



**TRINITY**  
COLLEGE LONDON

# CLASSICAL GUITAR SAMPLE BOOKLET

A selection of pieces and exercises  
for Trinity College London exams  
2020-2023

POWLESLAND

SANDERSON

SAGRERAS

DOWLAND

CARULLI

FOGEL

NOT FOR SALE

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## Trinity's Classical Guitar Syllabus 2020-2023

Trinity's refreshed Classical Guitar syllabus offers the choice and flexibility to allow classical guitarists to play to their strengths, offering wide-ranging repertoire choices as well as exercises designed to progressively develop technique.

### Styles and duets

Encompassing a range of inspiring repertoire from the Renaissance to the present day, the syllabus includes pieces published for the first time and more music by female composers. The duets option is now available up to Grade 5.

### Books

New graded books for Initial to Grade 8 feature a wide range of repertoire, while expanded alternative piece lists include options from Trinity's *Raise the Bar* and *Performance Edition* series of publications.

### Techniques

Technical work includes specially composed exercises for each grade, covering the technique required specifically by guitarists, ensuring that all learners put scales and arpeggios into the performance context.

### Benefit from industry experience

The syllabus and supporting books have been created in consultation with leading classical guitar specialists. You can access videos and articles produced with professionals to support teaching and learning at [trinitycollege.com/guitar-resources](http://trinitycollege.com/guitar-resources). Join us online and on social media to find out when new resources are available.

## Recognition and UCAS points

Trinity College London is an international exam board regulated by Ofqual (Office of Qualifications and Examinations Regulation) in England, CCEA Regulation in Northern Ireland and by Qualifications Wales. Various arrangements are in place with governmental education authorities worldwide. In the UK, Grades 6-8 are eligible for UCAS points for those applying to colleges and universities. Trinity exams are aligned to the European Qualifications Framework (EQF).

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[trinitycollege.com/classical-guitar](http://trinitycollege.com/classical-guitar)

## Contributors

Trinity worked with a team of experts, including the following consultants to develop the syllabus.

**Nick Powlesland** studied guitar and piano at the Guildhall School of Music and Drama and has since forged a diverse musical career as a performer, teacher, examiner and composer. He is probably best known as a composer of guitar pieces for students and his work has featured in Trinity Classical, Plectrum and Music Tracks syllabuses. A brand new collection, *Sprite Nite and Other Tales for Guitar* is due to be released in late 2019. He has a substantial teaching practice in Lancashire working with individuals, small groups and whole classes, and is a regular tutor at the World Youth Guitar Festival. Nick's association with Trinity began in 2005 when he joined the examining panel. He is a regular consultant and advisor on guitar matters for TCL and has been privileged to develop classical, plectrum, acoustic and Rock & Pop guitar syllabuses. He is currently Senior Examiner for the Rock & Pop panel.

**Helen Sanderson** studied guitar at the Royal College of Music, graduating with prizes including the Anthony Saltmarsh Prize and the Madeline Walton Prize for Guitar. Her performing career reflects her passion for chamber music in partnership with singers James Bowman and Mark Wilde, and as a founding member of the VIDA Guitar Quartet. Performances have featured recitals at the Southbank Centre, Kings Place, London and tours throughout USA and Europe. In parallel to her role as Head of Guitar Performance at the Royal Welsh College of Music and Drama, Helen is an entrepreneurial educator. She founded the charity, Guitar Circus in 2006, and recently became a Winston Churchill Fellow for her research in guitar education. Helen is a sought-after masterclass artist, adjudicator and international jury member for competitions such as BBC Young Musician of the Year, the Guitar Foundation of America and Sky Arts' series, 'Guitar Star'. She is Artistic Director for the National Youth Guitar Ensemble UK and is a D'Addario Classical Artist.

