeggio patterns in the pieces played.
3. Show an understanding of the reasons for, and methods employed in, the instrumental or vocal warm up (of both instrument and performer).
4. The difference between sounding pitch of their instrument (transposing instruments only, including descant recorder, double bass and other octave transposing instruments).

Grade 4

As for previous grades, and additionally:

1. Identify/explain any main key encountered throughout the pieces played, though no detailed knowledge of modulatory processes will be expected.
2. Name the tonic and the dominant (and the three notes of their triads) of any of the keys in which the pieces are written.
3. The full name of any interval (within an octave) between any two successive notes appearing in the pieces played. (e.g. 'major second' not 'second'). Intervals may be asked from a lower to a higher note or vice versa.
4. Comment on any particular technical or musical challenges encountered in the preparation of the pieces played.

Grade 5

As for previous grades, and additionally:

1. Comment on any significant features of the musical style and period, (e.g. Baroque, Romantic, Bebop) of the pieces played.
2. Point out any interesting or noteworthy structural/formal aspects of the pieces played.
3. Show an understanding of the keys used in the pieces played, including an understanding of modulations and a knowledge of tonic, dominant and subdominant of the keys in which the pieces are written.

Grades 6-8

Musical Knowledge questions are not available at these grades.

Pieces (3 x 22 marks)

Three pieces are to be played, chosen from the solo pieces or any duets listed for the grade, to form a balanced programme. One piece may be replaced by the candidate's own composition of a similar length and standard to the other pieces chosen (see page 10). If a duet (or maximum two duets) are chosen, the accompaniment must be played in the examination.

The following solo pieces are contained in the book *Guitar Initial Pieces & Exercises 2010-2015* published by Trinity Guildhall:

Trad. English	The Drunken Sailor
Trad. French	Frère Jacques
J S Bach	Minuet (from <i>The Anna Magdalena Notebook</i>)
MacDowell	To a Wild Rose
Ryan	Cat Burglar
Fentimen	Cactus Sunset
Montgomery	Minor Mood
Powlesland	Get Up Get Down
Sollory	King of the Jungle

The following duet pieces are contained in the book *Guitar Duets Initial-Grade 3 2010-2015* published by Trinity Guildhall:

Rosseter	What then is Love?
Vivaldi <i>arr.</i> Powlesland	Winter
Mozart <i>arr.</i> Sollory	Allegro
Sollory	Si la noche haze oscura
Compton	Majorca
Powlesland	Dreamcatcher

Technical Work (14 marks) (see page 7)

Candidates to prepare *either* i) or ii)

either **i) Scales and Arpeggio** (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 (to 5th, ascending and descending)

G major (to 5th, ascending and descending)

A minor (to 5th, ascending and descending)

Phrygian starting on E (one octave, with R.H. thumb) (*tirando*):



Arpeggio

The following arpeggio to be performed *mf*:

D minor (to 5th, ascending and descending) (*tirando*)

or **ii) Technical Suite**

Exercises

Candidates to prepare all of the following exercises, contained in the book *Guitar Initial Pieces & Exercises 2010-2015* published by Trinity Guildhall:

1. Roller Coaster (*scales*)
2. A Minor Moment (*string crossing*)
3. Deep End of the Pool (*thumb articulation*)
4. Right Hand Exercises

Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

Sight Reading (see page 11)

Aural (see page 13)

Improvisation (see page 17)

Musical Knowledge (see page 20)

Pieces (3 x 22 marks)

Three pieces are to be played, chosen from the solo pieces or any duets or alternative piece(s) listed for the grade, to form a balanced programme. One piece may be replaced by the candidate's own composition of a similar length and standard to the other pieces chosen (see page 10). If a duet (or maximum two duets) are chosen, the accompaniment must be played in the examination.

The following solo pieces are contained in the book *Guitar Grade 1 Pieces & Exercises 2010-2015* published by Trinity Guildhall:

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

The following duet pieces are contained in the book *Guitar Duets Initial-Grade 3 2010-2015* published by Trinity Guildhall:

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

The following alternative solo pieces are also available:

Composer	Piece	Publisher
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

Technical Work (14 marks) (see page 7)

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, contained in the book *Guitar Grade 1 Pieces & Exercises 2010-2015* published by Trinity Guildhall:

1. Step by Step (*scales*)
2. Thumb Thing in the Air (*thumb articulation and chromatic scales*)
3. Farewell (*arpeggios*)
4. Right Hand Exercises

Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

Sight Reading (see page 11)

Aural (see page 13)

Improvisation (see page 17)

Musical Knowledge (see page 20)

Pieces (3 x 22 marks)

Three pieces are to be played, chosen from the solo pieces or any other duets or alternative piece(s) listed for the grade, to form a balanced programme. One piece may be replaced by the candidate's own composition of a similar length and standard to the other pieces chosen (see page 10). If a duet (or maximum two duets) are chosen, the accompaniment must be played in the examination.

The following solo pieces are contained in the book *Guitar Grade 2 Pieces & Exercises 2010-2015* published by Trinity Guildhall:

de Visée	Minuet
Giuliani	Allegro op. 50 no. 1
Ponce	Preludio (no. 1 from <i>Seis preludios cortos</i>)
Trad. Jamaican arr. Baulch	Mango Walk
Calatuyud Cerda	Vals (no. 1 from <i>Cuatro piezas fáciles para guitarra</i>)
Benham	Cubana
Rak	Spanish Dance
Sollory	Magnetic South
Powlesland	Sprite Nite

The following duet pieces are contained in the book *Guitar Duets Initial-Grade 3 2010-2015* published by Trinity Guildhall:

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

The following alternative solo pieces are also available:

Composer	Piece	Publisher
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</i> vol. 2)	Les Productions D'OZ DZ12
Gerrits	Souvenir d'Espagne (from <i>La guitare enchantée</i>)	Dobermann Yppan D028
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

Technical Work (14 marks) (see page 7)

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*:

or **ii) Technical Suite**

Exercises

Candidates to prepare all of the following exercises, contained in the book *Guitar Grade 2 Pieces & Exercises 2010-2015* published by Trinity Guildhall:

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

Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

Sight Reading (see page 11)

Aural (see page 13)

Improvisation (see page 17)

Musical Knowledge (see page 20)

Pieces (3 x 22 marks)

Three pieces are to be played, chosen from the solo pieces or any other duets or alternative piece(s) listed for the grade, to form a balanced programme. One piece may be replaced by the candidate's own composition of a similar length and standard to the other pieces chosen (see page 10). If a duet (or maximum two duets) are chosen, the accompaniment must be played in the examination.

