

Guitar Syllabus

Classical & Plectrum

2013-2014

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Published by Trinity College London
Second impression, January 2013

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Guitar Syllabus 2013-2014

Introduction

I am delighted to introduce this syllabus containing details of Grade and Certificate exams for Guitar **valid from 1 January 2013 to 31 December 2014**. However, during 2013, candidates may perform repertoire from either the 2010-2012 syllabus or the 2013-2014 syllabus, but not a mixture of both. All Technical Work and Supporting Tests must be taken from this new syllabus.

Trinity College London ('Trinity') syllabuses have gained international acclaim for their innovative mark schemes, breadth of repertoire and flexibility of choice.

Performing is at the heart of Trinity Grade exams, which is key to their continued success around the world. Certificate exams offer an alternative to Grade assessments; designed as mini-recitals, they place increased emphasis on performance and presentation.

Further information on all our exams including full details of our assessment criteria and additional supporting materials for teachers and candidates can be found on www.trinitycollege.co.uk/music ('our website'). Please check our website regularly for the latest impression of this syllabus and any subsequent updates.

We hope you enjoy exploring the music on offer in this syllabus, and wish you every success in your exams and wider music-making.

Nicholas Keyworth

Chief Examiner for Music

For essential information about our entry and exam requirements, the conduct of our exams, as well as our processes and procedures, please read our *Information & Regulations* booklet or visit www.trinitycollege.co.uk/essentialinformation

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

Trinity College London is an awarding body recognised by the Office of Qualifications and Examinations Regulation (Ofqual) in England, the Welsh Government (WG), and the Northern Ireland Council for the Curriculum Examinations and Assessment (CCEA). 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.

Range of qualifications

Trinity qualifications offer a variety of routes through which candidates can progress in their musical studies. Candidates may enter Grades, Certificates or any combination of the two, and need not pass every preceding level to progress on to the next. Each level is supported by the Theory syllabus and exams that develop a greater understanding of music and notation.

No theory qualifications or other prerequisites are required in order to enter for Trinity's Grade and Certificate exams in music.

Beyond Grade 8, candidates should consider Trinity's suite of Diploma exams at ATCL, LTCL and FTCL levels offering qualifications in performance, teaching, theory and composition. Rock & Pop exams are also available for bass, drums, guitar, keyboards and vocals as well as jazz exams for flute, clarinet and saxophone.

QCF* Level	EQF** Level	Group and Solo Certificates†	Music Tracks†	Classical & Jazz	Rock & Pop	Theory & Written	
7	7			FTCL Diploma			
6	6			LTCL Diploma			
4	5			ATCL Diploma			
3	4	Advanced		Grade 8	Grade 8	Grade 8	
				Grade 7	Grade 7	Grade 7	
				Grade 6	Grade 6	Grade 6	
2	3	Intermediate		Grade 5	Grade 5	Grade 5	
				Grade 4	Grade 4	Grade 4	
1	2	Foundation		Grade 3	Grade 3	Grade 3	
				Track 2*	Grade 2	Grade 2	Grade 2
				Track 1*	Grade 1	Grade 1	Grade 1
Entry Level 3	1‡		Initial Track*	Initial	Initial		
Entry Level 1 & 2			First Access Track				

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

** European Qualifications Framework; † Not QCF or EQF accredited; ‡ Excludes Classical & Jazz Initial exams

About the exams

Structure

Initial-Grade 5	Max. marks	Grades 6-8	Max. marks	Solo and Ensemble Certificates	
Piece 1	22	Piece 1	22	Performance	90
Piece 2	22	Piece 2	22		
Piece 3	22	Piece 3	22		
Technical Work <i>Either</i> Scales, Arpeggios & Exercises <i>or</i> Technical Suite*	14	Technical Work <i>Either</i> Scales, Arpeggios & Exercises <i>or</i> Technical Suite*	14	Presentation Skills	10
Supporting Tests Any TWO of the following: Sight Reading <i>or</i> Aural <i>or</i> Improvisation <i>or</i> Musical Knowledge	10 10	Supporting Test 1 Sight Reading	10		
		Supporting Test 2 One of the following: Improvisation <i>or</i> Aural	10		
Total	100		100		100

* For Plectrum Guitar Technical Work all sections must be prepared.

Order of exam

Candidates may present the elements of the exam in an order of their choice and should indicate their preferred sequence on the appointment form, which is given to the examiner when entering the exam room. If no preference is indicated, Pieces will normally be heard first in exams for accompanied instruments, and Technical Work will be heard first for unaccompanied instruments.

Pass bands

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

Assessment

Comments and marks are given for each section of the exam. It is not necessary to pass each section of the exam to achieve an overall pass.

Pieces are assessed by three distinct components:

	Initial and Grade exam Pieces	Certificate exam Programme
Notational Accuracy & Fluency: the observation and realisation of the notes and any other details in the musical score	7	30
Technical Facility: the ability to control the instrument effectively with things such as tone and articulation	7	30
Communication & Interpretation: the interpretation of the music and the way it conveys a sense of contextual understanding and audience engagement	8	30
Total	22	90

For more information on assessment and the criteria examiners use to mark the exams, visit our website.

Length of the exam

Exams are designed to allow sufficient time for setting up and tuning in the exam room and performing all the necessary components. However, candidates are expected to arrive at least 15 minutes before the start time to allow for warming up the instrument and any other appropriate preparation.

Initial and Grade exams		Certificate exams		
Level	Exam Duration (minutes)	Level	Programme Duration (minutes)	Exam Duration (minutes)
Initial	11			
Grade 1	13			
Grade 2	13			
Grade 3	13	Foundation	8-10	13
Grade 4	18			
Grade 5	18			
Grade 6	23			
Grade 7	23			
Grade 8	28	Advanced	25-30	33

Certificate exams have a required overall timing for the chosen programme. Candidates should be aware that over-/under-running by more than 10% will result in marks being deducted.

During the exam

Candidates should note that:

- ▶ they may play or sing a few notes before the exam starts to get used to the acoustics of the room
- ▶ examiners may choose to curtail any performance once they have formed a judgement.

Instruments and accessories

- ▶ The standard exam room will be equipped with a tuned piano, an adjustable stool and a music stand.
- ▶ Candidates are responsible for providing their own instruments and accessories as appropriate e.g. guitar footstools, special stands etc. Candidates must ensure that these are in safe working order and comply with any applicable health and safety requirements.
- ▶ Trinity will not accept any liability in the event of any candidate's property being lost, stolen or damaged either while in transit to and from the exam centre or at any time during the exam itself.

