

# Guitar Syllabus

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## Classical & Plectrum

Grade exams  
2015

Trinity College London  
[www.trinitycollege.com](http://www.trinitycollege.com)

**Charity number** 1014792

**Patron** HRH The Duke of Kent KG

**Chief Executive** Sarah Kemp

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Published by Trinity College London

Online edition, 14 January 2015

# Important information

## Changes from the previous syllabus

- ▶ There are no changes except for minor updates. A new syllabus for 2016 with fully updated repertoire and technical work will be released in 2015.
- ▶ Please note that from 2015, candidates are required to provide the examiner with photocopies of all pieces being performed (excluding Trinity publications), in addition to bringing original copies or authorised downloads into the exam.

## Overlap arrangements

There is no overlap as the syllabus has not changed significantly. This means that the 2013–2014 syllabus will not be valid after 31 December 2014.

## Impression information

*Please note that this is the **first impression** (June 2014).*

Candidates should refer to [www.trinitycollege.com/music](http://www.trinitycollege.com/music) to ensure that they are using the latest impression of the syllabus.

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# Introduction

I am delighted to introduce this syllabus containing details of grade exams for guitar.

Like all Trinity College London ('Trinity') syllabuses, this syllabus is designed to enable candidates of all levels and abilities to demonstrate their skills in a way that suits their individual needs as learners. It does this by offering unrivalled flexibility of choice within each section of the exam, as well as giving candidates the opportunity to express their own musical identities through options to improvise and perform original compositions. Underpinning these innovative features is a uniquely diagnostic mark scheme, ensuring that candidates receive precise and specific feedback to inform their continued learning.

Trinity aims to treat each candidate individually when considering how we can make our exams accessible to all, recognising that requirements vary. Please visit [www.trinitycollege.com/music](http://www.trinitycollege.com/music) ('our website') for more information or contact us directly to discuss any specific requirements.

We hope you enjoy exploring the music on offer in this syllabus, and we wish you every success in your exams and wider music-making. Further information on all our exams, as well as additional supporting materials for teachers and candidates, can be found on our website.

**Francesca Christmas**

Head of Academic Governance – Music

Trinity accepts entries for its exams on the condition that candidates conform to the requirements of the appropriate syllabus. Any amendments to the requirements will be published and advertised via our website and in subsequent imprints.

Trinity College London is an awarding body recognised by the Office of Qualifications and Examinations Regulation (Ofqual) in England and the Welsh Government (WG). Trinity's qualifications are regulated by these authorities within the Qualifications and Credit Framework (QCF). Various arrangements are in place with governmental education authorities worldwide.

In the UK, Trinity's Grade 6-8 exams can contribute towards entry into higher education through the allocation of UCAS points. Please see page 64 for further information.

# Why take a Trinity grade exam?

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Recognising that there is no single approach to musical assessment, Trinity's grade exams are guided by a core philosophy of flexibility, placing the needs of individual candidates at the heart of the exam. This is done by:

- ▶ offering freedom of choice within the exam to enable candidates to play to their strengths
- ▶ examining real musical skills that are specific to each instrument or the voice
- ▶ allowing candidates to express their own musical identities through options to improvise and present original compositions
- ▶ using a diagnostic mark scheme, offering precise and specific feedback to inform continued learning
- ▶ linking closely with Trinity's other music qualifications to provide flexible progression routes
- ▶ drawing on Trinity's many relationships around the world to feature repertoire inspired by a range of musical genres, as well as exciting new works by up-and-coming composers.

As well as incorporating these innovative features, Trinity's graded music exams are delivered by a panel of friendly examiners who are rigorously trained and standardised. This aims to create a positive and personalised experience for all candidates.

# Range of qualifications

Trinity's music qualifications offer flexible progression routes from beginner to advanced levels in a range of musical genres. All are designed to help candidates develop as musicians according to their individual needs as learners.

Grade exams assess a broad range of musicianship skills, including performance, while certificate exams focus entirely on performance, including separate marks for stagecraft. Candidates can enter any combination of grade or certificate exams, and do not need to pass any particular level in order to proceed to a higher level.

Each level features an equivalent grade theory exam, supporting candidates in developing their understanding of the technical language of music. However, no theory qualifications or other prerequisites are required to enter grade or certificate exams at any level.

After Grade 8 or the Advanced Certificate, candidates can progress to diplomas at associate (ATCL), licentiate (LTCL) and fellowship (FTCL) levels. These assess higher skills in performance, teaching, theory and composition. Adults who work as music educators may also wish to consider Trinity's Level 4 Certificate for Music Educators (Trinity CME).

This syllabus focuses on grade exams in guitar. Visit our website for more information about other grade exams, certificate exams, diplomas, the Trinity CME, and Music Tracks – an initiative designed to support teachers in delivering large- and small-group instrumental tuition.

QCF* Level	EQF** Level	Classical & Jazz	Rock & Pop	Theory & Written	Music Tracks <sup>†</sup>	Solo Certificate <sup>†</sup>	Group Certificate <sup>†</sup>		
7	7	FTCL		FMusTCL					
6	6	LTCL		LMusTCL					
4	5	ATCL		AMusTCL					
		Certificate for Music Educators (Trinity CME)							
3	4	Grade 8	Grade 8	Grade 8				Advanced	Advanced
		Grade 7	Grade 7	Grade 7					
		Grade 6	Grade 6	Grade 6					
2	3	Grade 5	Grade 5	Grade 5				Intermediate	Intermediate
		Grade 4	Grade 4	Grade 4					
1	2	Grade 3	Grade 3	Grade 3				Foundation	Foundation
		Grade 2	Grade 2	Grade 2	Track 2				
		Grade 1	Grade 1	Grade 1	Track 1				
Entry Level 3	1	Initial	Initial	n/a	Initial Track				
Entry Levels 1-2					First Access Track				

\* Qualifications and Credit Framework in England, Wales and Northern Ireland

<sup>†</sup> Not QCF or EQF accredited

\*\* European Qualifications Framework

# About this syllabus

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This syllabus is designed to give guitarists the freedom and choice to demonstrate the full extent of their musicianship. Wide-ranging repertoire lists are provided, and candidates at Initial-Grade 3 can perform duets with their teacher or any other player. There is also flexibility of choice within the supporting tests at all grades.

The following pages provide more detail on the different sections of the exam.

# About the exam

## Exam structure and mark scheme

Initial-Grade 5	Max. marks	Grades 6-8	Max. marks
Piece 1	22	Piece 1	22
Piece 2	22	Piece 2	22
Piece 3	22	Piece 3	22
<b>Technical work</b> <i>Either</i> scales, arpeggios & exercises <i>or</i> technical suite*	14	<b>Technical work</b> <i>Either</i> scales, arpeggios & exercises <i>or</i> technical suite*	14
<b>Supporting tests</b> Any TWO of the following: sight reading <i>or</i> aural <i>or</i> improvisation <i>or</i> musical knowledge	10 10	<b>Supporting test 1</b> sight reading	10
		<b>Supporting test 2</b> One of the following: improvisation <i>or</i> aural	10
Total	100		100

\* For plectrum guitar technical work all sections must be prepared.

Comments and marks are given for each section of the exam, up to the maximums listed in the table above. It is not necessary to pass all sections or any particular section in order to achieve a pass overall. The total mark for the exam corresponds to different pass/below pass bands as follows:

Overall mark	Band
87-100	Distinction
75-86	Merit
60-74	Pass
45-59	Below pass 1
0-44	Below pass 2

Candidates may present the sections of the exam in an order of their choice, and should indicate their preferred order on the appointment form. This should be given to the examiner at the start of the exam. If no preference is indicated, pieces are heard first in exams for accompanied instruments, and technical work is heard first in exams for unaccompanied instruments.



## About the exam

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Exams are designed to allow sufficient time for setting up and presenting all sections.

Level	Exam duration (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

## Pieces

### Piece choice and programming

- Candidates must perform three pieces, and are encouraged to present a balanced programme.
- Pieces by at least two composers must be played.
- Pieces for classical guitar Grades 6-8 are divided into two groups: group A and group B. Candidates must choose at least one piece from each group. Pieces for classical guitar Initial-Grade 5 and plectrum guitar are not divided into groups, and candidates may choose freely from the list.
- Candidates are not permitted to select repertoire from both classical and plectrum guitar lists in the same exam.

### Performance and interpretation

- All pieces must be prepared in full unless otherwise stated.
- Repeats of more than a few bars should not be played unless otherwise stated.
- All *da capo* and *dal segno* instructions should be observed.
- Cadenzas should be omitted unless otherwise stated.
- Candidates are encouraged to use appropriate ornamentation, particularly at Grades 6-8.
- All tempo and performance markings should be observed (eg *Allegro*, *rall.*, *cresc.*). Metronome marks are given as a guide but do not need to be observed exactly, as long as the style and character of the piece is maintained.
- Candidates may perform any or all of their pieces from memory, although this is not compulsory and no additional marks are given for this.

### Page turns

- The examiner will not be able to act as a page turner. Difficult page turns may be overcome by photocopying the relevant pages.

## Instruments and tuning

- ▶ Classical guitar candidates should note that all requirements are based on a hollow-bodied instrument strung in nylon. Acoustic guitars with six steel strings and electric guitars are not suitable for the classical guitar syllabus and should not be used. Classical guitars with cutaways are acceptable.
- ▶ Plectrum guitar candidates should note that all requirements are based on either a steel-stringed acoustic guitar or an electric guitar. However, a classical guitar may be used up to and including Grade 5.
- ▶ All plectrum guitar pieces and technical work must be played with a plectrum. Classical guitar pieces and technical work must not be played with a plectrum.
- ▶ The use of the capo is only permitted to replicate Renaissance lute tuning.
- ▶ Candidates with electric guitars must provide their own portable amplifier and lead.
- ▶ Classical guitar candidates are expected to provide and use a footstool or equivalent support. Plectrum guitar candidates may also do so but this is not a requirement. Alternatively, plectrum guitar candidates may choose to perform standing up.
- ▶ Younger candidates are permitted to use half- or three-quarter-sized instruments.
- ▶ All candidates are responsible for tuning their own instruments. Up to and including Grade 5, the teacher or accompanist may assist with tuning. At Grades 6–8, candidates must tune their instruments without assistance.

## Duets

- ▶ Candidates who choose duets may perform these with a teacher, another adult or student.
- ▶ Alternatively, the accompanying line may be pre-recorded in exams up to and including Grade 3, but candidates must provide their own playback equipment and must operate it themselves.

## Music and copies

- ▶ Candidates are responsible for obtaining the music for their exam in good time prior to entering. Candidates are advised to check the availability of pieces before deciding to perform them.
- ▶ Recommended editions are listed in the syllabus, but candidates may perform from any edition as long as it has not been shortened or otherwise simplified. Where a particular edition must be used, this is indicated in the syllabus. Product codes for publications are included where available.
- ▶ Guidelines regarding the legitimacy of all forms of sheet music can be obtained from the UK Music Publishers Association's Code of Fair Practice, available at [www.mpaonline.org.uk](http://www.mpaonline.org.uk). Candidates must comply with copyright and other intellectual property laws in the country where the exam is taking place.
- ▶ In accordance with the Code of Fair Practice, candidates must produce original copies of all pieces to be performed at the exam, even if pieces have been memorised, handwritten or typeset. Pieces where no original copy has been provided may be awarded no marks.
- ▶ Candidates must provide photocopies of all pieces (excluding Trinity publications) to be performed as a reference for the examiner. Photocopies will be retained by the examiner and destroyed after the exam.
- ▶ If the music is transferred into tablature, a copy of the standard notation must be provided for the examiner.
- ▶ Where music has been downloaded, candidates must bring proof of purchase or the web address where it was accessed for the examiner's reference.

## Own composition

Candidates can choose to present an own composition as one of their pieces. The focus of the assessment for this is on performance, using the same assessment criteria as for all other pieces. Marks will not be awarded for the quality of the composition.