The following solo pieces are contained in the book *Guitar Grade 3 Pieces & Exercises 2010-2015* published by Trinity Guildhall:

de Murcia	Minuet (from <i>Resumen de acompañar la parte con la guitarra</i>)
Carcassi	Minuet op. 21 no. 12
Mertz	Ländler op. 9 no. 4
Trad. Japanese arr. Sollory	Sakura
Hartog	Carratera resbaladiza
Carlson	Valse noble (from <i>Eight Short Pieces for Solo Guitar</i>)
York	Walking (from <i>8 Discernments</i>)
Ryan	Banjo Bill
Sollory	Station to Station

The following duet pieces are contained in the book *Guitar Duets Initial-Grade 3 2010-2015* published by Trinity Guildhall:

Mozart arr. Preiss	Rondo
Sor	Valse op. 44 no. 1
Machado	Marchinha de Carnaval
Sollory	Danza Andaluza

The following alternative solo pieces are also available:

Composer	Piece	Publisher
Brouwer	Étude 1 (from <i>Études simples 1^{re} série</i>)	Eschig ME7997
Nuttall	Gaelic Song 1 (from <i>Twelve Inventions</i>)	Holley Music Holl SO07
Piazzolla	Artisane (from <i>Play Piazzolla</i>)	Boosey 9790060119712
Powlesland	Turn to Dust (from <i>The Real Guitar Book</i> vol. 1)	Camden Music CM191
le Roy	Branle de Bourgogne (from <i>Le petit livre de guitare</i> vol. 2)	Les Productions D'OZ DZ12
Sor	Étude op. 60 no. 7 (from <i>Complete Studies for Guitar</i>)	Chanterelle 491
Trad. Scottish arr. Fiorentino	Charlie is my Darling (from <i>Celtic Music for Classical Guitar</i>)	Carisch ML2601
Tromp	Dance of the Dragon (from <i>String Fingers</i>)	XYZ Huizen Holland XYZ1211
de Valderrábano	Soneto del primer grado (from <i>Hispanae Citharae Ars Viva</i> ed. Emilio Pujol Vilarrubí)	Schott GA176

Technical Work (14 marks) (see page 7)

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.

Pieces (3 x 22 marks)

Three pieces are to be played, chosen from the solo pieces and any other alternative piece(s) listed for the grade, to form a balanced programme. One piece may be replaced by the candidate's own composition of a similar length and standard to the other pieces chosen (see page 10).

The following solo pieces are contained in the book *Guitar Grade 4 Pieces & Exercises 2010-2015* published by Trinity Guildhall:

dal Liuto	Pavana
J S Bach	Bourrée (from Cello Suite no. 3, BWV 1009)
Giuliani	Bagatella op. 73 no. 3
Carcassi	Pastorale op. 21 no. 16
Ferrer	Ejercicio (no. 2 from <i>Colección 12a de Ejercicios</i>)
Hartog	Nostalgia
Lindsey-Clark	Steely Blue
York	Garden Steps
Pujol	Buen augurio

The following alternative solo pieces are also available:

Composer	Piece	Publisher
Anon.	Mascarade (from <i>Le petit livre de guitare</i> vol. 2)	Les Productions D'OZ DZ12
Brouwer	Étude 6 or 7 (from <i>Études simples 2^e série</i>)	Eschig ME7998
García	Le Grand Brasseur (from <i>25 Études esquisses</i>)	Mel Bay 95430
Nuttall	Berceuse (from <i>Twelve Inventions for Guitar</i>)	Holley Music Holl S007
Robinson	Robinson's May (from <i>Easy Pieces from Shakespeare's Time</i> vol. 2)	Universal UE16693
Sollory	Summer Solstice Song (from <i>The Real Guitar Book</i> vol. 2)	Camden Music CM192
Sor	Étude no. 18 op. 35 (from <i>Complete Studies for Guitar</i>)	Chanterelle 491
Trad. arr. Hartog	El noy de la mare (from <i>Tapas de España</i>)	Alsbach Educa 10591
Trad. Scottish arr. Fiorentino	Bonnie Laddie, Highland Laddie (from <i>Celtic Music for Classical Guitar</i>)	Carisch ML2601

Technical Work (14 marks) (see page 7)

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, right hand fingering pattern and rhythmic style as shown (see pages 8 and 9 for examples of rhythmic styles). Candidate's choice of *apoyando* or *tirando*:

- A major (two octaves), ***f***, *im* fingering. Straight rhythm
- E major (two octaves), ***mf***, *im* fingering. Straight rhythm
- B natural minor (two octaves), ***p***, *ma* fingering. Straight rhythm
- B harmonic minor (two octaves), ***f***, *ma* fingering. Swing rhythm
- B melodic minor (two octaves), ***p***, *ma* fingering. Swing rhythm

Arpeggios

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

- D major (two octaves)
- B minor (two octaves)
- Dominant 7th in the key of D (two octaves, starting on A)

or **ii) Technical Suite**

Exercises

Candidates to prepare all of the following exercises, contained in the book *Guitar Grade 4 Pieces & Exercises 2010-2015*:

1. Arabesque (*slurs*)
2. Clair de Lune (*half barré and arpeggios*)
3. España (*scales*)
4. Skyline Melody (*full barré*)

Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

Sight Reading (see page 11)

Aural (see page 13)

Improvisation (see page 17)

Musical Knowledge (see page 20)

Pieces (3 x 22 marks)

Three pieces are to be played, chosen from the solo pieces and any other alternative piece(s) listed for the grade, to form a balanced programme. One piece may be replaced by the candidate's own composition of a similar length and standard to the other pieces chosen (see page 10).

The following solo pieces are contained in the book *Guitar Grade 5 Pieces & Exercises 2010-2015* published by Trinity Guildhall:

Sor	Galopp
Cutting	Galliard
Mertz	Notturmo op. 4 no. 1
Lauro	El negrito (no. 1 from <i>Two Venezuelan Waltzes</i>)
Lindsey-Clark	Rio by Night
Powlesland	Swing Thing
Ryan	Birds flew over the Spire
Oser	Soledad
Baulch	Bonza's Blues

The following alternative solo pieces are also available:

Composer	Piece	Publisher
Brouwer	Étude 9 (from <i>Études simples 2^e série</i>)	Eschig ME7998
Carcassi	Étude no. 2 in A minor (from <i>25 Études</i> op. 60)	Chanterelle or Orphee ECH470
Domeniconi	Danza del Cuculo (from <i>Modern Times – The Complete Series in one vol.</i>)	Chanterelle ECH750
Garcia	Floçons de neige (from <i>25 Études esquisses</i>)	Mel Bay MB 95430
Giuliani	Étude 11 in A minor (from <i>Studies</i> op. 100)	Schott GA69
Hartog	Saudades Brasileiras (from <i>Guitar Crackers</i>)	Alsbach ALB10482
Pearson	Rumba (from <i>La Guitarra Flamenca</i>)	Hampton Music HG305
Piazzolla	Sensuel (from <i>Play Piazzolla</i>)	Boosey 9790060119712

Technical Work (14 marks) (see page 7)

Candidates to prepare *either* i) or ii)

either i) Scales, Arpeggios & Exercises (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 pages 8 and 9 for examples of rhythmic styles).