Special circumstances

- ▶ When the exam is underway, no external person other than the examiner and the candidate (and accompanist and/or page turner if necessary) is allowed inside the exam room except in special cases such as with an interpreter, facilitator, or assistant for a candidate with special educational needs. Trinity's London office must approve such arrangements in writing before an entry is made.
- ▶ No photography or unauthorised audio or video recording is permitted during the exam except by Trinity examiners for moderation and/or training purposes.
- ▶ All exams are assessed on the basis of the performance given on the day of the exam, without regard to any external circumstances.

Syllabus infringements

Any syllabus infringements (e.g. performing an incorrect item) may be reported directly to Trinity's London office by the examiner. Exam reports may be withheld until the outcome of any referred exam has been considered by Trinity.

Pieces

Musical instructions

- ▶ All pieces should be prepared in full unless otherwise stated.
- ▶ Repeats of more than a few bars should not be played unless instructed otherwise in the syllabus or exam publications.
- ▶ All *da capo* and *dal segno* instructions should be observed, as should 1st and 2nd time bars where repeats are included.
- ▶ Cadenzas should be omitted unless instructed otherwise in the syllabus.
- ▶ Long introductions, tuttis and endings should be shortened as appropriate.
- ▶ Trills and other appropriate ornamentation are expected, particularly in the higher grades.
- ▶ All tempo and performance markings should be observed (e.g. *Allegro*, *rall.*, *crescendo*). Metronome marks are given as a guide.

Page turners and accompaniments

- ▶ Difficult page turns should be overcome by photocopying the relevant pages.

Playing from memory

Candidates may choose to perform any or all of their pieces from memory, which may improve note security and confidence. However, no separate or additional marks are given specifically for memorisation.

Guitar duets

- ▶ Candidates who choose Guitar duets may perform them 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 must bring an original copy (or an authorised download) of all music performed into the exam room, even if they are performing from memory. Failure to do so may result in no marks being awarded for that piece.
- ▶ Handwritten or typeset copies may be used, provided an original copy is also present.
- ▶ Sheet music can also be purchased or downloaded digitally. In this case, candidates should bring proof of purchase or write the web address on top of the music for the examiner's reference.
- ▶ 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
- ▶ Candidates for graded exams are encouraged to bring photocopies of pieces not published by Trinity to their exam as reference copies for the examiner, although no marks will be lost for not doing so. Photocopies can legitimately be used for this purpose, providing an original copy of the music is also in the room.
- ▶ Candidates for Certificate exams must always bring copies of the music they are playing for the examiner.
- ▶ Any photocopies will be retained by the examiner and destroyed after the exam.

Editions

Recommended editions are listed in the syllabus. Candidates are free to perform from any other edition, provided that it has not been shortened or otherwise simplified. When a particular edition must be used this is indicated in the syllabus. Product codes for publications have been included where possible.

Special educational needs

Requests for provision for special educational needs

Trinity aims to make its exams as accessible as possible. In addition, Trinity adopts the guidelines of the UK's regulatory authorities and those of the Joint Council for Qualifications.

Trinity can make reasonable adjustments to the exam and its procedures according to an individual's special educational needs if deemed appropriate. Each candidate will always be assessed to the same standard as every other candidate.

Applying for provision for special educational needs

A special educational needs provision application form is available from our website or from your Trinity Local Area Representative. The form should be completed and sent with the candidate's entry form together with evidence to support the application.

Further information of Trinity's provision for candidates with special educational needs can be found on our website.

Composition

Candidates may offer one of their own compositions as any one of the pieces in the exam. The focus of the assessment will be on the performance following the normal marking scheme.

- ▶ The technical and musical demand must be comparable to the listed pieces at the same level.
- ▶ Compositions may be unaccompanied or accompanied.
- ▶ Compositions should be substantially the candidate's unaided work, although teachers may offer guidance as necessary.
- ▶ Two copies of the composition must be brought to the exam room. One must be handed to the examiner at the start of the exam and will be retained.
- ▶ The candidate's name and number should be clearly shown at the start of the composition.
- ▶ The composition may be handwritten or produced electronically.
- ▶ Compositions from Initial-Grade 5 may be presented in any coherent form of notation, which may include lead sheet or graphic notation.
- ▶ Compositions at Grades 6-8 must be presented in staff notation.
- ▶ Marks will be deducted if the notation is incomplete, inaccurate or if the performance varies significantly from what is written.

Specific composition requirements:

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 (e.g. duplets, triplets, etc.)
Grade 8	4.5-5.5	A piece featuring a variety of effects

Instruments

Tuning

Candidates are responsible for the tuning of their instruments. Up to and including Grade 5 the teacher or accompanist may assist with tuning. From Grade 6, candidates are expected to tune or adjust their instrument without assistance.

Classical Guitar

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

Plectrum Guitar

- ▶ This syllabus is designed for either an acoustic steel-stringed guitar or an electric guitar.
- ▶ A classical guitar may also be used up to and including Grade 5.
- ▶ Electric guitar candidates must provide their own portable amplifier and lead.
- ▶ A footstool or similar support may be used to support good posture.
- ▶ The candidate may choose to stand to play in the exam.
- ▶ All pieces must be played with a plectrum.

Both Guitar syllabuses

- ▶ For both syllabuses younger candidates are permitted to use half- or three-quarter-sized instruments.
- ▶ The use of a capo is not permitted.
- ▶ If the music is transferred into tablature, a copy in standard notation must be provided for the examiner.

Technical Work

This section of the exam encourages the development of appropriate technical skills. Candidates should aim for accuracy at an appropriate tempo with even control of rhythm and tone. Higher marks are given for attention to musical shaping, and the promptness and confidence of delivery.

Classical Guitar candidates can choose between the following two options:

either Scales and Arpeggios/Scales, Arpeggios and Exercises

- ▶ All scales, arpeggios and exercises in Section i) are to be performed from memory and should be played legato, *mf* and in straight rhythm unless otherwise instructed.
- ▶ It is acceptable to begin on either of the right hand fingers stipulated, e.g. *imim* or *mimi*.
- ▶ Unless specified in the syllabus, scales may be played either *apoyando* or *tirando*, to be chosen by the candidate up to and including Grade 4. From Grade 5 upwards both options should be prepared according to the criteria linked to each exercise. A *tirando* approach to arpeggios is required, and the use of fingering based on *pima* is suggested. However, any technically sound and systematic right hand fingering will be accepted for these and other exercises.

or Technical Suite

- ▶ Scales and arpeggios for each grade in must be performed from memory.
- ▶ Exercises included in the Technical Suite may be performed from the music.
- ▶ Candidates are to prepare all exercises and choose one exercise to play first; the examiner will then select one of the remaining prepared exercises to be performed.