Candidates should note that:

- ▶ the technical and musical demands of the own composition must be comparable to the pieces listed at the same grade
- ▶ own compositions may be accompanied or unaccompanied
- ▶ own compositions should largely be candidates' unaided work, although teachers may offer guidance as necessary
- ▶ own compositions at Initial-Grade 5 may be notated in any coherent form, including graphic score or lead sheet. Own compositions at Grades 6-8 must be notated on a staff. Marks will be deducted if notation is incomplete or inaccurate, or if the performance varies significantly from the notation
- ▶ notation may be handwritten, typeset or produced electronically
- ▶ a copy of the own composition must be given to the examiner at the start of the exam.

### Durations and compositional brief for own composition

Grade	Duration (minutes)	Requirements
Initial	1-2	A piece containing sudden changes
Grade 1	1.5-2.5	A piece containing sudden dynamic contrast
Grade 2	1.5-2.5	A piece contrasting <i>legato</i> and <i>staccato</i> passages
Grade 3	1.5-2.5	A piece which starts quietly and simply, and builds to a loud, grand climax
Grade 4	2.5-3.5	A piece with long melodic phrases
Grade 5	2.5-3.5	A piece containing many wide leaps
Grade 6	3.5-4.5	A piece contrasting material in the high and low registers
Grade 7	3.5-4.5	A piece featuring several different tuplets within the same pulse (eg duplets, triplets, etc)
Grade 8	4.5-5.5	A piece featuring a variety of effects

## Mark scheme for pieces

Each piece is awarded three separate marks corresponding to three different musical components, allowing candidates to receive precise feedback about specific aspects of their performance. These marks combine to give an overall mark for the piece.

The three components are as follows:

- ▶ fluency and accuracy: the ability to perform fluently, with a stable pulse and with an accurate realisation of the notation
- ▶ technical facility: the ability to control the instrument effectively, encompassing the various technical demands of the music
- ▶ communication and interpretation: the interpretation of the music and the way the performance conveys a sense of stylistic understanding and audience engagement.

Marks are awarded for these to form a maximum total mark for each piece as follows:

	Maximum mark
Fluency and accuracy	7
Technical facility	7
Communication and interpretation	8
<b>Total mark for each piece</b>	<b>22</b>

Total marks awarded for pieces correspond to the pass/below pass bands as follows:

Total mark for each piece	Band
19-22	Distinction
16-18	Merit
13-15	Pass
10-12	Below pass 1
3-9	Below pass 2

Further information about this mark scheme and the assessment criteria that support it is available on our website.

## Technical work

This section of the exam supports the development of technical skills by assessing candidates' performance in a range of technical work options.

### Classical guitar

Candidates must perform one of the following two options:

#### *Either*

- ▶ scales and arpeggios (Initial-Grade 2) or scales, arpeggios and exercises (Grades 3-8)
  - it is acceptable to begin on either of the right hand fingers stipulated, eg *imim* or *mimi*
  - the use of fingering based on *pima* is recommended for arpeggios. However, any technically sound and systematic right hand fingering will be accepted for these and other exercises

*or*

- ▶ technical suite.

### Plectrum guitar

Candidates must perform the complete technical work requirements as detailed for each grade in the relevant sections of this syllabus.

### Mark scheme

Technical work is awarded a single mark that corresponds to the pass/below pass bands as follows:

Mark	Band
13-14	Distinction
11-12	Merit
9-10	Pass
7-8	Below pass 1
1-6	Below pass 2

Information about the assessment criteria that support this mark scheme is available on our website.

### 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 specified tempi.

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



Scales requested with triplet rhythm should be played at the specified tempi with the following rhythm for each octave of the scale:



Candidates must prepare technical work from the appropriate syllabus, and must not mix technical work from the classical and plectrum guitar syllabuses. Further information about specific technical requirements for each grade is given in the relevant sections of this syllabus.

## Supporting tests

This section of the exam supports the development of broader musical skills by assessing candidates in two different supporting tests. At Initial-Grade 5, candidates must choose two supporting tests from the following options:

- ▶ sight reading
- ▶ aural
- ▶ improvisation
- ▶ musical knowledge.

At Grades 6–8, all candidates are assessed in sight reading, and must choose between aural and improvisation for their second supporting test.

### Mark scheme

Each supporting test is awarded a single mark that corresponds to the pass/below pass bands as follows:

Mark	Band
9-10	Distinction
8	Merit
6-7	Pass
4-5	Below pass 1
1-3	Below pass 2

Information about the assessment criteria that support this mark scheme is available on our website.

## Sight reading

This test assesses candidates' ability to perform an unseen musical extract, at a level approximately two grades lower than the exam being taken.

Candidates are given 30 seconds to study the test before performing it, during which time they may practise any or all of it aloud. The examiner does not mark this preparation period.

Examples of sight reading tests may be found in Trinity's *Sound at Sight* series, available from [www.trinitycollege.com/shop](http://www.trinitycollege.com/shop) or your local music retailer.














Tests comply with the musical parameters listed in the table below. Lists are cumulative, meaning that tests may also include requirements from preceding grades.

### Classical guitar

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

\* Tests may also include requirements from preceding grades.

## Plectrum guitar

Grade	Keys (cumulative*)	Time signatures (cumulative*)	Note values (cumulative*)	Dynamics & tempi (cumulative*)	Articulation, positions, shifts (cumulative*)
Initial	C major	$\frac{2}{4}$ and $\frac{4}{4}$	 and 	<i>moderato</i> , <i>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				<i>p</i> and <i>f</i>	within 1st position
Grade 2	G major A minor	$\frac{3}{4}$	 ,  ,  , and ties	<i>allegretto</i>	
Grade 3	F major E minor		 ,  and -	<i>mp</i> and <i>andante</i>	simple shifts; 2nd position; staccato; two-note chords (open bass); <i>marcato</i>
Grade 4	A minor, accidentals		 and 	<i>dim.</i> and <i>cresc.</i>	 and $\frac{1}{2}$ CI
Grade 5	A major	$\frac{6}{8}$	 and 	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 and B $\flat$ major G minor	$\frac{3}{8}$	dotted notes	<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	$\frac{9}{8}$	triplets	use of mute	full fingerboard range and shifting; <i>staccato</i>
Grade 8	E $\flat$ major C minor	$\frac{2}{2}$ and changing time signatures	duplets		 and CI, III

\* Tests may also include requirements from preceding grades.



## Aural

This test supports the development of candidates' abilities in the field of musical perception by assessing their responses to carefully graded questions. Questions are detailed in the table below and based on a single musical example, performed at the piano by the examiner. Practice tests can be found in Trinity's *Aural Tests from 2007* books, available from [www.trinitycollege.com/shop](http://www.trinitycollege.com/shop) or your local music retailer.

Grade	Parameters	Task	Response
Initial	major key 4 bars $\frac{2}{4}$	▶ Listen to the melody with a missing final note	Sing, hum or whistle the final tonic note
		▶ Listen to the melody twice	Clap the rhythm
		▶ Listen to the melody once	Identify the melody as mainly <i>legato</i> or <i>staccato</i>
		▶ Listen to three notes from the melody	Identify the highest or lowest note
Grade 1	major key 4 bars $\frac{2}{4}$ or $\frac{3}{4}$	▶ Listen to the melody twice	i) Clap back the rhythm ii) Identify the melody as in $\frac{2}{4}$ or $\frac{3}{4}$ time
		▶ Listen to the melody once	Identify the last note as higher, lower or the same as the first note
		▶ Listen to the melody once	Identify the melody as mainly <i>legato</i> or <i>staccato</i>
		▶ Listen to the melody twice with a change of pitch in the second playing	Identify where the change occurs
Grade 2	major or minor key $\frac{2}{4}$ or $\frac{3}{4}$	▶ Listen to the melody twice	Indicate a sense of the pulse and time signature during the second playing
		▶ Listen to the melody once	Identify the last note as higher, lower or the same as the first note
		▶ Listen to the melody once	i) Identify the melody as major or minor ii) Explain the dynamics during the piece, which may also include <i>crescendo</i> and <i>diminuendo</i>
		▶ Listen to the melody twice with a change of rhythm or pitch in the second playing	Identify the change as rhythm or pitch

Grade	Parameters	Task	Response
Grade 3	major or minor key $\frac{3}{4}$ or $\frac{4}{4}$	▶ Listen to the melody twice	Indicate a sense of the pulse and time signature during the second playing
		▶ Listen to the first two notes played from low to high	Identify the interval formed as a major second, minor third, major third, perfect fourth or perfect fifth
		▶ Listen to a triad played with three notes sounding together	Identify the triad as major or minor
		▶ Study a copy of the melody, provided in treble and bass clef as appropriate, and listen to it three times with a change of rhythm and pitch in the second and third playing	Identify in which bar the change occurred
Grade 4	major or minor key $\frac{4}{4}$ or $\frac{6}{8}$	▶ Listen to the accompanied melody twice	Indicate a sense of the pulse and time signature during the second playing
		▶ Listen to the first two notes played consecutively	Identify the interval as a unison, minor or major second, minor or major third, perfect fourth or fifth, minor or major sixth
		▶ Listen to the melody once	Identify the cadence as perfect or imperfect
		▶ Study a copy of the melody, provided in treble and bass clef as appropriate, and listen to it three times with a change of rhythm and pitch in the second and third playing	Identify in which bars the changes to rhythm and pitch occurred
Grade 5	major or minor key $\frac{2}{4}$ , $\frac{3}{4}$ or $\frac{6}{8}$	▶ Listen to the piece twice	i) Identify the time signature ii) Identify the opening as major or minor iii) Identify any changes in tonality
		▶ Listen to the final part of the piece	Identify the cadence as perfect, imperfect or interrupted
		▶ Listen to two notes from the melody line played consecutively	Identify the interval as a unison, minor or major second, minor or major third, perfect fourth or fifth, minor or major sixth, minor or major seventh or an octave
		▶ Listen to the piece once	Explain the articulation and the dynamics
		▶ Study a copy of the piece and listen to it three times with a change of rhythm and of pitch in the melody line in the second and third playing	Locate and describe the changes of rhythm and of pitch

## About the exam

Grade	Parameters	Task	Response
Grade 6	major key $\frac{2}{4}$ , $\frac{3}{4}$ , $\frac{4}{4}$ or $\frac{6}{8}$	<ul style="list-style-type: none"> <li>Listen to a piece twice</li> </ul>	State the time signature and comment after either or both playings on the main features of the piece, eg phrasing, style and dynamics
		<ul style="list-style-type: none"> <li>Listen to the final part of the piece</li> </ul>	Identify the cadence as perfect, imperfect, plagal or interrupted
		<ul style="list-style-type: none"> <li>Listen to part of the piece which modulates. The opening key will first be stated and the tonic chord played</li> </ul>	Identify the key to which the music modulates as dominant, subdominant or relative minor. Answers may alternatively be given as key names
		<ul style="list-style-type: none"> <li>Study a copy of the piece and listen to it twice with two changes to the melody line</li> </ul>	Locate and describe changes as rhythm, pitch or articulation
Grade 7	minor key, any time signature	<ul style="list-style-type: none"> <li>Listen to a piece twice</li> </ul>	Comment, after either or both playings, on the main features of the piece, eg style, phrasing, articulation and dynamics
		<ul style="list-style-type: none"> <li>Listen to a passage from the piece once</li> </ul>	Identify the cadence as perfect, imperfect, plagal or interrupted
		<ul style="list-style-type: none"> <li>Study a copy of the first section of the piece and listen to it twice with three changes</li> </ul>	Locate and describe three changes of pitch (of the melody line) or rhythm
		<ul style="list-style-type: none"> <li>Listen to part of the piece once with a modified ending. The opening key will first be stated and the tonic chord played</li> </ul>	Identify the key to which the music has modulated as sub-dominant minor, relative major or dominant of the relative major. Answers may alternatively be given as key names
Grade 8	major or minor key, any time signature	<ul style="list-style-type: none"> <li>Listen to a piece twice</li> </ul>	Comment on the significant features of the piece, eg style, rhythm, texture, dynamics, phrasing and articulation
		<ul style="list-style-type: none"> <li>Study a copy of the music and listen to it three times with three areas of changes in the second and third playing</li> </ul>	Locate and describe, after either the second and/or the third playing, the three changes as rhythm, melody, harmony, articulation, dynamics or tempo

## Improvisation

This test assesses candidates' ability to improvise fluently, coherently and creatively in response to a musical stimulus. Candidates must choose a stimulus from the following options, indicating their choice of stimulus on the appointment form:

- ▶ melodic: based on a series of pitches
- ▶ rhythmic: based on a rhythmic idea
- ▶ chordal: based on a set of chord symbols

In the exam, candidates are presented with a notated stimulus, which the examiner then plays twice on the piano. Where a melodic or rhythmic stimulus is chosen, the examiner asks candidates to play or tap it back to ensure that they have understood it. Candidates are then given time to study the test before they perform it, during which time they may prepare their response aloud. At Initial-Grade 5, 30 seconds' preparation time is given. At Grades 6-8, 60 seconds are given.