To be played *apoyando*:

F major (two octaves), ***f***, *ma* fingering. Straight rhythm. *norm.* tone

B \flat major (two octaves), ***f***, *ma* fingering. Straight rhythm. *norm.* tone

Chromatic starting on E (three octaves), ***f***, *im* fingering. Swing rhythm. *pont.* tone

To be played *tirando*:

F \sharp natural minor (two octaves), ***mf***, *ma* fingering. Swing rhythm. *pont.* tone

F \sharp harmonic minor (two octaves), ***mf***, *ma* fingering. Swing rhythm. *pont.* tone

F# melodic minor (two octaves), *mf*, *ma* fingering. Swing rhythm. *pont.* tone
 C major pentatonic (two octaves), *p*, *im* fingering. Straight rhythm. *norm.* tone

Arpeggios

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

B \flat major (two octaves)

Dominant 7th in the key of E \flat (two octaves, starting on B \flat)

Exercises

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

Paired slurs in A major

B \flat major in 3rds

Full barré sequence:

or ii) Technical Suite

Scales and Arpeggios (to be performed from memory)

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

Arpeggios to be prepared *tirando*.

B \flat major scale (two octaves), *im* fingering

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

B \flat major arpeggio (two octaves)

Chromatic scale starting on E (three octaves), *im* fingering

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

Exercises

Candidates to prepare all of the following exercises, contained in the book *Guitar Grade 5 Pieces & Exercises 2010-2015*:

1. Chromatic Conundrum (*slurs and glissandi*)
2. Central Park in the Dark (*full barré*)
3. Summer Sunset (*slurs*)

Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

Sight Reading (see page 11); **Aural** (see page 13);

Improvisation (see page 17); **Musical Knowledge** (see page 20)

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, chosen from the solo pieces and any other alternative piece(s) listed for the grade, to form a balanced programme. One piece may be replaced by the candidate's own composition of a similar length and standard to the other pieces chosen (see page 10).

Group A

The following solo pieces are contained in the book *Guitar Grade 6 Pieces & Exercises 2010-2015* published by Trinity Guildhall:

Sanz	Canarios
Cutting	Almayne
J S Bach	Gavotte II (from Lute Suite BWV 995)
Diabelli	Allegro (from Sonata for Guitar in C, op. 29 no. 1)
Ferrer	Nostalgia

The following alternative pieces are also available:

Composer	Piece	Publisher
Carcassi	Étude op. 60 no. 23 (from <i>25 Études mélodiques progressives</i>)	Chanterelle 470
Dowland	Can She Excuse (from <i>Dowland's Dozen</i> ed. Kilvington)	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

The following solo pieces are contained in the book *Guitar Grade 6 Pieces & Exercises 2010-2015* published by Trinity Guildhall:

Montoya <i>arr.</i> Thorlaksson	El roble
Ponce	Balletto
Ellington	Don't Get Around Much Anymore
Catalan folk song <i>arr.</i> Llobet	Cançó del lladre (from <i>Diez Canciones Populares Catalanas</i>)

The following alternative pieces are also available:

Composer	Piece	Publisher
Garcia	Les Ajoncs d'or (from <i>25 Études esquisses</i>)	Mel Bay MB 95430
Lauro	El Marabino (from <i>Antonio Lauro: Works for Guitar</i> vol. 2)	Caroni Music C2002
Mangoré	Danza del Muñequita (from <i>The Guitar Works of Augustin Barrios-Mangoré</i> vol. 1)	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

Technical Work (14 marks) (see page 7)

Candidates to prepare *either* i) or ii)

either **i) Scales, Arpeggios & Exercises** (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 pages 8 and 9 for examples of rhythmic styles).

To be played *apoyando*:

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

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 contained in *Guitar & Plectrum Guitar Scales & Exercises from 2007*.

Exercises

Candidates to prepare all of the following exercises, contained in the book *Guitar Grade 6 Pieces & Exercises 2010-2015*:

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

Supporting Tests (2 x 10 marks)

Candidates to prepare i) *and* ii):

i) Sight Reading (see page 11)

ii) Aural (see page 13) **or Improvisation** (see page 17)

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, chosen from the solo pieces and any other alternative piece(s) listed for the grade, to form a balanced programme. One piece may be replaced by the candidate's own composition of a similar length and standard to the other pieces chosen (see page 10).

Group A

The following solo pieces are contained in the book *Guitar Grade 7 Pieces & Exercises 2010-2015* published by Trinity Guildhall:

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

The following alternative pieces are also available:

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

Group B

The following solo pieces are contained in the book *Guitar Grade 7 Pieces & Exercises 2010-2015* published by Trinity Guildhall:

Moreno-Torroba	Fandanguillo (no. 1 from <i>Suite Castellana</i>)
Crespo	Norteña (A homage to Julián Aguirre)
Reis	Se ela perguntar (Waltz)
Pujol	Preludio tristón (no. 2 of <i>Cinco preludios</i>)
Sollory	Le quartier latin (from <i>Le tango parisienne</i>)

The following alternative pieces are also available:

Composer	Piece	Publisher
Brouwer	Étude 19 (from <i>Études simples 4^e série</i>)	Eschig ME8495
Lauro	Yacambú – Vals Venezuelanos no. 4 (from <i>Works for Guitar</i> vol. 1)	Caroni Music C2001
Pernambuco	Grauna (from <i>Famous Chôros</i> vol. 1)	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

Technical Work (14 marks) (see page 7)

Candidates to prepare *either* i) or ii)

either **i) Scales, Arpeggios & Exercises** (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 pages 8 and 9 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)

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 contained in *Guitar & Plectrum Guitar Scales & Exercises from 2007*.

Exercises

Candidates to prepare all of the following exercises, contained in the book *Guitar Grade 7 Pieces & Exercises 2010-2015*:

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

Supporting Tests (2 x 10 marks)

Candidates to prepare i) *and* ii):

i) Sight Reading (see page 11)

ii) Aural (see page 13) **or Improvisation** (see page 17)

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, chosen from the solo pieces and any other alternative piece(s) listed for the grade, to form a balanced programme. One piece may be replaced by the candidate's own composition of a similar length and standard to the other pieces chosen (see page 10).