**Martin Fogel** has received great acclaim for his artistry in Swedish, British and Japanese press: 'a Swedish genius' (*CD Journal*, Japan), 'exudes easy charm' (*Classical Music*, UK), 'sheer magic' (*Classical Guitar Magazine*, UK). A leading exponent of the guitar music of Toru Takemitsu, he became an Associate of the Royal Academy of Music in 2015. He has broadcast on TV and radio in Japan and across Europe, and won prizes in major competitions such as The Tokyo International Guitar Competition and The Takemitsu Competition, Finland. He has performed across Scandinavia and the UK, as well as in China, Japan and Korea, and has released three award-winning CDs. In addition to his virtuoso concert works for guitar, Martin has composed a range of miniature pieces for students of all levels, and was the Leverhulme Artist-in-Residence at the University of Southampton composing for a *Quantum Music* project. He currently teaches at Junior Trinity, Trinity Laban Conservatoire of Music and Dance.

**Jens Franke** trained at the Guildhall School of Music & Drama (under Robert Brightmore & David Miller) and King's College, London. An artist of eclectic taste, equally at home in the concert room or theatre, he has worked with English National Ballet and was formerly orchestral guitarist of the European Union Youth Orchestra. Recent recording credits include two EPs, eight CDs for Schott London, associated with a series of graded Romantic and Baroque anthologies, an album of works by Johann Kaspar Mertz (Stone Records), a collection of Schubert songs with Anna Huntley, recorded at the Wigmore Hall (Quartz) and, together with his guitar duo partner Jørgen Skogmo, the complete ensemble works by Antoine de Lhoyer (Naxos) and the complete guitar duets by José Ferrer (Naxos). Jens made his Milton Court debut last year (Guildhall Alumni Series) and teaches in the Junior Department of the Guildhall School of Music & Drama, London, and Christ's Hospital, West Sussex.

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## The exam at a glance

### About the exam

#### PIECES 66 marks

Choose three pieces  
each worth 22 marks.



#### TECHNICAL WORK 14 marks

A technical exercise,  
followed by *either* scales  
and arpeggios *or* studies  
(Initial–Grade 7) / concerto  
extracts (Grade 8).

#### SUPPORTING TESTS 20 marks

A combination of two tests from  
sight reading, aural, improvisation  
and musical knowledge, depending  
on grade and candidate choice.

### Pieces

Candidates can express their musical identity by choosing three pieces from our varied repertoire lists. At Initial to Grade 5, pieces are selected from a single list, with no restrictions on choice, while at Grades 6-8 at least one piece must be chosen from each of the two groups. Candidates can perform an own composition in place of one of the listed pieces, and can choose to include up to two duets at Initial to Grade 5.

### Technical work

This section of the exam supports the development of technical skills by assessing candidates' performance in a range of technical work options. All candidates begin with a technical exercise – a short musical passage based on scale, arpeggio or chord patterns. At Initial to Grade 7 they then choose either scales & arpeggios or studies – specially composed short pieces designed to develop and demonstrate a range of specific guitar techniques. At Grade 8, candidates can select scales & arpeggios or concerto extracts.

### Supporting tests

Trinity's supporting tests encourage the development of the broader musical skills of sight reading, aural, improvisation and musical knowledge. The choice offered to candidates in this part of the exam allows them to demonstrate their own musical skills in different ways.

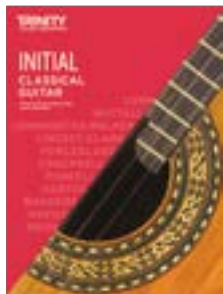
## Exam structure and mark scheme

<b>Initial-Grade 5</b>	Maximum marks	<b>Grades 6-8</b>	Maximum marks
<b>PIECE 1</b>	<b>22</b>	<b>PIECE 1</b>	<b>22</b>
<b>PIECE 2</b>	<b>22</b>	<b>PIECE 2</b>	<b>22</b>
<b>PIECE 3</b>	<b>22</b>	<b>PIECE 3</b>	<b>22</b>
<b>TECHNICAL WORK</b>	<b>14</b>	<b>TECHNICAL WORK</b>	<b>14</b>
<ul style="list-style-type: none"> <li>■ Technical exercise</li> <li>■ <i>Either scales &amp; arpeggios or studies</i></li> </ul>		<ul style="list-style-type: none"> <li>■ Technical exercise</li> <li>■ <i>Either scales &amp; arpeggios or concerto extracts</i></li> </ul>	
<b>SUPPORTING TESTS</b>	<b>20</b>	<b>SUPPORTING TEST 1</b>	<b>10</b>
Any TWO of the following: <ul style="list-style-type: none"> <li>■ Sight reading</li> <li>■ Aural</li> <li>■ Improvisation</li> <li>■ Musical knowledge</li> </ul>		<ul style="list-style-type: none"> <li>■ Sight reading</li> </ul>	
		<b>SUPPORTING TEST 2</b>	<b>10</b>
		ONE of the following: <ul style="list-style-type: none"> <li>■ Aural</li> <li>■ Improvisation</li> </ul>	
<b>TOTAL</b>	<b>100</b>	<b>TOTAL</b>	<b>100</b>