Where a chordal stimulus is chosen, candidates must choose to perform either unaccompanied or accompanied by the examiner on the piano. Where an accompanied performance is chosen, the examiner plays the chord sequence in a loop while candidates improvise a melodic line above. Candidates may give performance instructions to the examiner regarding tempo and style.

Stimuli comply with the musical parameters listed in the table overleaf. Lists are cumulative, meaning that tests may also include requirements from preceding grades. Further guidance and example stimuli can be found on our website.

### Written keys for chordal tests (cumulative\*)

	<b>Initial, Grades 1, 2 &amp; 3</b>	<b>Grades 4 &amp; 5</b>	<b>Grades 6, 7 &amp; 8</b>
<b>Classical &amp; plectrum guitar</b>	C, F & G major	A, D, E, G & B minor	C, F, G, B $\flat$ , D, E $\flat$ & A major plus relative minors

\* Tests may also include requirements from preceding grades.

Parameters for improvisation tests

Grade	Melodic stimulus: max. range of given motif	Rhythmic stimulus (cumulative*)	Melodic & rhythmic stimulus: suggested length of response	Chordal test (cumulative*)
Initial	3 stepwise notes	$\frac{4}{4}$ 2 bars crotchets minims	1 phrase	4-bar phrase major key I/V 2 bars per chord
Grade 1	3 notes – one step one leap – up to a 4th	quavers		4-bar phrase major key I/V 1 chord per bar
Grade 2	4 notes – range up to a 5th	with dots	1-2 phrases	4-bar phrase major key I/IV/V 1 chord per bar
Grade 3	5 notes – range up to a 6th	with ties		4-bar phrase major key I/ii/IV/V 1 chord per bar
Grade 4	octave (diatonic)	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ 4 bars semiquavers	2-3 phrases	4-bar phrase minor key i/iv/V 1 chord per bar
Grade 5	octave (simple chromaticism)			4-bar phrase minor key i/iv/V/VI 1 chord per bar
Grade 6	twelfth (chromatic)	$\frac{6}{8}$	3-4 phrases	4-bar phrase major key I/ii/IV/V & 7ths 1 chord per bar
Grade 7		triplets		4-bar phrase major or minor key I/ii/iii/IV/V/vi i/ii/III/iv/V/VI & 6ths/7ths 1 or 2 chords per bar
Grade 8		$\frac{7}{8}$	4-6 phrases	4-bar phrase major or minor key all chords 6ths/7ths/9ths & dim/aug simple suspensions 1 or 2 chords per bar

\* Tests may also include requirements from preceding grades.

## Musical knowledge (Initial-Grade 5 only)

This test assesses candidates' understanding of the pieces being performed, as well as their knowledge of notation and their instrument. It does this by assessing their responses to carefully graded questions based on candidates' three chosen pieces.

In the exam, candidates are invited to choose which piece they would like to be asked about first. The examiner then chooses a second piece for the remaining questions. Candidates' scores should be free of annotations which might aid their responses. The examiner usually points to the relevant part of the score when asking questions. American terms (eighth note, half note, etc) may be used as an alternative to English terms (quaver, minim, etc).

Example questions and responses are given in the table below. Further guidance is available on our website.

Grade	Parameters (cumulative*)	Sample question	Sample answer
Initial	Pitch names	What is the pitch name of this note?	G
	Note durations	How many beats are there for this note?	Two
	Clefs, stave, barlines	What is this sign?	Treble clef
	Identify key/time signatures	What is this called?	Time signature
	Musical terms and signs (simple)	What is this called?	A pause mark
Grade 1	Note values	What is this note value?	Quaver
	Explain key/time signatures	What does $\frac{4}{4}$ mean?	Four crotchet beats in a bar
	Notes on ledger lines	What is the name of this note?	B $\flat$
	Musical terms and signs (more comprehensive)	What is the meaning of <i>da capo</i> ?	Go back to the start
	Parts of the instrument	What is this part called?	A bridge
Grade 2	Metronome marks, grace notes and ornaments	Explain the sign $\text{♩} = 72$	72 crotchet beats per minute
	Intervals (numerical only)	What is the interval between these notes?	3rd
	Basic posture	Show me a good left hand position for your instrument	<i>Candidate demonstrates</i>

\* Tests may also include requirements from preceding grades.

## About the exam

Grade	Parameters (cumulative*)	Sample question	Sample answer
Grade 3	Relative major/minor	What is the relative major/minor of this piece?	D minor
	Scale/arpeggio pattern	What pattern of notes do you see here?	Scale
	Warm up	How do you warm up for a piece like this?	Sustaining long breaths
Grade 4	Modulation to closely related keys	What key does this music change to?	A minor
	Tonic/dominant triads	Name the notes of the tonic triad	C, E, G
	Intervals (full names)	What is the interval between these notes?	Perfect 5th
	Technical challenges	Show me the most challenging part of this piece and tell me why	Here [ <i>candidate indicates</i> ], because of the awkward leaps
Grade 5	Musical style	Comment on the style of this piece	<i>Candidate identifies style of piece and gives examples of stylistic features</i>
	Musical period	How does this piece reflect the period in which it was written?	<i>Candidate suggests a musical period and gives examples of how the music reflects this</i>
	Musical structures	Describe the form of this piece	<i>Candidate describes form of piece and identifies relevant sections</i>
	Subdominant triads	Name the notes of the subdominant triad	F, A, C

\* Tests may also include requirements from preceding grades.

*Turn over for grade requirements*



## Pieces (3 x 22 marks)

Three pieces are to be played, chosen from the solo pieces or duets for the grade, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 10). A maximum of two duets may be played. If duets are chosen, the accompaniment must be played in the exam.

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

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

**Duet pieces** – contained in the book *Guitar Duets Initial-Grade 3 2010-2015* published by Trinity:

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

The following alternative solo pieces are also available:

Composer	Piece	Publisher
Cracknell	Inca Dawn (from <i>Enjoy Playing Guitar Tutor Book 1</i> )	Oxford 978-0-19-337134-7
Intilangela	Andante in A minor [no repeats] (from <i>Guitar Basics Workout</i> )	Faber 0571536883
Longworth & Walker	Melody's Song or Salsa Study (from <i>Guitar Basics Repertoire</i> )	Faber 0571531873
Longworth & Walker	Rabbit Song (from <i>Guitar Basics</i> )	Faber 0571532284
Nuttall & Whitworth	Carnival (from <i>The Guitarist's Way Book 1</i> )	Holley Music HOLL5001
Sollory	Night Passage (from <i>The Real Guitar Book Volume One</i> )	Camden Music CM191
Trad. <i>arr.</i> Longworth & Walker	Aura Lee (from <i>Guitar Basics Repertoire</i> )	Faber 0571531873

## Technical work (14 marks)

Candidate to prepare in full <i>either</i> section i) <i>or</i> section ii)					
<b>either i) Scales &amp; arpeggios</b> (from memory) – the examiner will select from the following:					
<b>Scales:</b> C and G major A minor	min. ♩ = 60	to 5th, ascending and descending	with <i>im</i> right hand fingering	candidate's choice of <i>apoyando</i> or <i>tirando</i>	<i>mf</i>
Phrygian starting on E*		one octave	with RH thumb	<i>tirando</i>	
<b>Arpeggio:</b> D minor		to 5th, ascending and descending	with <i>im</i> right hand fingering		
<b>or ii) Technical suite</b>					
<p><b>Exercises</b> (music may be used): Candidates to prepare <b>all</b> of the following exercises. The candidate will choose one exercise to play first; the examiner will then select one of the remaining exercises to be performed.</p> <ol style="list-style-type: none"> <li>1. Roller Coaster (<i>scales</i>)</li> <li>2. A Minor Moment (<i>string crossing</i>)</li> <li>3. Deep End of the Pool (<i>thumb articulation</i>)</li> <li>4. Right Hand Exercises</li> </ol> <p>Exercises are contained in the book <i>Guitar Initial Pieces &amp; Exercises 2010-2015</i> published by Trinity.</p>					

\* A written example of this mode can be found on our website or in the book *Guitar Initial Pieces & Exercises 2010-2015* published by Trinity.

## Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 14)	aural (see page 16)	improvisation (see page 19)	musical knowledge (see page 21)

## Pieces (3 x 22 marks)

Three pieces are to be played, chosen from the solo pieces or duets for the grade, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 10). A maximum of two duets may be played. If duets are chosen, the accompaniment must be played in the exam.

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

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:

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 or Menorca (from <i>Travelling in Style: The Start</i> )	Garden Music GM18
Longworth & Walker	Havana Good Time or Tudor Dance or Way Down South (from <i>Guitar Basics Repertoire</i> )	Faber 0571531873
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
Rak	Chanson ancienne (from <i>Jeux sur 6 cordes</i> )	Lemoine HX27270
Ryan	Snake in a Basket (from <i>Scenes for Guitar Book 1</i> )	Camden Music CM260
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
Trad. <i>arr.</i> Sollory	Akita Obako (from <i>Songs from the East</i> )	Camden Music CM268

## Technical work (14 marks)

Candidate to prepare in full <i>either</i> section i) or section ii)					
<b>either i) Scales &amp; arpeggios</b> (from memory) – the examiner will select from the following:					
<b>Scales:</b> F major	min. ♩ = 100	one octave	with RH thumb	<i>tirando</i>	<i>mf</i>
C and G major			with <i>im</i> right hand fingering	candidate's choice of <i>apoyando</i> or <i>tirando</i>	
Dorian starting on D*					
<b>Arpeggios:</b> C major E minor	min. ♩ = 80		with right hand fingering <i>pimamip</i>	<i>tirando</i>	
<b>or ii) Technical suite</b>					
<b>Exercises</b> (music may be used): Candidates to prepare <b>all</b> of the following exercises. The candidate will choose one exercise to play first; the examiner will then select one of the remaining exercises to be performed.					
<ol style="list-style-type: none"> <li>Step by Step (<i>scales</i>)</li> <li>Thumb Thing in the Air (<i>thumb articulation and chromatic scales</i>)</li> <li>Farewell (<i>arpeggios</i>)</li> <li>Right Hand Exercises</li> </ol>					
Exercises are contained in the book <i>Guitar Grade 1 Pieces &amp; Exercises 2010-2015</i> published by Trinity.					

\* A written example of this mode can be found on our website or in the book *Guitar Grade 1 Pieces & Exercises 2010-2015* published by Trinity.

## Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
<b>sight reading</b> (see page 14)	<b>aural</b> (see page 16)	<b>improvisation</b> (see page 19)	<b>musical knowledge</b> (see page 21)

## Pieces (3 x 22 marks)

Three pieces are to be played, chosen from the solo pieces or duets for the grade, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 10). A maximum of two duets may be played. If duets are chosen, the accompaniment must be played in the exam.