Group A

The following solo pieces are contained in the book *Guitar Grade 8 Pieces & Exercises 2010-2015* published by Trinity Guildhall:

Dowland <i>arr.</i> Baulch	The Right Honourable the Lady Clifton's Spirit
J S Bach	Prelude (from Lute Suite in E minor, BWV 996)
Weiss	Fantasia
Sor	Rondo op. 22
Mertz	Polacca op. 5 no. 3

The following alternative pieces are also available:

Composer	Piece	Publisher
Pernambuco	Pó de Mico (from <i>Famous Chôros</i> vol. 1)	Chanterelle 761
Ponce	Sonatina Meridional, 3rd movt: Fiesta	Schott GA151
Turina	Garrotín (from <i>Hommage à Tárrega</i> op. 69)	Schott GA136
Villa-Lobos	Chôros no. 1	Eschig ME0741800

Group B

The following solo pieces are contained in the book *Guitar Grade 8 Pieces & Exercises 2010-2015* published by Trinity Guildhall:

de Falla	Danza del corregidor (from <i>El sombrero de tres picos</i>)
Piazzolla <i>arr.</i> Bentiez	Milonga del ángel
Moreno-Torroba	Sonatina
Ruiz-Pipó	Danza (no. 1 of <i>Seis canciones y danzas</i>)

The following alternative pieces are also available:

Composer	Piece	Publisher
Berkeley	Quatre Pièces pour la guitare, 1st movt (from <i>Quatre Pièces pour la guitare</i>)	Bèrben 4781
Brouwer	Étude 20 (from <i>Études simples 4^e série</i>)	Eschig ME8495
Duarte	English Suite op. 31, 1st movt	Novello NOV120101
Ryan	Sugarloaf Mountain (from <i>Scenes from Brazil</i>)	Camden Music CM246
Sculthorpe	Into the Dreaming	Faber 0 571 51518 5

Technical Work (14 marks) (see page 7)

Candidates to prepare *either* i) or ii)

either i) Scales, Arpeggios & Exercises (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 pages 8 and 9 for examples of rhythmic styles). Scales based on F must be played starting on the fifth string.

To be played *tirando* and *legato*; *cresc.* ascending and *dim.* descending:

B \flat major (three octaves) *im* fingering. Straight rhythm. *norm.* tone

F major (two octaves) *im* fingering. Straight rhythm. *norm.* tone

To be played *tirando* and staccato:

B \flat harmonic minor (three octaves), *mf*, *imam* fingering. Triplet rhythm. *norm.* tone

F harmonic minor (two octaves), *mf*, *imam* fingering. Triplet rhythm. *norm.* tone

B \flat major pentatonic (three octaves), *f*, *ma* fingering. Swing rhythm. *norm.* tone

F major pentatonic (two octaves), *f*, *ma* fingering. Swing rhythm. *norm.* tone

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

B \flat natural minor (three octaves), *f*, *ma* fingering. Swing rhythm

F natural minor (two octaves), *f*, *ma* fingering. Swing rhythm

To be played *apoyando* and *legato*:

B \flat melodic minor (three octaves), *p*, *im* fingering. Straight rhythm. *norm.* tone

F melodic minor (two octaves), *p*, *im* fingering. Straight rhythm. *tasto* tone

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

Chromatic starting on B \flat (three octaves), *mf*, *imam* fingering. Straight rhythm

Chromatic starting on F (two octaves), *mf*, *imam* fingering. Straight rhythm

To be played *apoyando* and *legato*; *dim.* ascending and *cresc.* descending:

Locrian starting on B \flat (three octaves), *im* fingering. Triplet rhythm. *pont.* tone

Locrian starting on F (two octaves), *im* fingering. Triplet rhythm. *pont.* tone (see below):



Arpeggios

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

B \flat major (three octaves), *f*, *pont.* tone

F major (two octaves), *f*, *pont.* tone

B \flat minor (three octaves), *p*, *norm.* tone

F minor (two octaves), *p*, *tasto* tone

Dominant 7th in the key of E \flat (three octaves, starting on B \flat); *cresc.* ascending, *dim.* descending

Dominant 7th in the key of B \flat (two octaves, starting on F); *cresc.* ascending, *dim.* descending

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

Diminished 7th starting on B \flat (three octaves), *mf*

Diminished 7th starting on F (two octaves), *mf*

Exercises

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

F major scale in paired slurs (three octaves)

B \flat major scale in 3rds (two octaves)

B \flat major scale in 6ths (two octaves)

F major scale in 10ths (two octaves)

Chromatic scale in octaves (two octaves, starting on F)

or **ii) Technical Suite**

Scales and Arpeggios (to be performed from memory)

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

B \flat major scale (three octaves), *im* fingering

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

B \flat major arpeggio (three octaves)

Diminished 7th arpeggio starting on B \flat (three octaves)

Group 2

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

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

B \flat minor arpeggio (three octaves)

Dominant 7th arpeggio in the key of E \flat (two octaves, starting on B \flat)

* *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 contained in *Guitar & Plectrum Guitar Scales & Exercises from 2007*.

Exercises

Candidates to prepare all of the following exercises, contained in the book *Guitar Grade 8 Pieces & Exercises 2010-2015*:

1. Fandantangle (*artificial harmonics, tambora and hinge barré*)
2. E.S.P. (*scales and chords in 10ths*)
3. Cheap Picasso Fake (*chromatic octaves and glissandi*)

Supporting Tests *(2 x 10 marks)*

Candidates to prepare i) *and* ii):

i) Sight Reading (see page 11)

ii) Aural (see page 13) **or Improvisation** (see page 17)

Turn over for Plectrum Guitar listings

Pieces (3 x 22 marks)

Three pieces are to be played, freely chosen from the lists below, to form a balanced programme. One piece may be replaced by the candidate's own composition of a similar length and standard to the other pieces chosen (see page 10).

The following pieces are contained in the book *Guitar Initial Pieces & Exercises 2010-2015* published by Trinity Guildhall:

Ryan	Cat Burglar
Montgomery	Minor Mood
Powlesland	Get Up Get Down
Sollory	King of the Jungle

The following alternative pieces are also available:

Composer	Piece	Publisher
Duncan	Rockin' the Country (from <i>Progressive Rock Guitar Method</i>)	Learntoplaymusic CP18392
Nuttall/ Whitworth	Song of the Mountains (from <i>The Guitarist's Way</i> book 1)	Holley Hollis001
Powlesland	Stegosaurus Strut (from <i>The Real Guitar Book</i> vol. 3)	Camden CM245
Sollory	Night Passage (from <i>The Real Guitar Book</i> vol. 1)	Camden CM191
Wilson/Love	Surfin' Safari (from <i>Guitar Method</i> 1)	Belwin ELO3842
Wright	Banjo Joe (from <i>Solo Now!</i> book 1)	Chanterelle ECH2101

Note: If a book includes a backing CD, that CD must be used in the examination.

Technical Work (14 marks) (see page 7)

All exercises require plectrum strokes and rhythm patterns as defined in *Guitar & Plectrum Guitar Scales & Exercises from 2007*, published by Trinity Guildhall.