Plectrum Guitar candidates should be aware that:

- ▶ All sections are to be prepared in full and performed from memory.
- ▶ All scales and arpeggios to be performed ascending then descending.

Tempi for scales and arpeggios

A minimum pace is required, increasing gradually grade by grade.

Grade	Classical Guitar		Plectrum Guitar	
	Scales	Arpeggios & Scales in 3rds	Scales	Arpeggios & Scales in 3rds
Initial	♩ = 60	♩ = 60	♩ = 60	♩ = 60
Grade 1	♩ = 100	♩ = 80	♩ = 72	♩ = 72
Grade 2	♩ = 126	♩ = 100	♩ = 88	♩ = 88
Grade 3	♩ = 72	♩ = 60	♩ = 60	♩ = 60
Grade 4	♩ = 84	♩ = 108	♩ = 68	♩ = 68
Grade 5	♩ = 96	♩ = 120	♩ = 80	♩ = 80
Grade 6	♩ = 100	♩ = 80	♩ = 92	♩ = 60
Grade 7	♩ = 112	♩ = 92	♩ = 118	♩ = 90
Grade 8	♩ = 126	♩ = 100	♩ = 132	♩ = 100

Support for preparing Scales and Arpeggios

Trinity publishes the book *Guitar Scales and Exercises Initial-Grade 8*, available to purchase.

Supporting Tests

All candidates of graded exams prepare two supporting tests for their exam; this allows candidates to select supporting tests that draw on their strengths and interests. Trinity provides additional support and resources for teaching and learning, please visit our website for more information.

Sight Reading

Sight Reading tests are set at the level of a piece prescribed approximately two grades lower than the grade undertaken; for instance, Grade 5 candidates will be given a piece of about Grade 3 level.

Candidates will be allowed 30 seconds to study the test before they attempt it. During this time they may practise and try out the music. The examiner will then invite the candidate to perform the test for assessment.

Examples of Sight Reading tests can be found in Trinity's *Sound at Sight* series available from your local music retailer or from www.trinitycollege.co.uk/shop

Tests meet the following parameters:

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♭ 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♭ major C minor	$\frac{2}{2}$ and changing time signatures	duplets		full barré; open string harmonics

* Tests may also include requirements from preceding grades.

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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 γ	<i>dim.</i> and <i>cresc.</i>	 and $\frac{1}{2}$ CI
Grade 5	A major	$\frac{6}{8}$	 and γ	plus <i>rall</i> ; <i>a tempo</i>	Trebles full range up to D on string one; Bases 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; Bases 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

Aural

Aural tests are designed to develop the candidate's abilities in the fields of musical perception, discrimination, memory, understanding, analysis and response. The questions, which are all based on one musical example, encourage a deepening of knowledge and are carefully graded from basic skills to more advanced understanding.

Tests meet the following parameters:

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 pitch or rhythm

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 and listen to it three times with a change of rhythm or 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 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 pitch and rhythm 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 pitch and of rhythm

Grade	Parameters	Task	Response
Grade 6	major key 2 3 4 6 4, 4, 4 or 8	▶ Listen to a piece twice	State the time signature and comment after either or both playings on the main features of the piece, e.g. phrasing, style and dynamics
		▶ Listen to the final part of the piece	Identify the cadence as perfect, imperfect, plagal or interrupted
		▶ Listen to part of the piece which modulates. The opening key will first be stated and the tonic chord played	Identify the key to which the music modulates as dominant, subdominant and relative minor. Answers may alternatively be given as key names
		▶ Study a copy of the piece and listen to it twice with two changes to the melody line	Locate and describe changes as rhythm, pitch or articulation
Grade 7	minor key, any time signature	▶ Listen to a piece twice	Comment, after either or both playings, on the main features of the piece, e.g. style, phrasing, articulation and dynamics
		▶ Listen to a passage from the piece once	Identify the cadence as perfect, imperfect, plagal or interrupted
		▶ Study a copy of the first section of the piece and listen to it twice with three changes	Locate and describe three changes of pitch (of the melody line) or rhythm
		▶ Listen to part of the piece once with a modified ending. The opening key will first be stated and the tonic chord played	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	▶ Listen to a piece twice	Comment on the significant features of the piece, e.g. style, rhythm, texture, dynamics, phrasing and articulation
		▶ Study a copy of the music and listen to it three times with three areas of changes in the second and third playing	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 explores the candidate's ability to respond fluently, coherently and creatively to a musical stimulus.

- ▶ There are three possible types of stimulus a candidate can use in the exam as the starting point for their improvisation:
 - Melodic: based on a series of pitches
 - Rhythmic: based on a rhythmic idea
 - Chordal: based on a set of chord symbols.
- ▶ Candidates indicate their choice of stimulus on the appointment form.
- ▶ In the exam the examiner will present the candidate with the notated stimulus. The examiner will play the stimulus twice and then invite the candidate to play it back; this is to ensure the candidate has understood the stimulus.
- ▶ For Initial-Grade 5, candidates will be given 30 seconds' preparation time.
- ▶ For Grades 6-8, candidates will be given 60 seconds' preparation time.
- ▶ During this time they may practise their response. The examiner will then invite the candidate to perform the test for assessment.
- ▶ There are two possible ways of using the chordal stimulus:
 - Unaccompanied: the candidate will be invited to give a solo performance.
 - Accompanied by the examiner: the examiner will play through the chord sequence on a loop while the candidate improvises a melodic line above. The candidate may give instructions to the examiner regarding performance directions, e.g. tempo and style.
- ▶ In all cases the stimulus is just a starting point for the improvisation. Candidates should therefore develop a response that includes melodic, rhythmic and harmonic interest as appropriate for their instrument.
- ▶ Good responses may also include articulation and dynamic interest and be idiomatic of the voice or instrument.
- ▶ We provide further guidance and examples of responses on our website.
- ▶ The parameters are given in the chart on page 19.