## Classical Guitar graded exam books

Trinity's Classical Guitar books feature newly-selected repertoire from Initial to Grade 8 and showcase more pieces by female composers, duets up to Grade 5, plus a range of previously unpublished works.

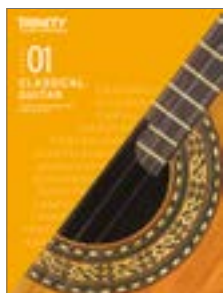
### Pieces



#### Initial

HARTOG  
WANDERS  
BRUN  
CORR  
POWLESLAND  
DAVIES  
CRACKNELL  
LONGWORTH & WALKER  
TRAD., arr. POWLESLAND  
TRAD., arr. POWLESLAND  
PURCELL  
NUTTALL  
LINDSEY-CLARK

La campanella  
Salsa Party  
La tortue  
Gypsy Dance  
Pirates  
Finnish Folk Song  
Inca Dawn  
La columbina  
Aura Lee  
The Rising Sun  
Rigadoon  
The Bells of Dawn  
Helping Hand



#### Grade 1

MASON, arr. LONGWORTH & WALKER  
SCHUBERT, arr. HEGEL  
RAK  
POWLESLAND  
RICHTER  
FOGEL  
TROMP  
CRACKNELL  
SANDERSON  
TRAD., arr. HVARTCHILKOV  
SCHUMANN  
CARULLI, arr. CRACKNELL  
MÁRQUEZ

Joy to the World  
Die Forelle (The Trout)  
Chansonnette  
The Forest Wakes  
Spider  
Pirate's Delight  
Metamorphosis  
Oasis  
Lotus Flower  
Romance de amor  
Melodie (from *Album for the Young*, op. 68)  
Waltz in G  
Lágrimas de las ondas



#### Grade 2

SANZ, arr. POWLESLAND  
CARULLI  
AGUADO  
LINNEMANN  
NUTTALL  
MCDOWALL  
HASTED  
LINDSEY-CLARK  
BRUN  
POWLESLAND  
COUPERIN, arr. POWLESLAND  
TRAD., arr. RIVOAL  
RODRIGUEZ, arr. CRACKNELL

Paradetas  
Danse paysanne  
Waltz  
Killybegs Jig  
The Mojave  
Spanish Nocturne  
Regular Reggae  
Barcarolle  
Le paon  
In the Half-Light  
Le petit rien  
A rosa vermelha  
La cumparsita



#### Grade 3

ATTAIGNANT  
CARULLI  
SOR  
GIULIANI  
CARCASSI  
COTTAM  
POWLESLAND  
RYAN  
STACHAK  
FOGEL  
GRIEG  
TRAD., arr. RIVOAL  
TRAD., arr. SANDERSON

French Dance (Tourdion)  
Valse (no. 21 from *École de guitare*, op. 241)  
Study in C (no. 6 from *Introduction à l'étude de la guitare*, op. 60)  
Andantino (from *Le papillon*, op. 50)  
Allegretto in D major  
Grasshopper Guiro  
Funky Juan  
The Firth of Lorn  
Kurpie Étude  
Marshmallow Cocoa  
Album Leaf  
Chorinho  
The Coasts of High Barbary