Both sections i) and ii) to be performed from memory and *mf*

i) Scales

- C major (to 5th, ascending and descending)
- G major (to 5th, ascending and descending)
- D minor (to 5th, ascending and descending)

ii) Arpeggios

- C major (to 5th, ascending and descending)
- G major (to 5th, ascending and descending)
- D minor (to 5th, ascending and descending)

Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

Sight Reading (see page 11); **Aural** (see page 13)

Improvisation (see page 17); **Musical Knowledge** (see page 20)

Pieces (3 x 22 marks)

Three pieces are to be played, freely chosen from the list below, to form a balanced programme. One piece may be replaced by the candidate's own composition of a similar length and standard to the other pieces chosen (see page 10).

Composer	Piece	Publisher
Powlesland	A Fistful of Pesos (from <i>The Real Guitar Book</i> vol. 1)	Camden CM191
Searle	The Hungry Ghost (from <i>Guitar Fun</i> book 1)	Schott ED 7861
Sokolov	When the Saints Go Marching In (from <i>Improvising Lead Guitar – The Essential Guide</i>)	Hal Leonard
Sollory	Naturally Minor (from <i>The Real Guitar Book</i> vol. 1)	Camden CM191
Sollory	Impossible Mission (from <i>The Real Guitar Book</i> vol. 1)	Camden CM191
Stang	Chuck B. Goode (from <i>Guitar Method 1</i>)	Belwin ELO3842
Trad.	Sailor's Hornpipe (from <i>Making the Grade Guitar Grade 1</i>)	Chester CH61613
Trad.	The Drummer's Reel (from <i>A First Book of Guitar Solos</i>)	OUP
Trad.	Cantico (from <i>First Guitar Pieces</i>)	Holley S005

Note: If a book includes a backing CD, that CD must be used in the examination.

Technical Work (14 marks) (see page 7)

All exercises require plectrum strokes and rhythm patterns as defined in *Guitar & Plectrum Guitar Scales & Exercises from 2007*, published by Trinity Guildhall.

All sections i) to iii) to be performed from memory and *mf*:

i) Scales

- C major (one octave)
- G major (one octave)
- A natural minor (one octave)

ii) Arpeggios

- C major (one octave)
- G major (one octave)
- A minor (one octave)

iii) Chord Sequence

- I-V⁷-I in C major

Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

Sight Reading (see page 11)

Aural (see page 13)

Improvisation (see page 17)

Musical Knowledge (see page 20)

Pieces (3 x 22 marks)

Three pieces are to be played, freely chosen from the list below, to form a balanced programme. One piece may be replaced by the candidate's own composition of a similar length and standard to the other pieces chosen (see page 10).

Composer	Piece	Publisher
Anderson	River Wisla (from <i>Guitar Travels</i>)	Anderson AGP505
Burden	Malaguenan (from <i>The Guitarist's Progress</i> book 1)	Garden Music GM1
Cracknell	Nashville Nick (from <i>Enjoy Playing Guitar Solos</i>)	OUP
Nuttall	The Wheatfields (from <i>Moving On</i>)	Countryside Music
Powlesland	Jamaica (from <i>The Real Guitar Book</i> vol. 1)	Camden CM191
Powlesland	Bad Jack (from <i>The Real Guitar Book</i> vol. 1)	Camden CM191
Sokolov	Turkey in the Straw (from <i>Improvising Lead Guitar – The Essential Guide</i>)	Hal Leonard
Sollory	No Time to Lose (from <i>The Real Guitar Book</i> vol. 1)	Camden CM191
Stang	Rock Ballad (from <i>Guitar Method 1</i>)	Belwin ELO3842

Note: If a book includes a backing CD, that CD must be used in the examination.

Technical Work (14 marks) (see page 7)

All exercises require plectrum strokes and rhythm patterns as defined in *Guitar & Plectrum Guitar Scales & Exercises from 2007*, published by Trinity Guildhall.

All sections i) to iv) to be performed from memory; ***p*** or ***f***, as required by the examiner:

i) Scales

- D major – open (one octave)
- D major – closed (one octave)
- B \flat major (one octave)
- E harmonic minor (two octaves)
- A jazz melodic minor (two octaves)

ii) Arpeggio

- D major (one octave)

iii) Broken Chords

- E minor (two octaves)
- A minor (range of a 12th)

iv) Chord Sequences

- II-V $\bar{7}$ -I in C major
- II-V-I in D major

Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

Sight Reading (see page 11); **Aural** (see page 13)

Improvisation (see page 17); **Musical Knowledge** (see page 20)

Pieces (3 x 22 marks)

Three pieces are to be played, freely chosen from the list below, to form a balanced programme. One piece may be replaced by the candidate's own composition of a similar length and standard to the other pieces chosen (see page 10).

Composer	Piece	Publisher
Cobby	Valsetta (from <i>25 Graded Pieces for Plectrum Guitar</i>)	Hampton HG801
Lester	Barré Dance (from <i>Essential Guitar Skill – The Barré</i>)	Ricordi LD613
Nuttall	Groovy Feeling (from <i>First Performance Pieces</i>)	Countryside Music
Nuttall	Inside Blues (from <i>Diversions</i>)	Holley Holl S006
Powlesland	Tomorrow will be Better (from <i>The Real Guitar Book</i> vol. 1)	Camden CM191
Powlesland	Tuesday Bluesday (from <i>The Real Guitar Book</i> vol. 1)	Camden CM191
Powlesland	Turn to Dust (from <i>The Real Guitar Book</i> vol. 1)	Camden CM191
Sollory	Desert Song (from <i>The Real Guitar Book</i> vol. 1)	Camden CM191
Sollory	Blue for a Day (from <i>The Real Guitar Book</i> vol. 1)	Camden CM191

Note: If a book includes a backing CD, that CD must be used in the examination.

Technical Work (14 marks) (see page 7)

All exercises require plectrum strokes and rhythm patterns as defined in *Guitar & Plectrum Guitar Scales & Exercises from 2007*, published by Trinity Guildhall.

All sections i) to iv) to be performed from memory; *p* or *f* as required by the examiner:

i) Scales

- C major (two octaves)
- A major (two octaves)
- B harmonic minor (two octaves)
- G melodic minor (two octaves)
- G pentatonic major (two octaves)

ii) Arpeggio

- C major (two octaves)

iii) Exercises

- B \flat major – Ascending slurs
- G minor – Half barré study

iv) Chord Sequence

- II-V 7 -I in G major

Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

Sight Reading (see page 11); **Aural** (see page 13)

Improvisation (see page 17); **Musical Knowledge** (see page 20)

Pieces (3 x 22 marks)

Three pieces are to be played, freely chosen from the list below, to form a balanced programme. One piece may be replaced by the candidate's own composition of a similar length and standard to the other pieces chosen (see page 10). Each piece played must be by a different composer.