Parameters for Improvisation tests

Grade	Melodic stimulus max. range of given motif	Rhythmic stimulus (cumulative*)	Chordal stimulus (cumulative*)	Written keys for chordal stimulus (cumulative*)
Initial	3 stepwise notes	$\frac{4}{4}$ 2 bars crotchets minims	4-bar phrase major key I/V 2 bars per chord	C, F, G major
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	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/IV/V/ii 1 chord per bar	
Grade 4	octave (diatonic)	$\frac{2}{4}, \frac{3}{4}$ semiquavers	4-bar phrase minor key I/IV/V 1 chord per bar	A, D, E, G, B minor
Grade 5	octave (simple chromaticism)		4-bar phrase minor key I/IV/V/vi 1 chord per bar	
Grade 6	twelfth (chromatic)	$\frac{6}{8}$	8-bar phrase major key I/ii/IV/V & 7ths 1 chord per bar	C, F, G, B \flat , D, E \flat , A major plus relative minors
Grade 7		triplets	8-12 bar phrase major or minor key I/ii/III/iv/V/VI & 6ths/7ths 1 or 2 chords per bar	
Grade 8		$\frac{7}{8}$	12-16 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)

The examiner will ask candidates five questions in the exam, which test their understanding of the pieces played, their knowledge of the notation and their instrument.

The examiner will first ask candidates to choose their favourite piece from the ones performed in the exam and will then ask some of the questions on that piece. The examiner will then choose one of the other pieces performed to complete the questions.

The printed score should be free of annotations except for essential markings such as fingerings etc. as appropriate. The examiner will usually point to part of the score when asking the questions.

Sample questions and answers are included in the table below. Where English note values are specified (e.g. quaver, minim), American terms may alternatively be used (e.g. eighth note, half note).

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 ♩ = 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.

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.

Certificate exams

For Certificate repertoire lists please visit
www.trinitycollege.co.uk/certificates

Solo Certificate exams

- ▶ In Solo Certificate exams candidates can create their own programme to meet the required programme duration from the pieces listed on our website. Up to one third of the programme can be own choice or own composition.
- ▶ Any own choice or own compositions must be of a similar technical and musical level of demand as the listed pieces for that certificate. More information can be found on our website.
- ▶ Trinity does not pre-approve any own-choice repertoire.

Group and Ensemble Certificate exams

- ▶ These are available for two or more candidates and offer opportunities for musical interaction and engagement with other musicians.
- ▶ No repertoire or song lists are provided for group and ensemble exams except in Rock & Pop exams.
- ▶ Each part of the repertoire may be played by one player, as in chamber music, or by multiple performers.
- ▶ Players may change instruments between pieces.
- ▶ The ensemble must be given a name (e.g. 'The Proctor Quintet'), which will be printed on the report form and certificates.
- ▶ One written report will be issued for each ensemble. Each member will receive a certificate if the exam is passed.
- ▶ A candidate's teacher may not take part in an ensemble exam except as a conductor.

Presentation Skills

This is an assessed item in all Certificate exams, which should be approached as if it were a public recital. Consideration will be given to the following areas:

- ▶ Stagecraft – the candidate's performance will be viewed as a whole from their entry into the exam room until their exit.
- ▶ Programme notes – candidates should present neatly produced programme notes. These could be in a folded A4 booklet and should include the following items:
 - Date, time and place of the recital.
 - Names of those involved.
 - Titles, composers and a brief description of each piece.
 - Brief biography of the candidate.
- ▶ Durations – each piece should have its running time listed in the programme notes.
- ▶ Sense of occasion – the examiner will expect the candidate and anyone else involved in the exam to be appropriately dressed and aware of a recital style of presentation.
- ▶ Programme notes and introductions may be in any language although an English translation should always be provided for the examiner.

Turn over for Grade requirements

Pieces (3 x 22 marks)

Three pieces are to be played, chosen from the solo pieces or any duets for the grade, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 10). If a duet (or maximum two 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 College London:

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 College London:

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

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 HOLL001
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) or Section ii)				
either i) Scales & Arpeggios (from memory) – the examiner will select from the following:				
Scales: C and G major A minor	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 R.H. thumb	<i>tirando</i>	
Arpeggio: D minor	to 5th, ascending and descending	with <i>im</i> right hand fingering		
or ii) Technical Suite				
Exercises:				
Candidates to prepare all of the following exercises; only two will be heard in the exam (see page 12):				
1. Roller Coaster (<i>scales</i>)				
2. A Minor Moment (<i>string crossing</i>)				
3. Deep End of the Pool (<i>thumb articulation</i>)				
4. Right Hand Exercises				
Exercises are contained in the book <i>Guitar Initial Pieces & Exercises 2010-2015</i> published by Trinity College London.				

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

Supporting Tests (2 x 10 marks)

Candidates to prepare two from:			
Sight Reading (see page 13)	Aural (see page 15)	Improvisation (see page 18)	Musical Knowledge (see page 20)

Pieces (3 x 22 marks)

Three pieces are to be played, chosen from the solo pieces or any duets for the grade, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 10). If a duet (or maximum two 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 College London:

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 College London:

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)				
either i) Scales & Arpeggios (from memory) – the examiner will select from the following:				
Scales: F major	one octave	with R.H. 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*				
Arpeggios: C major E minor		with right hand fingering <i>pimamip</i>	<i>tirando</i>	
or ii) Technical Suite				
Exercises:				
Candidates to prepare all of the following exercises; only two will be heard in the exam (see page 12):				
1. Step by Step (<i>scales</i>)				
2. Thumb Thing in the Air (<i>thumb articulation and chromatic scales</i>)				
3. Farewell (<i>arpeggios</i>)				
4. Right Hand Exercises				
Exercises are contained in the book <i>Guitar Grade 1 Pieces & Exercises 2010-2015</i> published by Trinity College London.				

* 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 College London.

Supporting Tests (2 x 10 marks)

Candidates to prepare two from:			
Sight Reading (see page 13)	Aural (see page 15)	Improvisation (see page 18)	Musical Knowledge (see page 20)

Pieces (3 x 22 marks)

Three pieces are to be played, chosen from the solo pieces or any duets for the grade, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 10). If a duet (or maximum two 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 College London:

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 College London:

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 D028
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 Music
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) or Section ii)				
either i) Scales & Arpeggios (from memory) – the examiner will select from the following:				
Scales: C major A melodic <i>and</i> natural minor	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>
Arpeggios: E minor		R.H. thumb	<i>tirando</i>	<i>mf</i>
Arpeggiated D major chord sequence – II-V-I*		R.H. fingering based on <i>pima</i>		
or ii) Technical Suite				
Exercises:				
Candidates to prepare all of the following exercises; only two will be heard in the exam (see page 12):				
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 & Exercises 2010-2015</i> published by Trinity College London.				