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

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:

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 1</i> )	Garden Music GM25
Cracknell	Apache Dance (from <i>Debbie Cracknell: Enjoy Playing Guitar Solos</i> )	OUP 978-0-19-322114-7
Delalande	Danse (from <i>Le petit livre de guitare vol. 2</i> )	Les Productions D'OZ DZ12
Dowland arr. Kilvington	Orlando Sleepeth (from <i>Dowland's Dozen</i> )	Ricordi M570022502
Gerrits	Souvenir d'Espagne (from <i>La guitare enchantée</i> )	Dobermann Yppan DO28
Hartog	La Monteria (from <i>I Toca Guitarra</i> )	European Music Centre XAL10391
Longworth & Walker	Fez'd and Furious (from <i>Guitar Basics Repertoire</i> )	Faber 0571531873
Longworth & Walker	Hey Jimi! (from <i>Guitar Basics Repertoire</i> )	Faber 0571531873
Nuttall	Cadiz or On the Prairie (from <i>Moving On</i> )	Countryside
Trad. arr. Cracknell	The Foggy Dew (from <i>Enjoy Playing Guitar: Going Solo</i> )	Oxford 9780193386358
Trad. arr. Fiorentino	Master McGrath (from <i>Celtic Music for Classical Guitar</i> )	Carisch ML2601
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)

Candidate to prepare in full <i>either</i> section i) <i>or</i> section ii)					
<b>either i) Scales &amp; arpeggios</b> (from memory) – the examiner will select from the following:					
<b>Scales:</b> C major A melodic <i>and</i> natural minor	min. ♩ = 126	one octave	with <i>im</i> right hand fingering	candidate's choice of <i>apoyando</i> or <i>tirando</i>	<i>mf</i>
A harmonic minor D major					<i>p</i>
<b>Arpeggios:</b> E minor	min. ♩ = 100		RH thumb	<i>tirando</i>	<i>mf</i>
Arpeggiated D major chord sequence – II-V-I*			RH fingering based on <i>pima</i>		
<b>or ii) Technical suite</b>					
<b>Exercises</b> (music may be used): Candidates to prepare <b>all</b> of the following exercises. The candidate will choose one exercise to play first; the examiner will then select one of the remaining exercises to be performed.					
1. Snakes and Ladders ( <i>second position</i> )					
2. Charmed ( <i>bass muting</i> )					
3. Arpeggio Adventure ( <i>arpeggios and shifts</i> )					
4. Right Hand Exercises					
Exercises are contained in the book <i>Guitar Grade 2 Pieces &amp; Exercises 2010-2015</i> published by Trinity.					

\* A written example of this chord sequence can be found on our website or in the book *Guitar Grade 2 Pieces & Exercises 2010-2015* published by Trinity.

## Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 14)	aural (see page 16)	improvisation (see page 19)	musical knowledge (see page 21)

## Pieces (3 x 22 marks)

Three pieces are to be played, chosen from the solo pieces or duets for the grade, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 10). A maximum of two duets may be played. If duets are chosen, the accompaniment must be played in the exam.

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

de Murcia	Menuet (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:

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<sup>re</sup> série</i> )	Eschig ME7997
Brouwer	No. 1 (from <i>Estudios Sencillos Volume 1</i> )	Eschig ME7997
Carulli	Walzer op. 121/1 (from <i>Guitar Collection (Famous Pieces from Carulli to Tárrega)</i> )	Schott ED9694
Cracknell	Robin's Revel (from <i>Enjoy Playing Guitar: Going Solo</i> )	Oxford 9780193386358
Hartog	Cancion Del Limpiabotas (from <i>i toca Guitarra!</i> )	Alsbach-Educa ALE10391
Hartog	Cancion Cantabrico (from <i>Tapas de España</i> )	Alsbach-Educa ALE10591
Lindsey-Clark	Zincarlo (from <i>Simply Spanish</i> )	Montague Music MM116
Nuttall	Cool Blues (from <i>First Performance Pieces</i> )	Countryside
Nuttall	Gaelic Song 1 (from <i>Twelve Inventions</i> )	Holley Music Holl S007
Piazzolla	Artisane (from <i>Play Piazzolla</i> )	Boosey 9790060119712
Powlesland	Turn to Dust (from <i>The Real Guitar Book vol. 1</i> )	Camden Music CM191
Pratesi	Elegy (from <i>Vincenzo Degni Short Melodies For Small Hands</i> )	Ricordi M041320533
le Roy	Branle de Bourgogne (from <i>Le petit livre de guitare vol. 2</i> )	Les Productions D'OZ DZ12
Sor	Étude op. 60 no. 7 (from <i>Complete Studies for Guitar</i> )	Chanterelle 491
Trad. arr. Sollory	Luiyang River (from <i>Songs from the East</i> )	Camden Music CM268
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
Trad. arr. Whitworth	Helston Floral Dance (from <i>Diversions</i> )	Holley Music Holl S006

## Technical work (14 marks)

Candidate to prepare in full <i>either</i> section i) <i>or</i> section ii)					
<b>either i) Scales, arpeggios &amp; exercises</b> (from memory) – the examiner will select from the following: (Please note that 'exercises' refers to the exercises in this section, not those listed as part of the technical suite)					
<b>Scales:</b> C major	min. ♩ = 72	two octaves	<i>ma</i> fingering, straight rhythm*	candidate's choice of <i>apoyando</i> or <i>tirando</i>	<i>mf</i>
D natural minor			<i>p</i>		
D harmonic minor			<i>mf</i>		
D melodic minor			<i>p</i>		
<b>Arpeggio:</b> Diminished 7th starting on A	min. ♩ = 60	one octave		<i>tirando</i>	<i>mf</i>
<b>Exercises:</b> C major in broken 3rds** Half barré in A minor**					
<b>or ii) Technical suite</b>					
<b>Exercises</b> (music may be used): Candidates to prepare <b>all</b> of the following exercises. The candidate will choose one exercise to play first; the examiner will then select one of the remaining exercises to be performed.					
1. Jiggery Pokery ( <i>scales</i> ) 2. Thurdles ( <i>broken chords</i> ) 3. Au lait ( <i>half barré</i> ) 4. Passagio ( <i>arpeggios</i> )					
Exercises are contained in the book <i>Guitar Grade 3 Pieces &amp; Exercises 2010-2015</i> published by Trinity.					

\* See page 12 for examples of rhythmic styles.

\*\* Written examples of these exercises can be found on our website or in the book *Guitar Grade 3 Pieces & Exercises 2010-2015* published by Trinity.

## Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 14)	aural (see page 16)	improvisation (see page 19)	musical knowledge (see page 21)



## 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 piece, candidates may offer an own composition (see page 10).

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

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<sup>e</sup> série</i> )	Eschig ME7998
Carulli ed. Wynberg	Sicilienne (from <i>First Repertoire for Solo Guitar Book 1</i> )	Faber 507093
Garcia	Le Grand Brasseur (from <i>25 Études éssquisses</i> )	Mel Bay 95430
Nuttall	Berceuse or Mexicana (from <i>Twelve Inventions</i> )	Holley Music Holl S007
Rak	Petit Blues (from <i>Jeux sur 6 cordes</i> )	Lemoine HX27270
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	Allegro moderato op. 31 no. 3 (from <i>The Complete Studies for Guitar</i> )	Chanterelle 491
Sor	Étude no. 18 op. 35 (from <i>The 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)

Candidate to prepare in full <i>either</i> section i) or section ii)						
<i>either</i> i) Scales & arpeggios (from memory) – the examiner will select from the following:						
<b>Scales:</b> A major	min. ♩ = 84	two octaves	<i>im</i> fingering	straight rhythm*	candidate's choice of <i>apoyando</i> or <i>tirando</i>	<i>f</i>
E major						<i>mf</i>
B natural minor			<i>ma</i> fingering	swing rhythm*		<i>p</i>
B harmonic minor						<i>f</i>
B melodic minor						<i>p</i>
<b>Arpeggios:</b> D major B minor Dominant 7th in the key of D (starting on A)	min. ♩ = 108				<i>tirando</i>	<i>mf</i>
or ii) Technical suite						
<b>Exercises</b> (music may be used): Candidates to prepare <b>all</b> of the following exercises. The candidate will choose one exercise to play first; the examiner will then select one of the remaining exercises to be performed.						
1. Arabesque ( <i>slurs</i> )						
2. Clair de Lune ( <i>half barré and arpeggios</i> )						
3. España ( <i>scales</i> )						
4. Skyline Melody ( <i>full barrés</i> )						
Exercises are contained in the book <i>Guitar Grade 4 Pieces &amp; Exercises 2010-2015</i> published by Trinity.						

\* See page 12 for examples of rhythmic styles.

## Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 14)	aural (see page 16)	improvisation (see page 19)	musical knowledge (see page 21)

## 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 piece, candidates may offer an own composition (see page 10).

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

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
Brescianello	Menuet and Trio no. 35 (from <i>The Baroque Book</i> )	Chanterelle SPAECH2111
Brouwer	Étude 9 (from <i>Études simples 2<sup>e</sup> 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
Piazzolla arr. Ryan	Vuelvo al sur (from <i>Play Piazzolla</i> )	Boosey 9790060119712
Ryan	Highland Chimes (from <i>Scenes for Guitar Book 1</i> )	Camden Music CM260
Sor	Moderato op. 35 no. 17 (from <i>The Complete Studies for Guitar</i> )	Chanterelle SPAECH0491
de Visée	Chaconne (from <i>The Baroque Book</i> )	Chanterelle SPAECH2111

## Technical work (14 marks)

Candidate to prepare in full <i>either</i> section i) or section ii)							
<b>either i) Scales, arpeggios &amp; exercises</b> (from memory) – the examiner will select from the following: (Please note that 'exercises' refers to the exercises in this section, not those listed as part of the technical suite)							
<b>Scales:</b> F major B $\flat$ major	min. ♩ = 96	two octaves	<i>ma</i> fingering	straight rhythm*; <i>norm. tone</i>	<i>apoyando</i>	<b><i>f</i></b>	
Chromatic starting on E		three octaves	<i>im</i> fingering	swing rhythm*; <i>pont. tone</i>			
F $\sharp$ natural <i>and</i> harmonic <i>and</i> melodic minor		two octaves	<i>ma</i> fingering	straight rhythm*; <i>norm. tone</i>	<i>tirando</i>	<b><i>mf</i></b>	
C major pentatonic			<i>im</i> fingering				
<b>Arpeggios:</b> B $\flat$ major Dominant 7th in the key of E $\flat$ (starting on B $\flat$ )	min. ♩ = 120						<b><i>mf</i></b>
<b>Exercises:</b> Paired slurs in A major B $\flat$ major in 3rds Full barré sequence**							
<b>or ii) Technical suite</b>							
<b>Scales and arpeggios</b> (from memory): B $\flat$ major scale	min. tempi: scales: ♩ = 96 arpeggios: ♩ = 120	two octaves	<i>im</i> fingering	straight rhythm	<i>apoyando</i> or <i>tirando</i> at candidate's choice		
F $\sharp$ harmonic <i>and</i> melodic minor scales			<i>ma</i> fingering				
B $\flat$ major arpeggio				<i>tirando</i>			
Chromatic scale starting on E		three octaves	<i>im</i> fingering	straight rhythm	<i>apoyando</i> or <i>tirando</i> at candidate's choice		
<b>Exercises</b> (music may be used): Candidates to prepare <b>all</b> of the following exercises. The candidate will choose one exercise to play first; the examiner will then select one of the remaining exercises to be performed.							
1. Chromatic Conundrum ( <i>slurs and glissandi</i> )							
2. Central Park in the Dark ( <i>full barré</i> )							
3. Summer Sunset ( <i>slurs</i> )							
Exercises are contained in the book <i>Guitar Grade 5 Pieces &amp; Exercises 2010–2015</i> published by Trinity.							

