

In the Hall of the Mountain King



Composer: Edvard Grieg (1843–1907)

Nationality: Norwegian

Source: *Peer Gynt*, Op. 23 (1875) / *Peer Gynt Suite* No. 1, Op. 46 (1888)

'In the Hall of the Mountain King' was originally composed by Edvard Grieg as an orchestral piece for the Norwegian playwright Henrik Ibsen's play titled *Peer Gynt*. The piece was played as the lead character enters the hall of the Mountain King, surrounded by a crowd of fantasy creatures. The piece has attained wide recognition in popular culture, being frequently used in media, and the piece has been performed and recorded by many renowned orchestras, including the Philharmonic Orchestra and London Symphony Orchestra

Edvard Grieg was a Norwegian composer and pianist, born in the city of Bergen. He is a well-known and influential figure from the Romantic Period, and wrote several works incorporating Norwegian folk music. To this day, Grieg's music is still extensively used in modern media, with several pieces of music from *Peer Gynt* remaining highly recognisable to performers and listeners alike.

Performance Notes



In this RSL arrangement for two guitars, the candidate part uses a mix of mostly crotchets and quavers over the second guitar's crotchet accompaniment (which marks out each beat of the bar). Despite the relatively straightforward rhythm in the melody line, there are a few factors that need attention to ensure a strong and secure performance. Firstly, be sure to identify the accidentals occurring throughout the score – these unusual notes give the piece its angular sound – and you'll want to be secure in your fretting-hand fingering to accommodate these. Secondly, there are dynamic changes where the piece moves broadly from *pp* to *mf*, and ends with *sfz* for impact, as well as articulation variations with *staccato* markings throughout. These expressive elements require technical stability in both hands, to ensure clear projection of the melody. When observed, they will add drama and excitement to your performance, especially when combined with the *accel.* instruction (*accelerando*, or speed up), bringing a flourish to the final eight bars.

Magnetic South

from *The Real Guitar Book, Volume 3*

By Lee Sollory

Andante ♩ = 66-88

The musical score is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It consists of six systems of music. The first system starts with a *mf* dynamic. The second system includes a *f* dynamic and a *mf* dynamic. The third system features a *ff* dynamic and a *mf* dynamic. The fourth system includes a *ff* dynamic and a *mf* dynamic. The fifth system includes a *f* dynamic and a *mf* dynamic. The sixth system includes a *ff* dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings. A specific instruction (1) is placed above a measure in the third system.

(1) Slap strings with right hand over the fingerboard

Technical Exercises

There are three groups of technical exercises at Grade 2:

- Group A: Scales & Double-Stopped Exercise
- Group B: Arpeggios
- Group C: Technical Studies

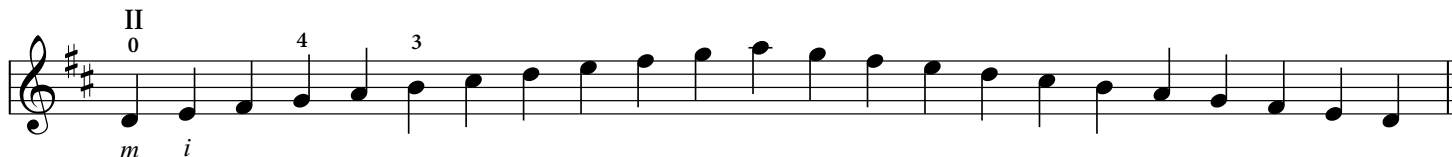
For groups A and B, the examiner will request a selection to be performed. For group C, you may choose **one** technical study to perform from the three listed in the grade book.

Group A: Scales & Double-Stopped Exercise

All exercises in Group A must be played:

- Unaccompanied
- Ascending and descending across the number of octaves shown in each example
- At a minimum tempo of $\text{♩} = 80$ bpm

D major, to the 12th, *tirando* or *apoyando* (candidate choice), fingers only



D harmonic minor, *tirando* or *apoyando* (candidate choice), fingers only



C major, *tirando*, thumb only



Sight Reading

In the exam, you have a choice between either a Sight Reading test or a Contemporary Improvisation & Interpretation test. The examiner will ask you which one you wish to choose before commencing. Once you have decided you cannot change your mind.

The examiner will give you a previously unseen test to be performed unaccompanied. You will have 90 seconds to prepare, after which the examiner will ask you to commence the test.

While the assessed part of the test is not played to a metronome click, you may ask to hear the minimum tempo on a metronome at the start of or throughout your practice time. Additionally, you may ask to hear a few seconds of the tempo on a metronome before the assessed part of the test begins.

The sight reading test will be up to eight bars long, in one of the following keys:

- C major
- A minor
- G major

Sight Reading | Example 1

Moderato

f *p*

Sight Reading | Example 2

Waltz

p *f*

Sight Reading | Example 3

March

p *f*

Please note: The tests shown are examples. The examiner will give you a different version in the exam.