* 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 College London.

Supporting Tests (2 x 10 marks)

Candidates to prepare two from:			
Sight Reading (see page 13)	Aural (see page 15)	Improvisation (see page 18)	Musical Knowledge (see page 20)

Pieces (3 x 22 marks)

Three pieces are to be played, chosen from the solo pieces or any duets for the grade, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 10). If a duet (or maximum two 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 College London:

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 College London:

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^e 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 Music
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 MO41320533
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
Whitworth arr.	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) or Section ii)				
either i) Scales, Arpeggios & Exercises (from memory) – the examiner will select from the following:				
Scales: C major	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>im</i> fingering, swing rhythm*		<i>mf</i>
D melodic minor				<i>p</i>
Arpeggio: Diminished 7th starting on A	one octave		<i>tirando</i>	<i>mf</i>
Exercises: C major in broken 3rds* Half barré in A minor*				
or ii) Technical Suite				
Exercises:				
Candidates to prepare all of the following exercises; only two will be heard in the exam (see page 12):				
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 & Exercises 2010-2015</i> published by Trinity College London.				

* 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 College London.

Supporting Tests (2 x 10 marks)

Candidates to prepare two from:			
Sight Reading (see page 13)	Aural (see page 15)	Improvisation (see page 18)	Musical Knowledge (see page 20)

Pieces (3 x 22 marks)

Three pieces are to be played, chosen from the solo pieces and any other alternative piece(s) for the grade, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 10).

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

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

The following alternative solo pieces are also available:

Composer	Piece	Publisher
Anon.	Mascarade (from <i>Le petit livre de guitare</i> vol. 2)	Les Productions D'OZ DZ12
Brouwer	Étude 6 or 7 (from <i>Études simples 2^e série</i>)	Eschig ME7998
Carulli ed. Wynberg	Sicilienne (from <i>First Repertoire for Solo Guitar Book 1</i>)	Faber 507093
Garcia	Le Grand Brasseur (from <i>25 Études esquisses</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 SPAECHO491
Sor	Étude no. 18 op. 35 (from <i>Complete Studies for Guitar</i>)	Chanterelle 491
Trad. arr. Hartog	El noy de la mare (from <i>Tapas de España</i>)	Alsbach Educa 10591
Trad. Scottish arr. Fiorentino	Bonnie Laddie, Highland Laddie (from <i>Celtic Music for Classical Guitar</i>)	Carisch ML2601

Technical Work (14 marks)

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:					
Scales: A major	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>ma</i> fingering	swing rhythm*		<i>mf</i>
B natural minor					<i>p</i>
B harmonic minor					<i>f</i>
B melodic minor				<i>p</i>	
Arpeggios: D major B minor Dominant 7th in the key of D (starting on A)				<i>tirando</i>	<i>mf</i>
or ii) Technical Suite					
Exercises: Candidates to prepare all of the following exercises; only two will be heard in the exam (see page 12):					
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 & Exercises 2010-2015</i> published by Trinity College London.					

* See our website for examples of rhythmic styles.

Supporting Tests (2 x 10 marks)

Candidates to prepare two from:			
Sight Reading (see page 13)	Aural (see page 15)	Improvisation (see page 18)	Musical Knowledge (see page 20)

Pieces (3 x 22 marks)

Three pieces are to be played, chosen from the solo pieces and any other alternative piece(s) for the grade, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 10).

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

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 (from <i>The Baroque Book</i>)	Chanterelle SPAECH2111
Brouwer	Étude 9 (from <i>Études simples 2^e série</i>)	Eschig ME7998
Carcassi	Étude no. 2 in A minor (from <i>25 Études</i> op. 60)	Chanterelle or Orphee ECH470
Domeniconi	Danza del Cuculo (from <i>Modern Times – The Complete Series in one vol.</i>)	Chanterelle ECH750
Garcia	Floçons de neige (from <i>25 Études esquisses</i>)	Mel Bay MB 95430
Giuliani	Étude 11 in A minor (from <i>Studies</i> op. 100)	Schott GA69
Hartog	Saudades Brasileiras (from <i>Guitar Crackers</i>)	Alsbach ALB10482
Pearson	Rumba (from <i>La Guitarra Flamenca</i>)	Hampton Music HG305
Piazzolla	Sensuel (from <i>Play Piazzolla</i>)	Boosey 9790060119712
Piazzolla arr. Ryan	Vuelvo al sur (from <i>Play Piazzolla</i>)	Boosey & Hawkes 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 SPAECHO491
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)					
<i>either</i> i) Scales, Arpeggios & Exercises (from memory) – the examiner will select from the following:					
Scales: F major B \flat major	two octaves	<i>ma</i> fingering	straight rhythm*; <i>norm. tone</i>	<i>apoyando</i>	<i>f</i>
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>
C major pentatonic		<i>im</i> fingering			
Arpeggios: B \flat major Dominant 7th in the key of E \flat (starting on B \flat)		<i>p</i>			
Exercises: Paired slurs in A major B \flat major in 3rds Full barré sequence**	<i>mf</i>				
or ii) Technical Suite					
Scales and arpeggios: B \flat major scale	two octaves	<i>im</i> fingering	<i>apoyando</i> <i>or tirando</i> at candidate's choice	Straight rhythm	
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	<i>apoyando</i> <i>or tirando</i> at candidate's choice	Straight rhythm	
Exercises: Candidates to prepare all of the following exercises; only two will be heard in the exam (see page 12):					
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 & Exercises 2010-2015</i> published by Trinity.					