\* See page 12 for examples of rhythmic styles. \*\* A written example of the full barré sequence can be found on our website or in the book *Guitar Grade 5 Pieces & Exercises 2010–2015* published by Trinity.

## Supporting tests *(2 x 10 marks)*

Candidates to prepare two from:			
<b>sight reading</b> (see page 14)	<b>aural</b> (see page 16)	<b>improvisation</b> (see page 19)	<b>musical knowledge</b> (see page 21)

## Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 10).

### Group A

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

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
Barrios Mangoré	Mabelita (from <i>The Complete Works of Agustín Barrios Mangoré vol. 1</i> )	Mel Bay MB96308
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
Giuliani	Étude no. 13, Maestoso (from <i>24 Studies op. 48</i> )	Schott GA32
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
Tárrega	Adelita (from <i>Francisco Tárrega – Guitar Works, vol. 3</i> )	Bèrben B1533

### Group B

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

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

The following alternative pieces are also available:

Composer	Piece	Publisher
Barrios Mangoré	El Sueño de la Muñequita (from <i>The Guitar Works of Augustin Barrios-Mangoré vol. 1</i> )	Belwin EL02602
Garcia	Étude No. 12, Coeur de la rose or Les Ajoncs d'or (from <i>25 Études esquisses</i> )	Mel Bay MB 95430
Lauro	El Marabino (from <i>Antonio Lauro: Works for Guitar vol. 2</i> )	Caroni Music C2002
Moreno-Torroba	Alba de Tormes (from <i>Castles of Spain, vol. 1</i> )	Guitar Solo GSP74
Nogueira	Soneto em Mi Menor (from <i>Guitar Works of Paulinho Nogueira, vol. 1</i> )	Guitar Solo GSP105
Piazzolla arr. Ryan	Los Sueños (from <i>Play Piazzolla</i> )	Boosey 9790060119712
Williams arr. Burden	Schindler's List (from <i>Travelling in Style Series 2: Trek 4</i> )	Garden Music GM28

## Technical work (14 marks)

Candidate to prepare in full <i>either</i> section i) <i>or</i> section ii)										
<b>either i) Scales, arpeggios &amp; exercises</b> (from memory) – the examiner will select from the following: (Please note that 'exercises' refers to the exercises in this section, not those listed as part of the technical suite)										
<b>Scales:</b> G major	min. ♩ = 100	three octaves	<i>im</i> fingering	straight rhythm*; <i>norm. tone</i>	<i>apoyando</i>	<b><i>f</i></b>				
C major		two octaves								
G melodic minor		three octaves		swing rhythm*; <i>pont. tone</i>		<b><i>p</i></b>				
C melodic minor		two octaves								
G natural minor		three octaves	<i>ma</i> fingering	<b><i>mf</i></b>						
C natural minor		two octaves								
G harmonic minor		three octaves	<i>im</i> fingering		triplet rhythm*; <i>norm. tone</i>	<b><i>f</i></b>				
C harmonic minor		two octaves								
<b>Arpeggios:</b> G major G minor	min. ♩ = 80	three octaves			<i>tirando</i>	<b><i>mf</i></b>				
Dominant 7th in the key of C (starting on G) Diminished 7th starting on G										
C major C minor Dominant 7th in the key of F (starting on C) Diminished 7th starting on C		two octaves								
<b>Exercises:</b> C major scale in 3rds G major scale in 3rds										
Chromatic scale in octaves starting on C Chromatic scale in octaves starting on G	min. ♩ = 100	one octave								
<b>or ii) Technical suite</b> – see <i>opposite</i>										

\* See page 12 for examples of rhythmic styles.

or ii) <b>Technical suite</b>					
<b>Scales &amp; arpeggios</b> (from memory) – candidate to choose <i>either</i> group 1 or group 2					
<b>Group 1</b> G major scale	min. ♩ = 100	three octaves	<i>im</i> fingering*	<i>apoyando</i> or <i>tirando</i> * at candidate's choice	straight rhythm
C harmonic <i>and</i> melodic minor scales		two octaves	<i>ma</i> fingering*		
G major arpeggio	min. ♩ = 80	three octaves		<i>tirando</i>	
Diminished 7th arpeggio (starting on C)					
<b>Group 2:</b> C major scale	min. ♩ = 100	two octaves	<i>ma</i> fingering*	<i>apoyando</i> or <i>tirando</i> * at candidate's choice	straight rhythm
G harmonic <i>and</i> melodic minor scales		three octaves	<i>im</i> fingering*		
G minor arpeggio	min. ♩ = 80			<i>tirando</i>	
Dominant 7th arpeggio in the key of F (starting on C)		two octaves			
<b>Exercises</b> (music may be used): Candidates to prepare <b>all</b> of the following exercises. The candidate will choose one exercise to play first; the examiner will then select one of the remaining exercises to be performed. <ol style="list-style-type: none"> <li>Cross String Thrills (<i>cross string trills and dominant 7ths</i>)</li> <li>Crystal Clear (<i>artificial harmonics and chords in 3rds</i>)</li> <li>Mellow (<i>barré and syncopation</i>)</li> </ol> Exercises are contained in the book <i>Guitar Grade 6 Pieces &amp; Exercises 2010–2015</i> published by Trinity.					

\* N.B. different fingering to that listed for the same scales in technical work option i), and to that contained in *Guitar Scales & Exercises from 2007*.

## Supporting tests (2 x 10 marks)

Candidates to prepare i) <i>and</i> ii)	
i) sight reading (see page 14)	ii) aural or improvisation (see pages 16 or 19)



## Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 10).

### Group A

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

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 <i>25 Études</i> op. 38)	Schott GA34
Granados ed. Petrou de Narvaez	Valses Poéticos no. 2 (from <i>Valses Poéticos – Guitar Solo</i> )	Schott 49003134
	Diferencias sobre 'Guardame las vacas' (from <i>Hispanae Citharae Ars Viva</i> ed. Emilio Pujol Vilarrubí)	Schott GA176
Morreno-Torroba	La Seguidilla (from <i>Aires de la Mancha</i> )	Schott GA235
Reis	Uma Valsa e Dois Amores (from <i>The Guitar Works of Dilermando Reis, vol. 1</i> )	Guitar Solo GSP40
Sainz de la Maza	Paseo (from <i>Musica para Guitarra</i> )	Universal Music UMG24075
Tárrega	La Mariposa (from <i>Opere per Chitarra</i> vol. 2 Studi)	Bèrben E1532 B
Villa-Lobos	Prelude no. 3, Homage to Bach (no Da Capo repeat) (from <i>Cinq Préludes</i> )	Eschig M045045081

### Group B

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

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
J S Bach ed. Koonce	Prelude BWV999 (from <i>The Solo Lute Works of Johann Sebastian Bach</i> )	Kjos KJWG100
Barrios Mangoré	Villancico de Navidad (from <i>The Guitar Works of Agustín Barrios Mangoré</i> )	Alfred 0769209718
Brouwer	Étude 19 (from <i>Études simples 4<sup>e</sup> série</i> )	Eschig ME8495
Dyens	Mambo des Nuances (from <i>Mambo des Nuances et Lille song</i> )	Lemoine 26193HL
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
Tárrega	Paquito (from <i>Francisco Tárrega – Guitar Works, vol. 3</i> )	Bèrben EB1533
Ungar arr. Burden	Ashokan Farewell (from <i>Certain Hits 4!</i> )	Garden Music GM21

## Technical work (14 marks)

Candidate to prepare in full either section i) or section ii)							
<b>either i) Scales, arpeggios &amp; exercises</b> (from memory) – the examiner will select from the following: (Please note that 'exercises' refers to the exercises in this section, not those listed as part of the technical suite)							
<b>Scales:</b>	min. ♩ = 112	three octaves	<i>im</i> fingering	straight rhythm*; <i>norm. tone</i>	<i>apoyando</i> and <i>staccato</i>	<b><i>mf</i></b>	
A major		two octaves					
D major		three octaves		swing rhythm*; <i>pont. tone</i>	<i>apoyando</i> and <i>legato</i>	<b><i>p</i></b>	
A melodic minor		two octaves					
D melodic minor		three octaves	<i>ma</i> fingering	swing rhythm*; tone colour gradually changing from <i>norm. to pont. to</i> <i>norm. again</i>	<i>tirando</i> and <i>legato</i>	<b><i>f</i></b>	
A natural minor		two octaves					
D natural minor		three octaves		triplet rhythm*; <i>pont. tone</i>			<b><i>mf</i></b>
A harmonic minor		two octaves					
D harmonic minor		three octaves	<i>im</i> fingering	straight rhythm*; <i>norm. tone</i>	<i>tirando</i> and <i>staccato</i>	<b><i>f</i></b>	
A major pentatonic		two octaves					
D major pentatonic		three octaves		triplet rhythm*; <i>norm. tone</i>	<i>apoyando</i> and <i>legato</i>	<b><i>p</i></b>	
Mixolydian starting on A		two octaves					
Mixolydian starting on D		three octaves	triplet rhythm*; <i>tasto tone</i>	<b><i>p</i></b>			
Mixolydian starting on D		two octaves					
<b>Arpeggios:</b>	min. ♩ = 92	three octaves		<i>pont. tone</i>		<b><i>f</i></b>	
A major		two octaves					
D major		three octaves		<i>norm. tone</i>		<b><i>p</i></b>	
A minor		two octaves					
D minor		three octaves		<i>tasto tone</i>	<i>tirando</i> and <i>legato</i>	<b><i>mf</i></b>	
Dominant 7th in the key of D (starting on A)		two octaves					
Dominant 7th in the key of G (starting on D)		three octaves					
Diminished 7th starting on A		two octaves					
Diminished 7th starting on D	three octaves						

\* See page 12 for examples of rhythmic styles.

Continued overleaf

<b>Exercises:</b> D major scale in paired slurs A major scale in 3rds D harmonic minor scale in 6ths A melodic minor scale in octaves	min. ♩ = 92	two octaves			<i>tirando</i> and <i>legato</i>	<i>mf</i>
<b>or ii) Technical suite</b>						
<b>Scales &amp; arpeggios (from memory) – candidate to choose either group 1 or group 2</b>						
<b>Group 1</b> A major scale	min. ♩ = 112	three octaves	<i>im</i> fingering <sup>†</sup>	straight rhythm	<i>apoyando</i> or <i>tirando</i> <sup>†</sup> at candidate's choice	
D harmonic and melodic minor scales		two octaves	<i>ma</i> fingering <sup>†</sup>			
A major arpeggio	min. ♩ = 92	three octaves			<i>tirando</i>	
Diminished 7th arpeggio (starting on A)						
<b>Group 2:</b> D major scale	min. ♩ = 112	two octaves	<i>ma</i> fingering <sup>†</sup>	straight rhythm	<i>apoyando</i> or <i>tirando</i> <sup>†</sup> at candidate's choice	
A harmonic and melodic minor scales						
A minor arpeggio	min. ♩ = 92	three octaves		<i>tirando</i>		
Dominant 7th arpeggio in the key of D (starting on A)						
<b>Exercises (music may be used):</b> Candidates to prepare <b>all</b> of the following exercises. The candidate will choose one exercise to play first; the examiner will then select one of the remaining exercises to be performed. Exercises may be performed with the music. Candidates to prepare <b>all</b> of the following exercises; only two will be heard in the exam (see page 12): 1. Mirage ( <i>harp arpeggios</i> ) 2. Perfect Sky ( <i>tremolo</i> ) 3. Rasqadanza ( <i>scales and rasqueado</i> ) Exercises are contained in the book <i>Guitar Grade 7 Pieces &amp; Exercises 2010-2015</i> published by Trinity.						

<sup>†</sup> N.B. different fingering to that listed for the same scales in technical work option i), and to that contained in *Guitar Scales & Exercises from 2007*.