Composer	Piece	Publisher
Crosland	Vic's Groove (from <i>25 Graded Pieces for Plectrum Guitar</i>)	Hampton HG801
Ford	Funky Blues, ex. 1; Shuffle Blues, ex. 4; and Slow Blues, ex. 1 [with repeats] (from <i>Rhythm Blues</i>)	Hal Leonard HLE00070030/Music Sales
Garcia	Étude no. 8 (from <i>25 Études esquisses for Guitar</i> book 1)	ABG ABG931
Lester	Sun Song (from <i>Essential Guitar Skill – The Barré</i>)	Ricordi LD613
Nuttall/ Whitworth	Night Piece (from <i>Diversions</i>)	Holley Holl S006
Powlesland	Chillout (from <i>The Real Guitar Book</i> vol. 2)	Camden CM192
Powlesland	Mean Street (from <i>The Real Guitar Book</i> vol. 2)	Camden CM192
Sollory	Ballade (from <i>The Real Guitar Book</i> vol. 2)	Camden CM192
Sollory	Summer Solstice Song (from <i>The Real Guitar Book</i> vol. 2)	Camden CM192

Note: If a book includes a backing CD, that CD must be used in the examination.

Technical Work (14 marks) (see page 7)

All exercises require plectrum strokes and rhythm patterns as defined in *Guitar & Plectrum Guitar Scales & Exercises from 2007*, published by Trinity Guildhall.

All sections i) to iv) to be performed from memory; *p*, *mf* or *f*, as required by the examiner:

i) Scales

- E major – open (two octaves)
- E major – closed (two octaves)
- A natural minor (two octaves)
- F# harmonic minor (two octaves)

ii) Arpeggio

- Dominant 7th in the key of A (two octaves)

iii) Exercises

- F major – IV–V–I
- D major – Ascending slurs
- F# minor – Half barré study

iv) Chord Sequence

- D major–B7–Em7–A7

Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

Sight Reading (see page 11); **Aural** (see page 13); **Improvisation** (see page 17); **Musical Knowledge** (see page 20)

Pieces (3 x 22 marks)

Three pieces are to be played, freely chosen from the list below, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 10). Each piece played must be by a different composer.

Composer	Piece	Publisher
Byatt	Reggae Sunrise (from <i>Modern Times</i> book 3)	Chanterelle ECH753
Chilton	One More Time (from <i>Pick Guitar</i> vol. 3)	Roy Chilton Music
Crosland	Song for Dorothy (from <i>25 Graded Pieces for Plectrum Guitar</i>)	Hampton HG801
Ford	Funky Blues, ex. 2; Shuffle Blues, ex. 2; and Slow Blues, ex. 3 [with repeats] (from <i>Rhythm Blues</i>)	Hal Leonard HLE00070030/ Music Sales
Kessel	Lonely Moments (from <i>The Jazz Guitar Artistry of Barney Kessel</i>)	Ashley Mark AM1305
Lester	Short Poem (from <i>Essential Guitar Skill – The Barré</i>)	Ricordi LD613
Powlesland	Rockroach (from <i>The Real Guitar Book</i> vol. 2)	Camden CM192
Sollory	Hazy Daze (from <i>The Real Guitar Book</i> vol. 2)	Camden CM192
Sollory	Casablanca (from <i>The Real Guitar Book</i> vol. 2)	Camden CM192

Note: If a book includes a backing CD, that CD must be used in the examination.

Technical Work (14 marks) (see page 7)

All exercises require plectrum strokes and rhythm patterns as defined in *Guitar & Plectrum Guitar Scales & Exercises from 2007*, published by Trinity Guildhall.

All sections i) to iv) to be performed from memory and *p*, *mf* or *f*, as required by the examiner:

i) Scales

- B major (two octaves)
- G natural minor (two octaves)
- F harmonic minor (two octaves)
- F melodic minor (two octaves)
- E dorian (two octaves)

ii) Arpeggio

- Diminished 7th starting and finishing on C (two octaves)

iii) Exercises

- I-VI-II-V⁷-I in G major
- A major – Paired slurs

iv) Chord Sequence

- F[#]m⁷-Bm⁷-Em⁹-A⁷

Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

Sight Reading (see page 11); **Aural** (see page 13); **Improvisation** (see page 17); **Musical Knowledge** (see page 20)

Pieces (3 x 22 marks)

Three pieces are to be played, freely chosen from the list below, to form a balanced programme. One piece may be replaced by the candidate's own composition of a similar length and standard to the other pieces chosen (see page 10). Each piece played must be by a different composer.

Composer	Piece	Publisher
Chilton	Country Pickin' (from <i>Pick Guitar</i> vol. 4)	Roy Chilton Music
Chilton	Never So Close (from <i>Pick Guitar</i> vol. 4)	Roy Chilton Music
Garcia	Étude 12 – Coeur de la Rose (from <i>25 Études esquisses for Guitar</i>)	ABG ABG932
Kessel	The Fourth Way (from <i>The Jazz Guitar Artistry of Barney Kessel</i>)	Ashley Mark AM1305
Leavitt	Solo in D, p. 116 (from <i>Modern Method for Guitar</i> book 2)	Berklee GS44941
Lennon & McCartney	Here There and Everywhere (from <i>Beatles for Jazz Guitar</i>)	Music Sales NO90512
Powlesland	Swing Thing (from <i>The Real Guitar Book</i> vol. 2)	Camden CM192
Powlesland	Country Ayre (from <i>The Real Guitar Book</i> vol. 2)	Camden CM192
Sollory	Wind of Change (from <i>The Real Guitar Book</i> vol. 2)	Camden CM192

Note: If a book includes a backing CD, that CD must be used in the examination.

Technical Work (14 marks) (see page 7)

All exercises require plectrum strokes and rhythm patterns as defined in *Guitar & Plectrum Guitar Scales & Exercises from 2007*, published by Trinity Guildhall.

All sections i) to iii) to be performed from memory; *p, mf or f*; as required by the examiner:

i) Scales

- A major (three octaves)
- E major (three octaves)
- G major (two octaves)
- E \flat major (two octaves)
- A harmonic minor (three octaves)
- A melodic minor (three octaves)
- A jazz melodic minor (three octaves)
- C harmonic minor (two octaves)
- C melodic minor (two octaves)
- C dorian (two octaves)

ii) Arpeggios

- E major (three octaves)
- F major (three octaves)
- E \flat major (two octaves)
- E minor (three octaves)
- F minor (three octaves)
- C minor (two octaves)
- Dominant 7th in E major, starting and finishing on B (two octaves)
- D major 7th (range of a 12th)

iii) Cadences

II-V⁷-I progressions in C major (two versions)

I-VI-II-V progression in B \flat major

Supporting Tests (2 x 10 marks)

Candidates to prepare i) *and* ii):

i) Sight Reading (see page 11)

ii) Aural (see page 13) *or* **Improvisation** (see page 17)

Pieces (3 x 22 marks)

Three pieces are to be played, freely chosen from the list below, to form a balanced programme. One piece may be replaced by the candidate's own composition of a similar length and standard to the other pieces chosen (see page 10). Each piece played must be by a different composer.