## Grade 4

DOWLAND, *arr.* HEGEL  
 DE VISÉE, *arr.* SCHEIT  
 DAUBE, *arr.* WILLIS  
 SOR  
 SAGRERAS  
 SCHWERTBERGER  
 NORTON, *arr.* NESTOR  
 RYAN  
 FOGEL  
 BARON

Orlando Sleepeth  
 Gavotte (from *Suite in D minor*)  
 Menuets I & II (from *Partie in A major*)  
 Andante (no. 2 from *24 leçons progressives*, op. 31)  
 Nostalgia: petite mélodie (from *Tres piezas fáciles*)  
 Bossa-Nova Breeze  
 Line by Line  
 Spice Trail  
 Village Blackbird Blues  
 Allemande (from *Sonata for Two Guitars*)



## Grade 5

DOWLAND, *arr.* HEGEL  
 SOR  
 GIULIANI  
 GUZMÁN  
 PEARSON  
 NORTON, *arr.* NESTOR  
 RYAN  
 STACHAK  
 SAUMELL  
 DAW

Preludium  
 Andante (no. 8 from *24 leçons progressives*, op. 31)  
 Allegretto (no. 3 from *24 prime lezioni progressive*, op. 139)  
 Dedicatoria  
 Skater's Waltz  
 Holidays  
 Memories of Summer  
 Country Étude  
 El pañuelo de Pepa  
 Inveraray Castle



## Grade 6

BACH, *arr.* ERIKSON  
 MERTZ  
 FERRER  
 FONDARD  
 PIAZZOLLA, *arr.* RYAN  
 YORK  
 FELLOW  
 TRAD., *arr.* COTTAM  
 TRAD., *arr.* HVARTCHIKOV  
 DROŽDŽOWSKI

Sarabande (from *Partita no. 1 for solo violin*, BWV 1002)  
 Capriccio  
 El afectuoso (no. 3 from *Colección 4a*)  
 Valse suisse  
 El viaje  
 Lullaby  
 No Man's Land  
 Kalamatianos  
 General's Mandate  
 Winter Story



## Grade 7

SANZ, *arr.* KOENIGS  
  
 COSTE  
 PRATTEN  
 TRAD., *arr.* RUSSELL  
 TÁRREGA  
 ARCAS  
 SHAND  
 WALTON  
 GUBAIDULINA  
 SMITH

Pavanas por la D  
 (from *Instrucción de música sobre la guitarra española*)  
 Tarantelle  
 Forgotten (no. 77 Impromptu)  
 The Bonnie, Bonnie Banks of Loch Lomond  
 Rosita  
 Bolero  
 Légende, op. 201  
 Bagatelle no. 2 (from *Five Bagatelles for Guitar*)  
 Serenade  
 Halcyon Days



## Grade 8

DOWLAND, *arr.* POWLESLAND  
 KELLNER, *transc.* KÄPPEL  
 COSTE  
 TRAD., *arr.* RUSSELL  
 BARRIOS  
 SEGOVIA  
 RODRIGO  
 LAURO, *rev.* DIAZ  
 BENNETT  
 KRUISBRINK

Earl of Essex, His Galliard  
 Phantasia in A minor  
 Sérénade (1st movt from *Les soirées d'auteuil*, op. 23)  
 The Bucks of Oranmore  
 Oración para todos (Prayer for Everyone)  
 Estudio sin luz  
 En los trigales  
 Vals venezolano no. 3 'Natalia' (from *4 vales venezolanos*)  
 Impromptus for guitar (nos. I & V)  
 Adana (jhaptal), (no. 4 from *Raga Suite*)



## Support and resources

Join us online to access a range of resources to support teaching and learning at [trinitycollege.com/guitar-resources](https://trinitycollege.com/guitar-resources)

Discover digital content, including videos and articles from teachers and leading musicians, with advice and support on:

- Pieces, performance and technique
- Technical work
- Supporting tests

## Support publications

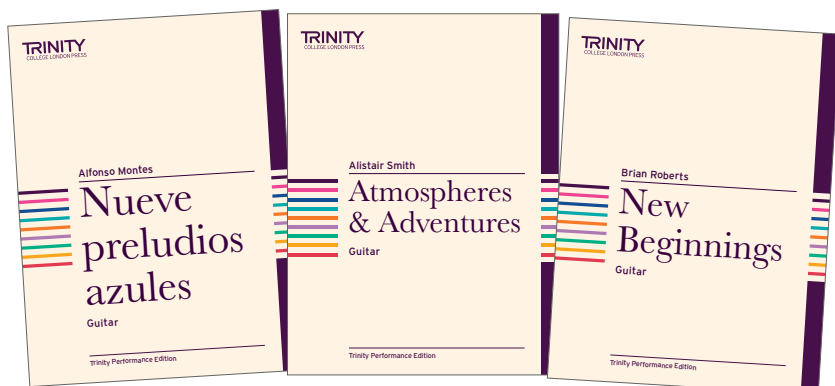


### Scales, Arpeggios & Studies

These volumes contain all the scales, arpeggios and studies required for Trinity's classical guitar and acoustic guitar exams for Initial to Grade 8. Intuitive and bespoke technical work is a hallmark of Trinity exams. With a variety of options available, each individual learner can play to their strengths and build confidence in their technique.

### Raise the Bar Guitar

A collection of the most popular pieces from past Trinity exam syllabuses accompanied by teaching notes. Each book contains an attractive and varied selection that will help guitarists expand their repertoire and discover more music from different styles and periods.



### Trinity Performance Edition for Guitar

Books showcasing previously unpublished pieces by contemporary composers, with each edition dedicated to one composer. Several pieces have been selected for the 2020-2023 syllabus, while others make great transition pieces between grades. All are perfect for concert performance.

## Sample pieces – About the pieces

### Initial: POWLESLAND / Pirates

The intention with *Pirates* is to inspire a love of the guitar by engaging the creative imagination of players relatively new to the instrument. It aims to capture the adventurous spirit of famous swashbuckling melodies using a range of notes familiar to the student guitarist.

### Grade 2: CARULLI / Danse paysanne

The *Danse paysanne* is a country dance, written by one of the most prolific guitar composers of the classical era, as well as the author of the first classical guitar method, Ferdinando Carulli. This joyful piece is a real treat for the young guitarist, mostly consisting of a two-part melody moving over a pedal note, emphasizing the pastoral character of the dance. The *Danse paysanne* is a great introduction to the classical style.

### Grade 3: TRAD / The Coasts of High Barbary

Embrace your inner pirate with this boisterous sea shanty from Somerset, exploring the higher positions on the fretboard. Helen Sanderson's arrangement is in G minor – a less common key for guitarists – and the accented notes of the accompaniment highlight the spirited and energetic character.

### Grade 3: FOGEL / Marshmallow Cocoa

This miniature comes in the form of a gentle reminder that we all need a warm treat at times, especially during the darker months of the year. The music is reminiscent in style of both the gavotte dances of Bach and Weiss, and of contemporary film music, combining modern harmonic colours with Baroque textures to make a joyful treat for the guitar.

### Grade 4: SAGRERAS / Nostalgia: petite mélodie

The *Nostalgia: petite mélodie* is from a set of three pieces by Argentinian guitarist and composer Julio Sagreras called *Tres piezas fáciles*. This lyrical and gently flowing piece is best played with a sweet tone, retaining a calm character throughout.

### Grade 8: DOWLAND / Earl of Essex, His Galliard

The English composer John Dowland was one of the finest lutenists of the Renaissance period. Transcriptions of his works are frequently performed by classical guitarists, this piece being one of the most popular. Based upon the vigorous courtly dance, the Galliard, this should be played with energy, textural clarity and crisp syncopation.