## Supporting tests *(2 x 10 marks)*

Candidates to prepare i) <i>and</i> ii)	
i) sight reading (see page 14)	ii) aural or improvisation (see pages 16 or 19)

## Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 10).

### Group A

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

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	Fantasie
Sor	Rondo op. 22
Mertz	Polacca op. 5 no. 3

The following alternative pieces are also available:

Composer	Piece	Publisher
J S Bach	Gigue from 2nd Lute Suite (from <i>J S Bach for Acoustic Guitar</i> )	Mel Bay MB97104BCD
Gilardino	Studio no. 20, Berceuse (Omaggio a Gabriel Fauré) (from Studi di Virtuosità e di Trascendenza – Seconda serie – 13-24)	Bèrben EB2480
Pernambuco	Pó de Mico (from <i>Famous Chôros</i> vol. 1)	Chanterelle 761
Ponce	Sonatina Meridional, 3rd movt: Fiesta	Schott GA151
Tárrega	Alborada (from Francisco Tárrega – <i>Guitar Works</i> , Vol. 3)	Bèrben EB1533
Turina	Garrotín (from <i>Hommage à Tárrega</i> op. 69)	Schott GA136
Villa-Lobos	Chôros no. 1	Unión Musical Ediciones

### Group B

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

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<sup>e</sup> série</i> )	Eschig ME8495
Duarte	English Suite op. 31, 1st movt	Novello NOV120101
Jobim <i>arr.</i> Bellinati	Estrada Branca (from <i>Antonio Carlos Jobim for Classical Guitar</i> )	Mel Bay 99725EB
Ryan	Sugarloaf Mountain (from <i>Scenes from Brazil</i> )	Camden Music CM246
Sculthorpe	Into the Dreaming	Faber 0 571 51518 5
Villa-Lobos	Prelude No. 1, Lyrical Melody (from <i>Cinq Préludes</i> )	Eschig M045045081
Walton	Bagatelle no.3, Alla Cubana (from <i>Five Bagatelles for Guitar</i> )	OUP 9780193594074

## Technical work (14 marks)

Candidate to prepare in full either section i) or section ii)						
<b>either i) Scales, arpeggios &amp; exercises</b> (from memory) – the examiner will select from the following: (Please note that 'exercises' refers to the exercises in this section, not those listed as part of the technical suite)						
<b>Scales:</b>						
B♭ major	min. ♩ = 126	three octaves	<i>im</i> fingering	straight rhythm*; <i>norm. tone</i>	<i>tirando</i> and <i>legato</i>	<i>cresc.</i> ascending and <i>dim.</i> descending
F major		two octaves				
B♭ harmonic minor		three octaves	<i>imam</i> fingering	triplet rhythm*; <i>norm. tone</i>	<i>tirando</i> and staccato	<b><i>mf</i></b>
F harmonic minor		two octaves				
B♭ major pentatonic		three octaves	<i>ma</i> fingering	swing rhythm*; <i>norm. tone</i>		<b><i>f</i></b>
F major pentatonic		two octaves				
B♭ natural minor		three octaves	<i>ma</i> fingering	swing rhythm*; gradually changing from <i>norm. to pont.</i> to <i>norm.</i> again		<b><i>f</i></b>
F natural minor		two octaves				
B♭ melodic minor		three octaves	<i>im</i> fingering	straight rhythm*; <i>norm. tone</i>	<i>apoyando</i> and <i>legato</i>	<b><i>p</i></b>
F melodic minor		two octaves		straight rhythm*; <i>tasto</i> tone		
Chromatic starting on B♭		three octaves	<i>imam</i> fingering	straight rhythm*; gradually changing from <i>norm. to pont.</i> to <i>norm.</i> again	<i>tirando</i> and <i>legato</i>	<b><i>mf</i></b>
Chromatic starting on F		two octaves				
Locrian starting on B♭		three octaves	<i>im</i> fingering	triplet rhythm*; <i>pont.</i> tone	<i>apoyando</i> and <i>legato</i>	<i>dim.</i> ascending and <i>cresc.</i> descending
Locrian starting on F**		two octaves				

\* See page 12 for examples of rhythmic styles. \*\* A written example of this mode can be found on our website or in the book *Guitar Grade 8 Pieces & Exercises 2010–2015* published by Trinity.

Continued overleaf

<b>Arpeggios:</b> B♭ major	min. ♩ = 100	three octaves		<i>pont. tone</i>	<i>tirando</i> and <i>legato</i>	<b><i>f</i></b>		
F major		two octaves						
B♭ minor		three octaves				<i>norm. tone</i>		
F minor		two octaves		<i>tasto. tone</i>		<b><i>p</i></b>		
Dominant 7th in the key of E♭ (starting on B♭)		three octaves						<i>cresc.</i> ascending, <i>dim.</i> descending
Dominant 7th in the key of B♭ (starting on F)		two octaves						
Diminished 7th starting on B♭		three octaves				<i>tirando</i> and <i>staccato</i>		
Diminished 7th starting on F		two octaves						
<b>Exercises:</b> F major scale in paired slurs	min. ♩ = 100	three octaves				<i>tirando</i> and <i>legato</i>		<b><i>mf</i></b>
B♭ major scale in 3rds		two octaves						
B♭ major scale in 6ths F major scale in 10ths								
Chromatic scale in octaves (starting on F)	min. ♩ = 126							
<b>or ii) Technical suite</b>								
<b>Scales &amp; arpeggios (from memory) – candidate to choose either group 1 or group 2</b>								
<b>either group 1:</b> B♭ major scale	min. ♩ = 126	three octaves	<i>im</i> fingering*	straight rhythm*	<i>apoyando</i> or <i>tirando</i> at candidate's choice			
F harmonic and melodic minor scales		two octaves	<i>ma</i> fingering*					
B♭ major arpeggio	min. ♩ = 100	three octaves			<i>tirando</i>			
Diminished 7th arpeggio starting on B♭								

<b>or group 2:</b> F major scale	min. ♩ = 126	two octaves	<i>ma</i> fingering*	straight rhythm*	<i>apoyando</i> or <i>tirando</i> at candidate's choice
B♭ harmonic and melodic minor scales		three octaves	<i>im</i> fingering*		
B♭ minor arpeggio	min. ♩ = 100				
Dominant 7th arpeggio in the key of E♭ (starting on B♭)					

**Exercises** (music may be used):

Candidates to prepare **all** of the following exercises. The candidate will choose one exercise to play first; the examiner will then select one of the remaining exercises to be performed.

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*)

Exercises are contained in the book *Guitar Grade 8 Pieces & Exercises 2010-2015* published by Trinity.

\* N.B. different fingering to that listed for the same scales in technical work option i), and to that contained in *Guitar Scales & Exercises from 2007*.

## Supporting tests (2 x 10 marks)

Candidates to prepare i) and ii)	
i) sight reading (see page 14)	ii) aural or improvisation (see pages 16 or 19)



## Pieces (3 x 22 marks)

Three pieces are to be played, freely chosen from the lists below, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 10).

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

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 1</i> )	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 exam.

## Technical work (14 marks)

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

Both sections i) and ii) to be performed from memory:			
<b>i) Scales:</b> C and G major D minor	min. ♩ = 60	to 5th, ascending and descending	<i>mf</i>
<b>ii) Arpeggios:</b> C and G major D minor			

## Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 14)	aural (see page 16)	improvisation (see page 19)	musical knowledge (see page 21)

## 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 piece, candidates may offer an own composition (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 – basic melody only (page 6) (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 exam.

## Technical work (14 marks)

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

All sections i) to iii) to be performed from memory:			
i) Scales: C and G major A natural minor	min. ♩ = 72	one octave	<i>mf</i>
ii) Arpeggio: C and G major A minor			
iii) Chord sequence: I-V <sup>7</sup> -I in C major			

## Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 14)	aural (see page 16)	improvisation (see page 19)	musical knowledge (see page 21)

## 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 piece, candidates may offer an own composition (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: Going Solo</i> )	OUP
Nuttall	The Wheatfields (from <i>Moving On</i> )	Countryside
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
Sokolow	Turkey in the Straw – basic melody only (page 38) (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 exam.

## Technical work (14 marks)

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

All sections i) to iv) to be performed from memory:			
<b>i) Scales:</b> D major – open D major – closed B $\flat$ major	min. ♩ = 88	one octave	<i><b>p</b> or <b>f</b></i> as requested by the examiner
E harmonic minor A jazz melodic minor		two octaves	
<b>ii) Arpeggio:</b> D major		one octave	
<b>iii) Broken chords:</b> E minor		two octaves	
A minor		to 12th	
<b>iv) Chord sequences:</b> II-V <sup>7</sup> -I in C major II-V-I in D major			

## Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 14)	aural (see page 16)	improvisation (see page 19)	musical knowledge (see page 21)

## 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 piece, candidates may offer an own composition (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
Nuttall	Inside Blues (from <i>Diversions</i> )	Holley Holl S006
Powlesland	Tomorrow will be Better (from <i>The Real Guitar Book vol. 1</i> )	Camden CM191
Powlesland	Tuesday Bluesday (from <i>The Real Guitar Book vol. 1</i> )	Camden CM191
Powlesland	Turn to Dust (from <i>The Real Guitar Book vol. 1</i> )	Camden CM191
Sollory	Desert Song (from <i>The Real Guitar Book vol. 1</i> )	Camden CM191
Sollory	Blue for a Day (from <i>The Real Guitar Book vol. 1</i> )	Camden CM191

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

## Technical work (14 marks)

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

All sections i) to iv) to be performed from memory:			
<b>i) Scales:</b> C and A major B harmonic minor G melodic minor G pentatonic major	min. ♩ = 60	two octaves	<i><b>p</b> or <b>f</b></i> as requested by the examiner
<b>ii) Arpeggio:</b> C major			
<b>iii) Exercises:</b> B♭ major – ascending slurs G minor – half barré study			
<b>iv) Chord sequence:</b> II-V <sup>7</sup> -I in G major			

## Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 14)	aural (see page 16)	improvisation (see page 19)	musical knowledge (see page 21)

## 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 piece, candidates may offer an own composition (see page 10).

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 exam.

## Technical work (14 marks)

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

All sections i) to iv) to be performed from memory:			
<b>i) Scales:</b> E major – open E major – closed A natural minor F# harmonic minor	min. ♩ = 68	two octaves	<i>p, mf or f</i> as requested by the examiner
<b>ii) Arpeggio:</b> Dominant 7th in the key of A			
<b>iii) Exercises:</b> F major – IV-V-I D major – slurred F# minor – half barré study			
<b>iv) Chord sequence:</b> D major-B <sup>7</sup> -Em <sup>7</sup> -A <sup>7</sup>			

## Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 14)	aural (see page 16)	improvisation (see page 19)	musical knowledge (see page 21)

## 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 piece, candidates may offer an own composition (see page 10).

Composer	Piece	Publisher
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> )	Music Sales/Hal Leonard HLE00070030
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 exam.

## Technical work (14 marks)

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

All sections i) to iv) to be performed from memory:			
<b>i) Scales:</b> B major G natural minor F harmonic <i>and</i> melodic minor E dorian	min. ♩ = 80	two octaves	<i>p, mf or f</i> as requested by the examiner
<b>ii) Arpeggio:</b> Diminished 7th starting and finishing on C			
<b>iii) Exercises:</b> I-VI-II-V <sup>7</sup> -I in G major A major – paired slurs			
<b>iv) Chord sequence:</b> F <sup>#</sup> m <sup>7</sup> -Bm <sup>7</sup> -Em <sup>9</sup> -A <sup>7</sup>			

## Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 14)	aural (see page 16)	improvisation (see page 19)	musical knowledge (see page 21)

## 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 piece, candidates may offer an own composition (see page 10).

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 exam.