Composer	Piece	Publisher
Byrd	Spanish Guitar Blues (from <i>Three Blues for Classic Guitar</i>)	Kalmus CP145
Chilton	Soul Agent (from <i>Pick Guitar</i> vol. 4)	Roy Chilton Music
Chilton	Ballad (from <i>Pick Guitar</i> vol. 4)	Roy Chilton Music
Ford	Funky Blues, ex. 4, Shuffle Blues, ex. 3 and Slow Blues, ex. 4 [with repeats] (from <i>Rhythm Blues</i>)	Hal Leonard
Garcia	Étude 22 – Café Venezolano (from <i>25 Études ébauchées for Guitar</i>)	Mel Bay MB95430
Gnattali	Étude IV (from <i>10 Studies</i>)	Chanterelle ECH727
Howard, arr. Jones	Fly me to the Moon, p. 6 (from <i>Smooth Jazz Guitar Solos</i>)	Wise AM967978
Kessel	Be Deedle De Do (from <i>The Jazz Guitar Artistry of Barney Kessel</i>)	Ashley Mark AM1305
Lennon & McCartney	Yesterday (from <i>Beatles for Jazz Guitar</i>)	Music Sales NO90512

Note: If a book includes a backing CD, that CD must be used in the examination.

Technical Work (14 marks) (see page 7)

All exercises require plectrum strokes and rhythm patterns as defined in *Guitar & Plectrum Guitar Scales & Exercises from 2007*, published by Trinity Guildhall.

Both sections i) and ii) to be performed from memory; *p, mf or f*; as required by the examiner:

i) Scales and Arpeggios

Candidates should prepare all the scales and arpeggios listed below, based on **one** of the following two pairs of tonal/modal centres:

either Group 1:

E (three octaves, except where specified)

E \flat (two octaves)

or Group 2:

G (three octaves, except where specified)

C (two octaves)

- The major scale
- The harmonic minor scale
- The melodic minor scale
- The mixolydian scale (two octaves only)
- The blues scale (two octaves only)
- The major arpeggio
- The minor arpeggio
- The dominant 7th starting and finishing on the selected tonal centres
[e.g. starting on E to form the dominant 7th of A major]

Candidates should also prepare:

- A major 7th arpeggio (range of a 12th)

ii) Cadences

II-V-I progression in E \flat major, G major and C minor

I-VI-II-V-I progression in F major

Supporting Tests *(2 x 10 marks)*

Candidates to prepare i) *and* ii):

i) Sight Reading (see page 11)

ii) Aural (see page 13) *or* **Improvisation** (see page 17)

Pieces (3 x 22 marks)

Three pieces are to be played, freely chosen from the list below, to form a balanced programme. One piece may be replaced by the candidate's own composition of a similar length and standard to the other pieces chosen (see page 10). Each piece played must be by a different composer.

Composer	Piece	Publisher
J S Bach	Double (from <i>Pumping Nylon</i>)	Alfred 7000
Carcassi	Study no. 22 (from <i>25 Études</i> , Op.60)	Chanterelle ECH470
Chilton	Mister Punch (from <i>Pick Guitar</i> vol. 4)	Roy Chilton Music
Chilton	Overlap (from <i>Pick Guitar</i> vol. 4)	Roy Chilton Music
Elden	Solo no. 2 (from <i>Jazz Guitar Lines</i>)	CPP Belwin F3231GTX
Kessel	Blue Boy (from <i>The Jazz Guitar Artistry of Barney Kessel</i>)	Ashley Mark AM1305
Reinhardt	Montagne Sainte-Geneviere (from <i>Undiscovered – Inédit</i>)	Faber
Sollory	Étude 10 – La Chasse (from <i>Études for Guitar</i>)	Camden CM193
York	Quadrivial Quandary (from <i>Pumping Nylon</i>)	Alfred 7000

Note: If a book includes a backing CD, that CD must be used in the examination.

Technical Work (14 marks) (see page 7)

All exercises require plectrum strokes and rhythm patterns as defined in *Guitar & Plectrum Guitar Scales & Exercises from 2007*, published by Trinity Guildhall.

Both sections i) and ii) to be performed from memory; *p, mf or f*; as required by the examiner:

i) Scales and Arpeggios

Candidates should prepare all the scales and arpeggios listed below, based on **one** of the following two pairs of tonal/modal centres:

either Group 1:

F (three octaves, except where specified)

F# (two octaves)

or Group 2:

Bb (three octaves, except where specified)

D (two octaves)

- The major scale
- The harmonic minor scale
- The melodic minor scale
- The jazz melodic minor scale
- The pentatonic major scale (two octaves only)
- The major arpeggio
- The minor arpeggio
- The dominant 7th starting and finishing on the selected tonal centres [e.g. starting on F to form the dominant 7th of Bb major]

Candidates should also prepare:

- Diminished 7th starting and finishing on E (two octaves)
- D minor 7th arpeggio (range of a 12th)

ii) Cadences

II-V-I progression in A major, D \flat major and C# minor

I-IV-II-V-I progression in C major and G major

Supporting Tests (2 x 10 marks)

Candidates to prepare i) *and* ii):

i) Sight Reading (see page 11)

ii) Aural (see page 13) **or Improvisation** (see page 17)

Music publishers' contact details

Abbreviations used in this syllabus are given in brackets after the publisher's full name.

Please note that agents' or distributors' addresses are given for non-UK publishers. These publishers may have different local agents in other parts of the world who may be able to supply music more easily or quickly. Details of these may be obtained by contacting the publishers directly at the addresses listed here.

Trinity cannot guarantee that music will always be in stock with local suppliers. Candidates and teachers should always check with the publisher before it is assumed that any item has gone out of print.