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## Sample pieces

### Initial

# Pirates

Nicholas Powlesland  
(b. 1965)

**Boldly** ♩ = 120

8 *f*

6 *p*

11 *cresc.*

16 *f*

21 *rit.*

Grade 2

# Danse paysanne

Ferdinando Carulli  
(1770-1841)

Moderato ♩ = 76

8 *mf*

7 *mf*

13 *p* *rall.* *a tempo* *Fine* *f*

19 *D.C. al Fine*

Grade 3

# The Coasts of High Barbary

Trad.  
arr. Sanderson

Lively ♩ = 100

Candidate part

Duet part  
⑥ = D

The musical score is written for guitar in 6/8 time, key of B-flat major. It consists of a Candidate part and a Duet part. The Candidate part is a single melodic line, while the Duet part provides harmonic accompaniment. The score is divided into four systems, with measures 5, 10, and 15 marked at the beginning of each system. The first system includes a dynamic marking of *mf* and a *f* dynamic. The second system includes a dynamic marking of *f*. The third system includes a dynamic marking of *mf*. The fourth system includes a dynamic marking of *mf*. The score includes various musical notations such as slurs, accents, and fingerings. A 'V' marking is present above the final measure of the first system, and an 'X' marking is present above the final measure of the second system.

20

*mp pont.* *mf* VII

25

*mf* *mp* V VII

29

*mp* *f nat.* *nat.*

33

*f*

Grade 3

# Marshmallow Cocoa

Martin Fogel  
(b. 1974)

Moderato ♩ = 90

mf

5

*i m*

*p* *mf* *p*

9

*f*

13

*i m i a m i*

*mf* *f* *p*

17

*i m* *poco rit.*

*p* *mf* *p*

21

*a tempo* *rit.*

*pp* *p* *pp*

Grade 4

# Nostalgia: petite mélodie

from *Tres piezas fáciles*

Julio Sagreras  
(1879-1942)

**Larghetto** ♩ = 52

*p* *mf* *dolce* *a* *m* *a* *m* *i* *a*

5

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

12 *mf* *i* *a* *m* *i* *a* *m*

15 *mf* CV CIII

19 *p*

23 CV **D.C. al Fine** *sfz*



Grade 8

# Earl of Essex, His Galliard

John Dowland  
(1563-1626)  
arr. Powlesland

Elegantly ♩ = 90

*f*

5

9

*mp*

11

14

17

*f*

21

26

8

*mp*

Musical notation for measures 26-28. Measure 26 starts with a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. The music features a melodic line with eighth and sixteenth notes, and a bass line with chords and eighth notes. A dynamic marking of *mp* is present.

29

8

Musical notation for measures 29-31. Measure 29 begins with a treble clef, a key signature of two sharps (F# and C#), and a 7/8 time signature. The notation includes various rhythmic patterns and rests.

32

8

Musical notation for measures 32-34. Measure 32 starts with a treble clef, a key signature of two sharps, and a 7/8 time signature. It includes fingerings such as 0, 2, 4, 3, 1 and 4, 3, 4, 0. A circled number 3 is placed below a measure, and a circled number 5 is placed below another.

35

8

CII hinge

*mf*

Musical notation for measures 35-38. Measure 35 starts with a treble clef, a key signature of two sharps, and a 3/8 time signature. A bracket labeled "CII hinge" spans measures 35-38. A dynamic marking of *mf* is present.

39

8

Musical notation for measures 39-42. Measure 39 begins with a treble clef, a key signature of two sharps, and a 7/8 time signature. The notation includes chords and melodic lines.

43

8

*f*

Musical notation for measures 43-45. Measure 43 starts with a treble clef, a key signature of two sharps, and a 7/8 time signature. A dynamic marking of *f* is present.

46

8

Musical notation for measures 46-48. Measure 46 begins with a treble clef, a key signature of two sharps, and a 7/8 time signature. The notation includes various rhythmic patterns and rests.

49

8

Musical notation for measures 49-51. Measure 49 starts with a treble clef, a key signature of two sharps, and a 7/8 time signature. It includes fingerings such as 4 and a circled number 2.

## Sample exercise

In the technical work section all candidates begin with a technical exercise, and then opt to perform scales and arpeggios or studies/concerto extracts. The technical exercises combine scale, arpeggio and chord patterns, increasing in length and complexity as the grades progress.

The Grade 5 technical exercise is based around the F# minor scale and chord. In between scale passages, there is what looks like a F# minor arpeggio, but when the *l.v.* is observed, this turns into a broken chord. At the end, there is a delay between the leading note resolving to the tonic, giving the exercise a humorous character.