## Technical work (14 marks)

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

All sections i) to iii) to be performed from memory:			
<b>i) Scales:</b> A and E major A harmonic, melodic <i>and</i> jazz melodic minor	min. ♩ = 92	three octaves	<i>p, mf or f</i> as requested by the examiner
		two octaves	
<b>ii) Arpeggios:</b> E and F major E and F minor E♭ major C minor Dominant 7th in E major, starting and finishing on B D major 7th	min. ♩ = 60	three octaves	
		two octaves	
		to 12th	
<b>iii) Cadences &amp; chord progressions:</b> Dm <sup>7</sup> -G <sup>7</sup> -Cmaj <sup>7</sup> (Version 1) Dm <sup>7</sup> -G <sup>7</sup> -Cmaj <sup>7</sup> (Version 2) B♭maj <sup>7</sup> -Gm <sup>7</sup> -Cm <sup>7</sup> -F <sup>9</sup>			

## Supporting tests (2 x 10 marks)

Candidates to prepare i) <i>and</i> ii)	
<b>i) sight reading</b> (see page 14)	<b>ii) aural or improvisation</b> (see pages 16 or 19)



## 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 piece, candidates may offer an own composition (see page 10).

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 esquisses 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 exam.

## Technical work (14 marks)

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

Both sections i) and ii) to be performed from memory:			
i) Scales & arpeggios (from memory) – candidate to choose <i>either</i> group 1 or group 2			
<b>either group 1:</b> Tonal/modal centres E (three octaves, except where specified) and E $\flat$ (two octaves)	<ul style="list-style-type: none"> <li>▶ The major scale</li> <li>▶ The harmonic minor scale</li> <li>▶ The melodic minor scale</li> <li>▶ The mixolydian scale (two octaves only)</li> <li>▶ The blues scale (two octaves only)</li> </ul>	min. tempi: scales: ♩ = 118 arpeggios: ♩ = 90	<i>p, mf or f</i> as requested by the examiner
<b>or group 2:</b> Tonal/modal centres G (three octaves, except where specified) and C (two octaves)	<ul style="list-style-type: none"> <li>▶ The major arpeggio</li> <li>▶ The minor arpeggio</li> <li>▶ The dominant 7th starting and finishing on the selected tonal centres [eg starting on E to form the dominant 7th of A major]</li> </ul>		
<b>For both groups candidates should also prepare:</b> A major 7th arpeggio	to 12th		
<b>ii) Cadences:</b> Fmin <sup>7</sup> sus <sup>4</sup> -B $\flat$ <sup>9</sup> -E $\flat$ <sup>6/9</sup> Am <sup>9</sup> -D <sup>13</sup> -Gmaj <sup>7</sup> Dmin7 $\flat$ <sup>5</sup> -G <sup>7</sup> -Cm <sup>7</sup> Fmaj <sup>7</sup> -Dm <sup>7</sup> -Gm <sup>7</sup> -C <sup>9</sup> -Fmaj <sup>7</sup>			

## Supporting tests (2 x 10 marks)

Candidates to prepare i) and ii)	
i) sight reading (see page 14)	ii) aural or improvisation (see pages 16 or 19)

## 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 piece, candidates may offer an own composition (see page 10).

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 exam.

## Technical work (14 marks)

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

Both sections i) and ii) to be performed from memory:			
i) Scales & arpeggios (from memory) – candidate to choose <i>either</i> group 1 or group 2			
<b>either group 1:</b> Tonal/modal centres F (three octaves, except where specified) and F# (two octaves)	<ul style="list-style-type: none"> <li>▶ The major scale</li> <li>▶ The harmonic minor scale</li> <li>▶ The melodic minor scale</li> <li>▶ The jazz melodic scale</li> <li>▶ The pentatonic major scale (two octaves only)</li> </ul>	min. tempi: scales: ♪ = 132 arpeggios: ♪ = 100	<p style="text-align: center;"><b><i>p, mf or f</i></b>            as requested by            the examiner</p>
<b>or group 2:</b> Tonal/modal centres B $\flat$ (three octaves, except where specified) and D (two octaves)	<ul style="list-style-type: none"> <li>▶ The major arpeggio</li> <li>▶ The minor arpeggio</li> <li>▶ The dominant 7th starting and              finishing on the selected tonal centres              [eg starting on F to form the              dominant 7th of B<math>\flat</math> major]</li> </ul>		
<b>For both groups            candidates should also            prepare:</b> Diminished 7th starting and finishing on E	two octaves		
D minor 7th arpeggio	to 12th		
<b>ii) Cadences:</b> Bm <sup>7</sup> -E <sup>7</sup> -Amaj <sup>7</sup> Ebm <sup>7</sup> -Ab <sup>9</sup> -Dbmaj <sup>7</sup> D#min <sup>7</sup> $\flat$ <sup>5</sup> -G# <sup>7</sup> -C#min <sup>7</sup> C <sup>6</sup> -Am <sup>7</sup> -Dm <sup>7</sup> -G <sup>7</sup> -Cmaj <sup>7</sup> Gmaj <sup>7</sup> -Em <sup>7</sup> -Am <sup>7</sup> -D13 $\flat$ <sup>9</sup> -G <sup>6</sup>			

## Supporting tests (2 x 10 marks)

Candidates to prepare i) and ii)	
<b>i) sight reading</b> (see page 14)	<b>ii) aural or improvisation</b> (see pages 16 or 19)

# Information and regulations

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The following section contains key information and regulations that apply to all of Trinity's graded music exams. Please note that Trinity's separate *Information & Regulations* booklet gives more detailed guidance and can be downloaded from our website.

## Entry requirements

- ▶ There are no age requirements or limitations for any Trinity grade exams.
- ▶ Candidates may enter any combination of grades and do not need to pass any particular level in order to proceed to a higher level. In addition, no theory qualifications or other prerequisites are required to enter grades at any level.
- ▶ Candidates may enter for more than one grade exam in the same or different subjects at the same session, but no more than one entry will be accepted per candidate per session in the same grade and subject.

## Candidates with special needs

- ▶ Trinity is committed to creating an inclusive environment where candidates with special needs are able to demonstrate their skills and feel welcomed. We aim to make our exams accessible to all. We treat each learner individually when considering how we can achieve this aim, recognising that requirements vary. Candidates can be assured that we do not compromise on the standard of marking or allow the quality of exams to be affected in any way. If a candidate has any special needs we will try to help. Of course we will not make any change that affects the assessment standards. We will treat each request individually, so please visit our website or contact us to discuss your requirements.

## Exam centres

- ▶ Exams can be taken at one of Trinity's Public exam centres which are available throughout the world. Details of these are available on our website. Candidates should contact the local Trinity representative for more information.
- ▶ In the UK and Ireland, schools and private teachers with sufficient candidates may apply to enter under the Examiner Visit Scheme. Further details are available on our website.

## Entry process

- ▶ Exam entries may be submitted by a teacher, parent or guardian, or by candidates themselves if they are aged 18 or over. Correspondence will be conducted with this person only.
- ▶ All entries must be made on an official Trinity entry form and sent to the local Trinity representative along with the correct entry fee in advance of the closing date for application to the exam. Closing dates and contact details for local representatives can be found on our website.
- ▶ Cheques should be made payable to Trinity College London. A receipt will only be provided if the appropriate section of the entry form is completed and a stamped addressed envelope supplied.
- ▶ Where possible, the Trinity representative will seek to meet a request for a specific exam date if it is clearly specified on the entry form, but this cannot be guaranteed. Requests for morning or afternoon appointments will be observed where possible, but requests for precise times cannot be accepted. Please note that exam dates may occasionally need to be changed from those published.
- ▶ By entering for a Trinity exam, candidates agree to abide by Trinity's regulations, syllabus requirements and the professional judgements of its examiners.
- ▶ Entries at one centre may be transferred to another centre for a fee, but cannot be deferred to a later exam session. In the case of a transfer, a new entry form must be completed and the appropriate fee must be paid (please contact Trinity's London office for further details). Entries may not be transferred from one candidate to another.
- ▶ Trinity is required to collect candidates' dates of birth in order to produce anonymised statistical information for various government and educational bodies. If this information is not provided on the entry form then the entry process may be delayed.

### Inaccurate and late entries

- ▶ If an entry form is incomplete, it may be refused.
- ▶ Candidates' names as shown on the entry form will be used when producing certificates for successful candidates. Please ensure that all details on the entry form are complete and accurate.
- ▶ If you require a correction to be made on an entry form or to details held about you on Trinity's database, please contact your Trinity representative.
- ▶ Please note that entries will not be accepted if received less than 14 days before the exam date. Late entries received more than 14 days before the exam date may be accepted at the discretion of the Trinity representative, depending on availability. Please contact your Trinity representative before submitting a late entry.
- ▶ Entries which are received following the application closing date will be subject to the following surcharges:
  - for late entries received up to 21 days before the exam date:  
+ 50% of the entry fee
  - for late entries received between 20 and 14 days before the exam date:  
+ 100% of the entry fee.
- ▶ Trinity makes no guarantee that acceptance of a late entry will result in the exam taking place. If a late entry is accepted but an exam slot is not available, Trinity may at its discretion refund the entry fee, although the surcharge fee will be retained in all cases to cover administration costs.

### Exam appointments

- ▶ Once the entry has been processed, your local Trinity representative will send an appointment form giving details of the date, time and place of the exam, along with the candidate's ID number and their instrument and grade. This will normally be sent 21 days before the date of the exam.
- ▶ If there are any errors in the information specified on the appointment form, please notify your Trinity representative immediately. An incorrect exam subject or grade cannot be altered on the day of the exam, but any misspelling of the candidate's name should be pointed out to the examiner.

- ▶ The appointment form must be handed to the examiner on entering the exam room. Before the exam, candidates should ensure that they have filled in the names of the pieces that they will be playing and their choice of technical work and supporting tests.

### On the day

- ▶ Candidates are advised to arrive at least 15 minutes before the start of the exam to allow time for warming up and any other necessary preparation. Candidates who arrive late may find that their exam cannot be conducted, although every effort will be made to accommodate them.
- ▶ Public centres administered by Trinity will endeavour to provide waiting and warm-up facilities wherever possible, but Trinity cannot guarantee this.
- ▶ Candidates are responsible for their own property at all times. Trinity will not accept any liability in the event of candidates' instruments or other property being lost, stolen or damaged, either while in transit to or from the exam centre or at any time before, during or after the exam.

### In the exam

- ▶ Each exam room is equipped with a tuned piano, an adjustable stool and a music stand. Where exams are taking place under the Examiner Visit Scheme, a digital piano may be used, as long as the instrument is sufficient to allow candidates to demonstrate the full extent of their musicianship. A digital piano may only be used where candidates have been notified in advance and have given their consent.
- ▶ Candidates may play a few notes before the exam begins to help them adjust to the acoustics of the room.
- ▶ Candidates can choose where to direct their performance, but the examiner may offer advice on the best position to stand or sit in the exam room for effective communication.
- ▶ The examiner may choose to curtail performances once they have formed a judgement.
- ▶ Generally, only one examiner will be present in the exam room. However, for training and quality assurance purposes, another examiner may also be present.

- ▶ Interpreters are allowed for candidates whose first language is not English and where candidates do not have sufficient English language fluency to meet the communication requirements of the exam. Candidates are responsible for all arrangements with and costs of interpreters, whose involvement must be agreed with the centre in advance of the exam. Interpreters must not assist candidates beyond interpreting. If the examiner suspects that interpreters are assisting candidates inappropriately, they will refer the matter to Trinity's London office.

### Recordings of exams

- ▶ Trinity audio records all grade exams for quality assurance purposes.
- ▶ Trinity exams are also sometimes filmed for training and quality assurance purposes. In such cases, Trinity will always seek permission from the candidate or parent/guardian first. Candidates may refuse to be filmed at any point and may request for footage to be deleted without giving a reason.
- ▶ All audio and visual recording devices will be discreet and should not cause any distraction to candidates.
- ▶ Examiners will not refer to recordings when making their assessments. Trinity's recordings of exams (film and audio) will not be released to candidates under any circumstances after the exam.
- ▶ Candidates and accompanists are not authorised to make any recordings of an assessment. If made, such recordings will be confiscated on the spot and may invalidate the exam.