* See our website 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:			
Sight Reading (see page 13)	Aural (see page 15)	Improvisation (see page 18)	Musical Knowledge (see page 20)

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 item, candidates may offer their 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 College London:

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 College London:

Montoya <i>arr.</i> Thoralaksson	El roble
Ponce	Balletto
Ellington	Don't Get Around Much Anymore
Catalan folk song <i>arr.</i> Llobet	Cançó del Iladre (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 éssquisses</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 <i>arr.</i> Ryan	Los Sueños (from <i>Play Piazzolla</i>)	Boosey 9790060119712
Williams <i>arr.</i> Burden	Schindler's List (from <i>Travelling in Style Series 2: Trek 4</i>)	Garden Music GM28

Technical Work (14 marks)

Candidate to prepare in full <i>either</i> Section i) or Section ii)						
<i>either</i> i) Scales, Arpeggios & Exercises (from memory) – the examiner will select from the following:						
Scales: G major	three octaves	<i>imam</i> fingering	straight rhythm*; <i>norm.</i> tone	<i>apoyando</i>	<i>f</i>	
C major	two octaves					
G melodic minor	three octaves		swing rhythm*; <i>pont.</i> tone		<i>p</i>	
C melodic minor	two octaves					
G natural minor	three octaves	<i>ma</i> fingering	triplet rhythm*; <i>norm.</i> tone	<i>tirando</i>	<i>mf</i>	
C natural minor	two octaves					
G harmonic minor	three octaves	<i>im</i> fingering			<i>f</i>	
C harmonic minor	two octaves					
Arpeggios: G major G minor	three octaves					
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					<i>mf</i>
Exercises: C major scale in 3rds G major scale in 3rds						
Chromatic scale in octaves starting on C Chromatic scale in octaves starting on G	one octave					
or ii) Technical Suite – see overleaf						

Section ii) and Supporting Tests are continued overleaf

or ii) Technical Suite				
Scales & Arpeggios (from memory) – candidate to choose either Group 1 or Group 2				
Group 1 G major scale	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	three octaves		<i>tirando</i>	
Diminished 7th arpeggio (starting on C)	two octaves			
Group 2: C major scale			<i>ma</i> fingering*	<i>apoyando</i> or <i>tirando</i> * at candidate's choice
G harmonic <i>and</i> melodic minor scales	three octaves	<i>im</i> fingering*		
G minor arpeggio	two octaves		<i>tirando</i>	
Dominant 7th arpeggio in the key of F (starting on C)				
Exercises:				
Candidates to prepare all of the following exercises; only two will be heard in the exam (see page 12):				
1. Cross String Thrills (<i>cross string trills and dominant 7ths</i>)				
2. Crystal Clear (<i>artificial harmonics and chords in 3rds</i>)				
3. Mellow (<i>barré and syncopation</i>)				
Exercises are contained in the book <i>Guitar Grade 6 Pieces & Exercises 2010-2015</i> published by Trinity College London.				

* N.B. different fingering to that listed for the same scales in Technical Work Option i), and to that contained in *Guitar & Plectrum Guitar Scales & Exercises from 2007*

Supporting Tests (2 x 10 marks)

Candidates to prepare i) and ii)	
i) Sight Reading (see page 13)	ii) Aural or Improvisation (see pages 15 or 18)

Guitar Grade 7 overleaf

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 item, candidates may offer their 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 College London:

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

The following alternative pieces are also available:

Composer	Piece	Publisher
Coste	Étude XII a Mr. Holm [de Copenhagen] (from 25 <i>Études</i> op. 38)	Schott GA34
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>Platero y Yo</i>)	UME UMG21738
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 College London:

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>)	Neil A. Kjos Music Company KJ.WG100
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^e série</i>)	Eschig ME8495
Dyens	Mambo des Nuances (from <i>Mambo des Nuances et Lille song</i>)	Editions Henry 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)						
either i) Scales, Arpeggios & Exercises (from memory) – the examiner will select from the following:						
Scales: A major	three octaves	<i>imam</i> fingering	straight rhythm*; <i>norm.</i> tone	<i>apoyando</i> and <i>staccato</i>	<i>mf</i>	
D major	two octaves					
A melodic minor	three octaves		swing rhythm*; <i>pont.</i> tone	<i>apoyando</i> and <i>legato</i>	<i>p</i>	
D melodic minor	two octaves					
A natural minor	three octaves	<i>ma</i> fingering	swing rhythm*; tone colour gradually changing from <i>norm.</i> to <i>pont.</i> to <i>norm.</i> again	<i>tirando</i> and <i>legato</i>	<i>f</i>	
D natural minor	two octaves					
A harmonic minor	three octaves	<i>im</i> fingering	triplet rhythm; <i>pont.</i> tone		<i>mf</i>	
D harmonic minor	two octaves					
A major pentatonic	three octaves		straight rhythm*; <i>norm.</i> tone	<i>tirando</i> and <i>staccato</i>	<i>f</i>	
D major pentatonic	two octaves					
Mixolydian starting on A	three octaves	<i>ma</i> fingering	straight rhythm*; <i>norm.</i> tone	<i>apoyando</i> and <i>legato</i>	<i>p</i>	
Mixolydian starting on D	two octaves		straight rhythm*; <i>tasto</i> tone			
Arpeggios: A major	three octaves		<i>pont.</i> tone	<i>tirando</i> and <i>legato</i>	<i>f</i>	
D major	two octaves					
A minor	three octaves		<i>norm.</i> tone		<i>p</i>	
D minor	two octaves		<i>tasto</i> tone			
Dominant 7th in the key of D (starting on A)	three octaves				<i>tirando</i> and <i>legato</i>	<i>mf</i>
Dominant 7th in the key of G (starting on D)	two octaves					
Diminished 7th starting on A	three octaves					
Diminished 7th starting on D	two octaves					

Continued overleaf

Exercises: D major scale in paired slurs A major scale in 3rds D harmonic minor scale in 6ths A melodic minor scale in octaves	two octaves			<i>tirando and legato</i>	<i>mf</i>
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or ii) Technical Suite**Scales & Arpeggios** (from memory) – candidate to choose *either* Group 1 or Group 2

Group 1					
A major scale	three octaves	<i>im</i> fingering*	<i>apoyando or tirando*</i> at candidate's choice	Straight rhythm	
D harmonic <i>and</i> melodic minor scales	two octaves	<i>ma</i> fingering*			
A major arpeggio	three octaves		<i>tirando</i>		
Diminished 7th arpeggio (starting on A)					
Group 2:					
D major scale	two octaves	<i>ma</i> fingering*	<i>apoyando or tirando*</i> at candidate's choice	Straight rhythm	
A harmonic <i>and</i> melodic minor scales	three octaves	<i>im</i> fingering*			
A minor arpeggio	two octaves		<i>tirando</i>		
Dominant 7th arpeggio in the key of D (starting on A)					

Exercises:

Candidates to prepare **all** of the following exercises; only two will be heard in the exam (see page 12):

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

Exercises are contained in the book *Guitar Grade 7 Pieces & Exercises 2010-2015* published by Trinity College London.