### Grade 5

#### Technical exercise

In F# minor

## Sample studies

Studies are categorised in three groups at all levels: tone and phrasing, articulation, and idiomatic elements. Within these categories a wide range of technical elements is explored, including different types of articulation, chords, dynamics, *barré* and half *barré*, harmonics, tremolo, *campanella* and *étouffé*.

Designed to focus on tone and phrasing, *Highland Memories* looks at melody and accompaniment playing by separating each style. Beginning with an introductory accompaniment figure that is reflected later, the study's central idea is a question and answer phrase. The piece makes phrasing easy to understand by adding dynamic markings that reflect a common phrase shape.

The Grade 3 study *Finger Pickin' Good* focuses on ascending slur technique, whilst incorporating a range of musical elements that give the study a strong character. The music has been carefully crafted by Nicholas Powlesland to include only slurs from open strings; this allows the student to focus on the mechanics of the ascending slur, without adding too much complexity.

*Mezquito* features extended use of the tremolo technique, which helps students develop good right-hand finger independence and timing. The piece incorporates tremolo on the 2nd string, dynamics and a *rit.* at the end; this adds complexity to the study and requires careful and detailed playing.

**Grade 1**

**Highland Memories** – tone and phrasing (even tone and bass over-ringing)

Expressively ♩ = 98

*i m i m*

*p i m sim.*

*f*

*mp*

*rit.*

*dim.*

*pp*

The score for 'Highland Memories' is in 3/4 time with a key signature of one sharp (F#). It consists of two staves. The first staff begins with a treble clef and a common time signature of 8. The melody starts with a quarter note G4, followed by eighth notes A4 and B4, then a quarter note C5. This is followed by a half note D5, then a quarter note E5. The second staff begins with a bass clef and a common time signature of 8. The bass line starts with a quarter note G3, followed by eighth notes F3 and E3, then a quarter note D3. This is followed by a half note C3, then a quarter note B2. The piece concludes with a final quarter note G2. Dynamics include *p*, *mp*, *sim.*, *f*, *mp*, *dim.*, *rit.*, and *pp*. Fingerings are indicated as *i m i m* for the first four notes of the melody.

**Grade 3**

**Finger Pickin' Good** – articulation (ascending slurs)

Country style ♩ = 102

*mf*

*mp*

*mf*

*f*

*p*

*mf*

The score for 'Finger Pickin' Good' is in common time with a key signature of one sharp (F#). It consists of two staves. The first staff begins with a treble clef and a common time signature of 8. The melody starts with a quarter note G4, followed by eighth notes A4 and B4, then a quarter note C5. This is followed by a half note D5, then a quarter note E5. The second staff begins with a bass clef and a common time signature of 8. The bass line starts with a quarter note G3, followed by eighth notes F3 and E3, then a quarter note D3. This is followed by a half note C3, then a quarter note B2. The piece concludes with a final quarter note G2. Dynamics include *mf*, *mp*, *mf*, *f*, *p*, and *mf*. Fingerings are indicated as *II* and *I* for the first two notes of the melody.

**Grade 7**

**Mezquito** – idiomatic elements (tremolo)

Precise but with sensitivity ♩ = 112

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

*mf*

*molto rit.*

*pp*

The score for 'Mezquito' is in 4/4 time with a key signature of one sharp (F#). It consists of four staves. The first staff begins with a treble clef and a common time signature of 8. The melody starts with a quarter note G4, followed by eighth notes A4 and B4, then a quarter note C5. This is followed by a half note D5, then a quarter note E5. The second staff begins with a bass clef and a common time signature of 8. The bass line starts with a quarter note G3, followed by eighth notes F3 and E3, then a quarter note D3. This is followed by a half note C3, then a quarter note B2. The piece concludes with a final quarter note G2. Dynamics include *mf*, *molto rit.*, and *pp*. Fingerings are indicated as *IV* for the first four notes of the melody.

## Contact us

For further help you can contact the music support team at Trinity's central office at [music@trinitycollege.com](mailto:music@trinitycollege.com), or find the contact details of your local representative at [trinitycollege.com/worldwide](http://trinitycollege.com/worldwide)

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