### Exceptional circumstances

- ▶ If candidates are ill and cannot take an exam as planned, the Trinity representative must be informed as soon as possible. The person who signed the entry form may apply to the Trinity representative for a re-entry permit by providing a medical certificate current for the date of the exam and the appointment form originally issued.
- ▶ The re-entry application must be made no later than 30 days after the exam date. The Trinity representative will forward the medical

certificate and appointment form to Trinity, who will issue a re-entry permit for an exam at the same level in the same subject.

- ▶ A re-entry permit can be used for an exam within 21 days to 12 months of the original exam date upon payment of 50% of the entry fee current at the new date of entering. If a permit is used towards entry for an exam at a higher level, any difference in fee is also payable.
- ▶ If candidates wish to postpone or cancel an exam, the original fee will not be refunded. There are special arrangements in case of genuine compassionate circumstances. Trinity will not offer re-entry permits for non-medical reasons, though sympathy will be shown to genuine cases in which appropriate evidence is provided.

### Results, reports and certificates

- ▶ All candidates receive a written report. Examiners issue reports only to the Trinity representative, and are not allowed to give details of reports or results in any other way. In turn, Trinity representatives will despatch those reports to the person who signed the application form.
- ▶ Report forms are normally issued within a week of completion of a centre's exam session, although in circumstances where a particularly large number of candidates attended the same exam session, Trinity representatives may issue report forms on a fortnightly basis.
- ▶ In the case of successful candidates, results are provisional until confirmed by the issue of a certificate six to eight weeks after the end of the exam session.
- ▶ Certificates show the date, centre, subject, and level achieved by a successful candidate, as well as the name of their teacher and school (if requested). The personal details shown on certificates will be taken from those recorded on the entry form.
- ▶ Trinity cannot accept responsibility for the non-arrival of any exam report or certificate after it has been posted. Please refer to Trinity's website or contact your local representative for information about replacement certificates and certifying statements.

### Syllabus infringements

- ▶ All syllabus infringements (eg choosing an incorrect piece or technical work item) will be referred directly to Trinity's London office by the examiner. Exam reports may be withheld until the outcome of any referral has been considered by Trinity. Depending on the severity of the infringement, marks may be deducted or, in extreme cases, the exam may be invalidated.

### Academic investigations and appeals procedure

- ▶ Anyone who wishes to question the outcome of their exam result should refer to [www.trinitycollege.com/appeals](http://www.trinitycollege.com/appeals) for full details of our academic investigations and appeals policy.

## Policies

### Equal opportunities

- ▶ Trinity is committed to providing equality of opportunity and treatment for all, and will not unlawfully or unfairly discriminate directly or indirectly on the basis of any characteristic.

### Child protection

- ▶ Trinity College London exams are delivered in full compliance with the requirements of the UK's Children's Act 1989 and other relevant legislation. Trinity has also implemented a policy relating to child protection, full details of which can be found on our website.

### Data protection

- ▶ Trinity College London is registered as a Data Controller with the Information Commissioner's Office in the United Kingdom under the Data Protection Act 1998. Please see our website for the most up-to-date information about its data protection procedures and policies. You can write to the Data Protection Officer at Trinity's London office for further information.

### Customer service

- ▶ Trinity strives to update and improve its syllabuses where necessary. Amendments and additions are regularly published on our website, which is also a source of general information about Trinity and its products and services. A Customer Service Statement is available on our website.

### Malpractice

- ▶ Trinity requires its registered exam centres to report any suspected malpractice by candidates, teachers or examiners. In situations where a centre is found to be inadequate or to be guilty of malpractice, either in terms of provision of facilities or in administration, the exam centre may be required to suspend all of its activities relating to Trinity exams until the cause of the problem is identified and rectified, if appropriate. In extreme circumstances, the centre may no longer be permitted to act as an exam centre registered with Trinity.
- ▶ In the very rare cases or circumstances where a centre or individual may be suspected of malpractice, Trinity will aim to minimise any inconvenience caused to any affected candidate, and would like to thank candidates, teachers and centre staff for their kind co-operation in reporting any suspected incident of cheating, thereby assisting Trinity in upholding the quality and integrity of its exam process.



## UCAS points

In the UK, Trinity's Grade 6-8 exams can contribute towards entry into higher education through the allocation of UCAS points as follows:

	Grade 6			Grade 7			Grade 8		
	Pass	Merit	Dist.	Pass	Merit	Dist.	Pass	Merit	Dist.
Practical	25	40	45	40	55	60	55	70	75
Theory	5	10	15	10	15	20	20	25	30

# Music publishers

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Non-UK 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.

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** (*ABG Publications*):

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

**Alfred** (*Alfred Publishing*):

www.alfred.com; in UK: c/o Faber Music Ltd

**Alsbach** (*Alsbach*): c/o European Music Centre;

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

**Anderson** (*Anderson Guitar Publications*):

T +44 (0)1636 813405

**Anglo Music** (*Anglo Music Press*):

c/o De Haske Hal Leonard Ltd

**Ashley Mark** (*Ashley Mark Publishing Company*):

T +44 (0)191 414 9000; www.ashleymark.co.uk

**Bärenreiter Praha** (*Editio Bärenreiter Praha*):

in UK: T +44 (0)1279 828930; www.bärenreiter.com

**Berklee** (*Berklee Press*):

c/o Hal Leonard/Music Sales Ltd

**Bèrben** (*Edizioni Musicali Bèrben*):

T +39 71 20 44 28; www.berben.it;

in UK: c/o De Haske Hal Leonard Ltd; in USA:

c/o Theodore Presser Company

**Camden** (*Camden Music*):

c/o Spartan Press Music Publishers Ltd

**Carisch Music** (*Carisch Music*):

T +39 0284747979; www.carisch.com

**Chanterelle** (*Chanterelle Verlag*):

T +49 6221 784105; www.chanterelle.com

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

**Countryside** (*Countryside Music*):

T +44 (0)1327 341133; www.peternuttall.co.uk

**Currency Press** (*Currency Press Pty Ltd*):

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

**De Haske** (*De Haske Hal Leonard Ltd*):

T +44 (0)20 7395 0380; www.dehaske.com

**Doberman** (*Editions Doberman-Yppan*):

T +1 418 831 1304; www.dobermaneditions.com;

in UK: c/o Guitarnotes

**Durand** (*Editions Durand*): www.durand-salabert-

eschig.com; in UK: c/o De Haske Hal Leonard Ltd

**EJR** (*Ediciones Joaquín Rodrigo*):

T +34 91 555 2728; www.joaquin-rodrigo.com;

in UK: c/o Schott Music Ltd

**Elkin** (*William Elkin Music Services*):

T +44 (0)1603 721302; www.elkinmusic.co.uk;

c/o Music Sales Ltd

**Eschig** (*Max Eschig*):

www.durand-salabert-eschig.com; in UK:

c/o De Haske Hal Leonard Ltd

**Faber** (*Faber Music Ltd*): T +44 (0)1279 828 982;

www.fabermusic.com

**Garden** (*Garden Music*): c/o Guitarnotes

**Guitar Solo** (*Guitar Solo Publications*):

T (USA) (866) 788 2255; (rest of the world)

T +1 415 896 1144; www.gspguitar.com

**Hal Leonard** (*De Haske Hal Leonard Ltd*):

see De Haske

**Hampton** (*Hampton International Music Publishers*):

T +44 (0)845 2309390;

F +44 (0)1604 621195; www.hamptonprint.f9.co.uk

**Heinrichshofen** (*Heinrichshofen Verlag GmbH*):

T +49 (0)442 192 670; www.heinrichshofen.de;

in UK: c/o Peters Edition Ltd

**Holley** (*Holley Music*): T/F +44 (0)1865 761 273;

email: info@holleymusic.co.uk;

non-UK: c/o Guitarnotes

**IMP** (*International Music Publishers*):

c/o Faber Music Ltd

**Kalmus** (*Edwin F. Kalmus*): T +1 800 434 6340;

www.kalmus-music.com;

in UK: c/o Maecenas Music

**Kevin Mayhew** (*Kevin Mayhew Publishers*):

T +44 (0)1449 737 978; www.kevinmayhew.com

**Kjos** (*Kjos Music Publishers*): www.kjos.com;

c/o Music Sales Ltd

**Learntoplaymusic** (*Learntoplaymusic*):

www.learntoplaymusic.com

**Lemoine** (*Editions Henry Lemoine*):

www.editions-lemoine.fr;

in UK: c/o United Music Publishers Ltd;

in USA: c/o Theodore Presser Company

## Music publishers

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**Maecenas** (*Maecenas Music*):

T +44 (0)20 8660 3914; www.maecenasmusic.co.uk

**Mel Bay** (*Mel Bay*): c/o Kevin Mayhew Publishers

**Mills** (*Belwin Mills*): in UK:

c/o Music Sales/Maecenas Music

**Montague** (*Montague Music*):

T +44 (0)1832 274 790; www.simplyguitar.co.uk

**Music Exchange** (*Music Exchange (Manchester)*

Ltd): T +44 (0)161 946 9301;

www.music-exchange.co.uk

**Music Sales** (*Music Sales Ltd*):

T +44 (0)1284 702 600; www.musicroom.com

**Orphee** (*Editions Orphée*):

T +1 614 846 9517; www.editionsorphee.com

**OUP** (*Oxford University Press*):

T +44 (0)1536 454 590; www.oup.co.uk;

in Australia: c/o Alfred Australia;

T +61 2 9524 0033; promo@alfredpub.com.au;

in USA: Oxford University Press Inc.

**Peters** (*Peters Edition Ltd*): T +44 (0)20 7553 4000;

www.edition-peters.com; in UK: c/o Faber Music Ltd

**Presser** (*Theodore Presser Company*):

T +1 610 592 1222; www.presser.com;

in UK: c/o United Music Publishers Ltd

**Les Productions** (*Les Productions d'OZ 2000*):

T +1 418 834 8384;

www.productionsdoz.com; in UK: c/o Guitarnotes

**Ricordi** (*G Ricordi & Co. (London) Ltd*):

in UK: c/o De Haske Hal Leonard Ltd

**Roy Chilton** (*Roy Chilton Music*):

+44 (0)20 8777 6414; www.roychiltonmusic.co.uk

**Salabert** (*Salabert*): www.durand-salabert-eschig.com;

in UK: c/o De Haske Hal Leonard Ltd

**Schott** (*Schott Music Ltd*): T +44 (0)20 7437 1246/

(0)20 7534 0710; www.schott-music.com

**Spartan** (*Spartan Press Music Publishers Ltd*):

T +44 (0)1528 544 770; www.spartanpress.co.uk

**Trinity** (*Trinity College London*):

www.trinitycollege.com;

(trade only) c/o www.mds-partner.com

**UME** (*Unión Musical Ediciones*): c/o Music Sales Ltd

**UMP** (*United Music Publishers Ltd*):

T +44 (0)1992 703 110; www.ump.co.uk

**Universal** (*Universal Edition (London) Ltd*):

T +44 (0)20 7437 1246/(0)20 7534 0710:

www.universaledition.com

**Universal Music** (*Universal Music Publishing Ltd*):

T +44 (0)20 7835 5200; www.umusicpub.co.uk

**Warner Bros Publications** (*Warner Bros*):

c/o Faber Music Ltd

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

**XYZ** (*XYZ International BV*): T +31 35 69 58 599;

www.emcmusic.nl; in UK: c/o Spartan Press Music

Publishers Ltd

### UK Specialist Suppliers

In case of difficulty obtaining music, many items will be found in stock at:

#### Guitarnotes

T: +44 (0)115 962 2709; www.spanishguitar.com

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