* N.B. different fingering to that listed for the same scales in Technical Work Option i), and to that contained in *Guitar & Plectrum Guitar Scales & Exercises from 2007*.

Supporting Tests *(2 x 10 marks)*

Candidates to prepare i) and ii)	
i) Sight Reading (see page 13)	ii) Aural or Improvisation (see pages 15 or 18)

Guitar Grade 8 overleaf

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 item, candidates may offer their 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 College London:

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 – Guitar Works, 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 College London:

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

The following alternative pieces are also available:

Composer	Piece	Publisher
Berkeley	Quatre Pièces pour la guitare, 1st movt (from <i>Quatre Pièces pour la guitare</i>)	Bèrben 4781
Brouwer	Étude 20 (from <i>Études simples 4^e série</i>)	Eschig ME8495
Duarte	English Suite op. 31, 1st movt	Novello NOV120101
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 O 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)					
either i) Scales, Arpeggios & Exercises (from memory) – the examiner will select from the following:					
Scales: B \flat major	three octaves	<i>im</i> fingering	straight rhythm*; <i>norm.</i> tone	<i>tirando</i> and <i>legato</i>	<i>cresc.</i> ascending and <i>dim.</i> descending
F major	two octaves				
B \flat harmonic minor	three octaves	<i>imam</i> fingering	triplet rhythm*; <i>norm.</i> tone	<i>tirando</i> and staccato	<i>mf</i>
F harmonic minor	two octaves				
B \flat major pentatonic	three octaves	<i>ma</i> fingering	swing rhythm; <i>norm.</i> tone	<i>tirando</i> and staccato	<i>f</i>
F major pentatonic	two octaves				
B \natural natural minor	three octaves		swing rhythm; gradually changing from <i>norm.</i> to <i>pont.</i> to <i>norm.</i> again	<i>apoyando</i> and <i>legato</i>	<i>f</i>
F natural minor	two octaves				
B \flat melodic minor	three octaves	<i>im</i> fingering	straight rhythm*; <i>norm.</i> tone	<i>apoyando</i> and <i>legato</i>	<i>p</i>
F melodic minor	two octaves		straight rhythm*; <i>tasto</i> tone		<i>p</i>
Chromatic starting on B \flat	three octaves	<i>imam</i> fingering	straight rhythm*; gradually changing from <i>norm.</i> to <i>pont.</i> to <i>norm.</i> again	<i>tirando</i> and <i>legato</i>	<i>mf</i>
Chromatic starting on F	two octaves				
Locrian starting on B \flat	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				
Arpeggios: B \flat major	three octaves		<i>pont.</i> tone	<i>tirando</i> and <i>legato</i>	<i>f</i>
F major	two octaves				
B \flat minor	three octaves		<i>norm.</i> tone		<i>p</i>
F minor	two octaves		<i>tasto.</i> tone		
Dominant 7th in the key of E \flat (starting on B \flat)	three octaves				<i>cresc.</i> ascending, <i>dim.</i> descending
Dominant 7th in the key of B \flat (starting on F)	two octaves				

* See our website 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

Diminished 7th starting on B \flat	three octaves			<i>tirando</i> and <i>staccato</i>	<i>mf</i>
Diminished 7th starting on F	two octaves				
Exercises: F major scale in paired slurs	three octaves				
B \flat major scale in 3rds B \flat major scale in 6ths F major scale in 10ths	two octaves				
Chromatic scale in octaves (starting on F)					

or ii) Technical Suite**Scales & Arpeggios** (from memory) – candidate to choose *either* Group 1 or Group 2

either Group 1: B \flat major scale	three octaves	<i>im</i> fingering*	straight rhythm*	<i>apoyando</i> or <i>tirando</i> at candidate's choice
F harmonic <i>and</i> melodic minor scales	two octaves	<i>ma</i> fingering*		
B \flat major arpeggio	three octaves			<i>tirando</i>
Diminished 7th arpeggio starting on B \flat				
or Group 2: F major scale	two octaves	<i>ma</i> fingering*	straight rhythm*	<i>apoyando</i> or <i>tirando</i> at candidate's choice
B \flat harmonic <i>and</i> melodic minor scales	three octaves	<i>im</i> fingering*		
B \flat minor arpeggio		two octaves		
Dominant 7th arpeggio in the key of E \flat (starting on B \flat)				

Exercises:

Candidates to prepare **all** of the following exercises; only two will be heard in the exam (see page 12):

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 5 Pieces & Exercises 2010–2015* published by Trinity College London.

* N.B. different fingering to that listed for the same scales in Technical Work Option i), and to that contained in *Guitar & Plectrum Guitar Scales & Exercises from 2007*.

Supporting Tests *(2 x 10 marks)*

Candidates to prepare i) and ii)	
i) Sight Reading (see page 13)	ii) Aural or Improvisation (see pages 15 or 18)

Turn over for Plectrum Guitar requirements

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 item, candidates may offer their own composition (see page 10).

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

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 HollSO01
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 examination.

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 College London.

Both Sections i) and ii) to be performed from memory:		
i) Scales: C and G major D minor	to 5th, ascending and descending	<i>mf</i>
ii) Arpeggios: C and G major D minor		

Supporting Tests (2 x 10 marks)

Candidates to prepare two from:			
Sight Reading (see page 13)	Aural (see page 15)	Improvisation (see page 18)	Musical Knowledge (see page 20)

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 item, candidates may offer their 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 examination.

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 College London.

All Sections i) to iii) to be performed from memory:		
i) Scales: C and G major A natural minor	one octave	<i>mf</i>
ii) Arpeggio: C and G major A minor		
iii) Chord Sequence: I-V ⁷ -I in C major		

Supporting Tests (2 x 10 marks)

Candidates to prepare two from:			
Sight Reading (see page 13)	Aural (see page 15)	Improvisation (see page 18)	Musical Knowledge (see page 20)

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 item, candidates may offer their 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 Music
Powlesland	Jamaica (from <i>The Real Guitar Book</i> vol. 1)	Camden CM191
Powlesland	Bad Jack (from <i>The Real Guitar Book</i> vol. 1)	Camden CM191
Sokolov	Turkey in the Straw – 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 examination.

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 College London.

