

**TRINITY**  
COLLEGE LONDON

# CLASSICAL GUITAR SAMPLE BOOKLET

A selection of pieces, exercises and studies  
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/classical-guitar-resources](https://trinitycollege.com/classical-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).

**DOWNLOAD OUR CLASSICAL GUITAR SYLLABUS 2020-2023:**  
[trinitycollege.com/classical-guitar](https://trinitycollege.com/classical-guitar)



## Contributors

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



**Nicholas Powlesland** studied guitar and piano at the Guildhall School of Music & 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 many Trinity guitar syllabuses. 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. He is a regular consultant and adviser for Trinity and has been involved in developing our classical, acoustic and Rock & Pop guitar syllabuses. He is currently senior examiner for the Rock & Pop panel.



**Martin Fogel** has three award-winning CDs and has received international acclaim for his artistry – ‘a Swedish genius’ (*CD Journal*, Japan), ‘exudes easy charm’ (*Classical Music*, UK) and ‘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 performed internationally, including on TV and radio, and has won prizes in major competitions such as the Tokyo International Guitar Competition and the Takemitsu Competition, Finland. 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. He currently teaches at Junior Trinity, Trinity Laban Conservatoire of Music and Dance.



**Jens Franke** trained at the Guildhall School of Music & Drama 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, 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 in 2018 (Guildhall Alumni Series) and teaches in the Junior Department of the Guildhall School, and at Christ’s Hospital, West Sussex.



**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. She has worked in partnership with singers James Bowman and Mark Wilde, and is a founding member of the VIDA Guitar Quartet. Performances include recitals at the Southbank Centre, Kings Place, London and tours throughout the USA and Europe. In parallel to her role as head of guitar performance at the Royal Welsh College of Music and Drama, Helen founded the charity Guitar Circus in 2006, and she was awarded a Winston Churchill Fellowship 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.

## 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 requirements. 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.

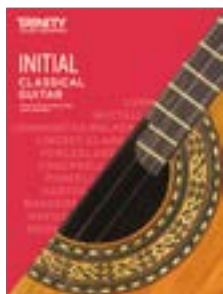
## Exam structure and mark scheme

<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 studies (Grades 6-7)/ concerto extracts (Grade 8)</i></li> </ul>	
<b>SUPPORTING TESTS</b>	<b>20</b>	<b>SUPPORTING TEST 1</b>	<b>10</b>
<p>Any TWO of the following:</p> <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>
		<p>ONE of the following:</p> <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. They showcase more pieces by female composers, and include duets up to Grade 5 and a range of previously unpublished works.

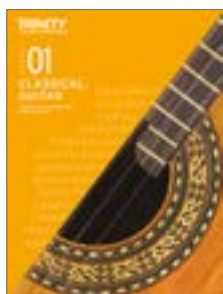
### Pieces



#### 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 colombina  
Aura Lee  
The Rising Sun  
Rigadoon  
The Bells of Dawn  
Helping Hand



#### Grade 1

HANDEL, *adpt.* MASON,  
arr. LONGWORTH & WALKER  
SCHUBERT, arr. HEGEL  
RAK  
POWLESLAND  
RICHTER  
FOGEL  
TROMP  
CRACKNELL  
SANDERSON  
TRAD., arr. HVARTCHILKOV  
SCHUMANN, arr. POWLESLAND  
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 arr. POWLESLAND  
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

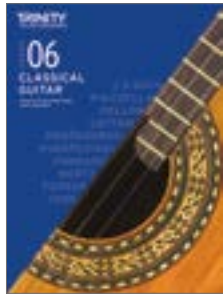
Orlando Sleepeth  
Gavotte (from *Suite in D minor*)  
Menuets I & II (from *Partie in A major*)  
Andante (no. 2 from *24 leçons progressives*, op. 31)  
Nostalgia: petite mélodie (from *Tres piezas fáciles*, op. 19)  
Bossa-Nova Breeze  
Line by Line  
Spice Trail  
Village Blackbird Blues  
Allemande (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

J S BACH, *arr.* ERIKSON  
MERTZ  
FERRER  
FONDARD  
PIAZZOLLA, *arr.* RYAN  
YORK  
FELLOW  
TRAD., *arr.* COTTAM  
TRAD., *arr.* HVARTCHILKOV  
DROŹDŹOWSKI

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 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

'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, mostly consisting of a two-part melody moving over a pedal note, emphasising the pastoral character of the dance. It's a great introduction to the Classical style.

### **Grade 3:** TRAD., arr. SANDERSON / 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

'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, arr. POWLESLAND / 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, and this piece is one of the most popular. Based upon the vigorous courtly dance, the Galliard, this should be played with energy, textural clarity and crisp syncopation.



Watch performances of pieces and technical work with this icon at [trinitycollege.com/classical-guitar-resources](http://trinitycollege.com/classical-guitar-resources)

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## Sample pieces

### Initial

# Pirates

Nicholas Powlesland  
(b. 1965)

**Boldly** ♩ = 120

8 *f*

6 *p*

11 *cresc.*

16 *f*

21 *rit.*

# Danse paysanne

Ferdinando Carulli  
(1770-1841)

Moderato ♩ = 76

8 *mf*

7 *mf*

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

19 *a* *m* *p* *m* *p* *m* **D.C. al Fine** *a*



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 features various musical notations including slurs, accents, and fingering numbers (1-4). A video icon is present in the title.

20 VII

*mp pont.* *mf*

*mp pont.*

25 VII

*mf* *mp*

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*

# Nostalgia: petite mélodie

from *Tres piezas fáciles*

Julio Sagreras  
(1879-1942)

**Larghetto** ♩ = 52

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

5 *m* *i* *m* *a* *m* *i* *m* *i* *m* *a* *m* *i* *p* *m* *i* *p* **Fine**

8 *mf* *i* *a* *m* *i* *a* *m*

12 *mf* *CV* *CIII*

15 *p*

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

23



Grade 8

# Earl of Essex, His Galliard

John Dowland  
(1563-1626)  
arr. Powlesland

Elegantly ♩ = 90

8 *f*

5

9 *mp*

11

14

17 *f*

21

26  
8  
*mp*

29

32

35  
*mf*

CII hinge

39

43  
*f*

46

49

## Sample technical 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 an 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

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## Sample studies

Studies are categorised in the following 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, the Grade 1 study '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, while incorporating a range of musical elements that give the study a strong character. The music has been carefully crafted 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*

## Grade 3



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

Country style ♩ = 102

II I

*mf*

*mp*

*mf*

5

II

*f*

*p*

*mf*

## Grade 7



### Mezquito – idiomatic elements (tremolo)

Precise but with sensitivity ♩ = 112

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

*mf*

4

7

IV

*molto rit.*

*pp*



## Classical guitar resources

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

## 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](https://trinitycollege.com/worldwide)

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