ABG Publications (*ABG*): 16 Parker Street, Oxford OX4 1TD, UK

Fax: +44 (0)1865 725811; www.geraldgarcia.com

Alfred Publishing (*Alfred*): www.alfred.com in UK: c/o Faber Music Ltd

Alsbach (*Alsbach*): c/o European Music Centre, Ambachsweg 42, AM Huizen, 1271 AM, Holland

tel. +31 (0)35 524 2104; in UK: c/o Spartan Press Music Publishers Ltd

Anderson Guitar Publications (*Anderson*): 4 The Close, Upton, Southwell, Notts NG23 5SS, UK

tel. +44 (0)1636 813405

Anglo Music Press (*Anglo Music*): c/o De Haske Music (UK) Ltd

Ashley Mark Publishing Company (*Ashley Mark*): 1 & 2 Vance Court, Trans Britannia Enterprise

Park, Blaydon on Tyne, NE21 5NH, UK; tel. +44 (0) 191 414 9000; www.ashleymark.co.uk

Editio Bärenreiter Praha (*Bärenreiter Praha*): in UK: c/o Burnt Mill, Elizabeth Way, Harlow, Essex

CM20 2HX, UK; tel. +44 (0)1279 828930; www.baerenreiter.com

Belwin Mills (*Belwin*): c/o Warner Bros Publications, 15800 NW 48th Avenue, Miami, FL 33014, USA

in UK: c/o Music Sales/Maecenas Music

Berklee Press (*Berklee*): c/o Hal Leonard/Music Sales Ltd

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tel. +39 71 20 44 28; www.berben.it; in UK: c/o De Haske Music (UK) Ltd; in USA: c/o Theodore Presser Company

Camden Music (*Camden*): c/o Spartan Press Music Publishers Ltd

Chanterelle Verlag (*Chanterelle*): Alstaterstrasse 23, 69124 Heidelberg, Germany

tel. +49 6221 784105; www.chanterelle.com

Chester Music Ltd (*Chester*): c/o Music Sales

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tel. +44 (0)1327 341 133; www.peternuttall.co.uk

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tel. +61 02 9319 5877 ; www.currency.com.au

De Haske Music (UK) Ltd (*De Haske*): Fleming road, Earlstrees, Corby, Northants NN17 2SN, UK

tel. +44 (01) 536 260981; www.dehaske.com

Editions Doberman-Yppan (*Doberman*): c.p. 2021 , Saint-Nicolas QC G7A 4X5, Canada

tel. +1 418 831 1304; www.dobermaneditions.com; in UK: c/o Guitarnotes

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- Guitar Solo Publications** (*Guitar Solo*): 230 Townsend Street, San Francisco, CA 94107-1720, USA
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- Hal Leonard** (*Hal Leonard*): in UK: c/o Music Sales Ltd
- Hampton International Music Publishers** (*Hampton*): Hampton House, 84 Clare Street, Northants NN1 3JD, UK; tel. (UK) 0845 2309390; fax. +44 (0)1604 621195 www.hamptonprint.f9.co.uk
- Heinrichshofen's Verlag GmbH** (*Heinrichshofen*): Liebigstraße 16, D-26389 Wilhelmshaven, Germany; tel. +49 (0) 442 192 670; www.heinrichshofen.de; in UK: c/o Peters Edition Ltd
- Holley Music** (*Holley*): 25 Bickerton Road, Headington, Oxford OX3 7LT
tel/fax. +44 (0)1865 761 273; email: info@holleymusic.co.uk; *non-UK*: c/o Guitarnotes
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tel. +1 800 434 6340; www.kalmus-music.com; in UK: c/o Maecenas Music
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www.kjos.com; c/o Music Sales Ltd
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- Editions Henry Lemoine** (*Lemoine*): 41 rue Bayen, 75017 Paris, France; www.editions-lemoine.fr
in UK: c/o United Music Publishers Ltd; in USA: c/o Theodore Presser Company
- Maecenas Music** (*Maecenas*): 5 Bushey Close, Old Barn Lane, Kenley, Surrey, CR8 5AU, UK
tel. +44 (0)20 8660 3914; www.maecenasmusic.co.uk
- Kevin Mayhew Publishers** (*Kevin Mayhew*): Buxhall, Stowmarket, Suffolk IP14 3BW, UK
tel. +44 (0)1449 737 978; www.kevinmayhew.com
- Mel Bay** (*Mel Bay*): c/o Kevin Mayhew Publishers
- Montague Music** (*Montague*): tel. +44 (0)1832 274 790; www.simplyguitar.co.uk
- Music Exchange (Manchester) Ltd** (*Music Exchange*): Claverton Road, Wythenshawe, Manchester M23 9ZA, UK; tel. +44 (0)161 946 9301; www.music-exchange.co.uk
- Editions Orphée** (*Orphee*): 1240 Clubview Blvd N., Columbus, OH 43235-1226, USA
tel. +1 614 846 9517; www.editionsorphee.com
- Oxford University Press** (*OUP*): Music Department, Great Clarendon Street, Oxford OX2 6DP, UK
tel. +44 (0)1536 454 590; www.oup.co.uk
in Australia: c/o Alfred Australia, P.O. Box 2355, Taren Point, NSW 2229
tel. +61 2 9524 0033; promo@alfredpub.com.au
in USA: Oxford University Press Inc., 198 Maddison Avenue, New York, NY 10016
- Peters Edition Ltd** (*Peters*): 10-12 Baches Street, London N1 6DN, UK
tel. +44 (0)20 7553 4000; www.edition-peters.com; in UK: c/o Faber Music Ltd
- Theodore Presser Company** (*Presser*): 588 North Gulph Road, King of Prussia, PA 19406, USA
tel. +1 610 592 1222; www.presser.com; in UK: c/o United Music Publishers Ltd
- Les Productions d'OZ 2000 Inc.** (*Les Productions*): 1367 rue du Cran, Saint-Romuald, Québec G6W 5M7, Canada; tel. +1 418 834 8384; www.productionsdoz.com; in UK: c/o Guitarnotes
- G. Ricordi & Co (London) Ltd** (*Ricordi*): in UK: c/o United Music Publishers Ltd
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XYZ International BV (*XYZ*): European Music Centre, Ambachtsweg 42, 1271 AM Huizen, Holland;

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Guitarnotes

Spanish Guitar Centre, 44 Nottingham Road, New Basford, Nottingham, NG7 7AE, UK

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Trinity Guildhall publications

- Guitar Books** *Guitar Examination Pieces & Exercises 2010-2015 (Initial-Grade 8)*
Nine graded examination repertoire books containing the solo guitar pieces selected for the current syllabus and all the exercises set for the Technical Work section of the examination.
Guitar Duets Initial-Grade 3 2010-2015
A selection of guitar duets selected for the current syllabus.
- Guitar CDs** CDs of all repertoire found in *Guitar Examination Pieces 2010-2015* are available as follows:
Initial-Grade 5 (including duets); Grades 6-8
- Aural Tests** *Trinity Guildhall Aural Tests from 2007*: In two volumes, Initial-Grade 5 and Grades 6-8, each with CD, containing sample tests for the Aural section of the exam. With explanations, sample answers and advice on completing the tests.
- Scales and Arpeggios** *Guitar & Plectrum Guitar Scales & Exercises from 2007*
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