All Sections i) to iv) to be performed from memory:		
i) Scales: D major – open D major – closed B \flat major	one octave	<i>p or f</i> as requested by the examiner
E harmonic minor A jazz melodic minor	two octaves	
ii) Arpeggio: D major	one octave	
iii) Broken Chords: E minor	two octaves	
A minor	to 12th	
iv) Chord Sequences: II-V ⁷ -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 13)	Aural (see page 15)	Improvisation (see page 18)	Musical Knowledge (see page 20)

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 item, candidates may offer their 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 Music
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 examination.

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 College London.

All Sections i) to iv) to be performed from memory:		
i) Scales: C and A major B harmonic minor G melodic minor G pentatonic major	two octaves	<i>p or f</i> as requested by the examiner
ii) Arpeggio: C major		
iii) Exercises: B \flat major – ascending slurs G minor – half barré study		
iv) Chord Sequence: II–V 7 –I in G major		

Supporting Tests (2 x 10 marks)

Candidates to prepare two from:			
Sight Reading (see page 13)	Aural (see page 15)	Improvisation (see page 18)	Musical Knowledge (see page 20)

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 item, candidates may offer their 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 examination.

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 College London.

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

Supporting Tests (2 x 10 marks)

Candidates to prepare two from:			
Sight Reading (see page 13)	Aural (see page 15)	Improvisation (see page 18)	Musical Knowledge (see page 20)

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 item, candidates may offer their 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>)	Hal Leonard HLE00070030/ Music Sales
Kessel	Lonely Moments (from <i>The Jazz Guitar Artistry of Barney Kessel</i>)	Ashley Mark AM1305
Lester	Short Poem (from <i>Essential Guitar Skill – The Barré</i>)	Ricordi LD613
Powlesland	Rockroach (from <i>The Real Guitar Book</i> vol. 2)	Camden CM192
Sollory	Hazy Daze (from <i>The Real Guitar Book</i> vol. 2)	Camden CM192
Sollory	Casablanca (from <i>The Real Guitar Book</i> vol. 2)	Camden CM192

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

Technical Work (14 marks)

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

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

Supporting Tests (2 x 10 marks)

Candidates to prepare two from:			
Sight Reading (see page 13)	Aural (see page 15)	Improvisation (see page 18)	Musical Knowledge (see page 20)

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 item, candidates may offer their 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 examination.

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 College London.

All Sections i) to iii) to be performed from memory:		
i) Scales: A and E major A harmonic, melodic <i>and</i> jazz melodic minor	three octaves	<i>p, mf or f</i> as requested by the examiner
G and E \flat major C harmonic <i>and</i> melodic minor C dorian	two octaves	
ii) Arpeggios: E and F major E and F minor	three octaves	
E \flat major C minor Dominant 7th in E major, starting and finishing on B	two octaves	
D major 7th	to 12th	
iii) Cadences & Chord Progressions Dm ⁷ -G ⁷ -Cmaj ⁷ (Version 1) Dm ⁷ -G ⁷ -Cmaj ⁷ (Version 2) B \flat maj ⁷ -Gm ⁷ -Cm ⁷ -F ⁹		

Supporting Tests (2 x 10 marks)

Candidates to prepare i) <i>and</i> ii)	
i) Sight Reading (see page 13)	ii) Aural or Improvisation (see pages 15 or 18)

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 item, candidates may offer their 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 & Plectrum Guitar Scales & Exercises from 2007*, published by Trinity College London.

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		
either Group 1: Tonal/modal centres E (three octaves, except where specified) and Eb (two octaves)	<ul style="list-style-type: none"> ▶ The major scale ▶ The harmonic minor scale ▶ The melodic minor scale ▶ The mixolydian scale (two octaves only) ▶ The blues scale (two octaves only) ▶ The major arpeggio ▶ The minor arpeggio ▶ The dominant 7th starting and finishing on the selected tonal centres [e.g. starting on E to form the dominant 7th of A major] 	<i>p, mf or f</i> as requested by the examiner
or Group 2: Tonal/modal centres G (three octaves, except where specified) and C (two octaves)		
For both groups candidates should also prepare: A major 7th arpeggio	to 12th	
ii) Cadences: Fmin ⁷ sus ⁴ -Bb ⁹ -Eb ^{6/9} Am ⁹ -D ¹³ -Gmaj ⁷ Dmin ⁷ b ⁵ -G ⁷ -Cm ⁷ Fmaj ⁷ -Dm ⁷ -Gm ⁷ -C ⁹ -Fmaj ⁷		

Supporting Tests (2 x 10 marks)

Candidates to prepare i) and ii)	
i) Sight Reading (see page 13)	ii) Aural or Improvisation (see pages 15 or 18)

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 item, candidates may offer their 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-Genevieve (from <i>Undiscovered – Inédit</i>)	Faber
Sollory	Étude 10 – La Chasse (from <i>Études for Guitar</i>)	Camden CM193
York	Quadrivial Quandary (from <i>Pumping Nylon</i>)	Alfred 7000

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

Technical Work (14 marks)

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

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		
either Group 1: Tonal/modal centres F (three octaves, except where specified) and F# (two octaves)	<ul style="list-style-type: none"> ▶ The major scale ▶ The harmonic minor scale ▶ The melodic minor scale ▶ The jazz melodic scale ▶ The pentatonic major scale (two octaves only) 	<i>p, mf or f</i> as requested by the examiner
or Group 2: Tonal/modal centres Bb (three octaves, except where specified) and D (two octaves)	<ul style="list-style-type: none"> ▶ The major arpeggio ▶ The minor arpeggio ▶ The dominant 7th starting and finishing on the selected tonal centres [e.g. starting on F to form the dominant 7th of Bb major] 	
For both groups candidates should also prepare: Diminished 7th starting and finishing on E	two octaves	
D minor 7th arpeggio	to 12th	
ii) Cadences: Bm ⁷ -E ⁷ -Amaj ⁷ Ebm ⁷ -Ab ⁹ -Dbmaj ⁷ D#min ⁷ b ⁵ -G# ⁷ -C#min ⁷ C ⁶ -Am ⁷ -Dm ⁷ -G ⁷ -Cmaj ⁷ Gmaj ⁷ -Em ⁷ -Am ⁷ -D13b ⁹ -G ⁶		

Supporting Tests (2 x 10 marks)

Candidates to prepare i) and ii)	
i) Sight Reading (see page 13)	ii) Aural or Improvisation (see pages 15 or 18)

Music publishers

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.

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