

STRINGS SYLLABUS

Bowed Strings | Harp

Qualification specifications
for graded exams 2020-2023



WHAT'S CHANGED?

This syllabus features the following changes from the 2016-2019 syllabus:

- Repertoire lists refreshed and extended at all levels, encompassing a wide range of genres and styles
- Duets introduced at Initial to Grade 3 for violin, viola, cello and double bass
- New graded repertoire books for violin, featuring a varied selection of accompanied and unaccompanied pieces and duets
- Increased flexibility of repertoire choice, with pieces divided into groups at Grades 6-8 only
- Violin candidates can perform a piece/set listed for Scottish traditional fiddle at the same grade
- A new orchestral extracts option at Grades 6-8 for pedal harp
- An information and regulations section is no longer included in this syllabus – this information can be found at trinitycollege.com/music-regulations

KEEP UP TO DATE

Please check trinitycollege.com/strings to make sure you are using the current version of the syllabus and for the latest information about our Strings exams.

OVERLAP ARRANGEMENTS

This syllabus is valid from 1 January 2020. The 2016-2019 syllabus will remain valid until 31 December 2020, giving a one year overlap. During this time, candidates may present pieces and technical work from the 2016-2019 or the 2020-2023 syllabus, but not both. Candidates should indicate which syllabus they are presenting on the appointment form handed to the examiner at the start of the exam.

STRINGS SYLLABUS

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**Qualification specifications
for graded exams 2020-2023**

Trinity College London
trinitycollege.com

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

Welcome

Welcome to Trinity College London's Strings syllabus, containing details of graded exams from Initial to Grade 8 for bowed strings and harp. It offers the choice and flexibility to allow string players to perform to their strengths, and aims to reflect and support a range of teaching approaches: pieces chosen from books including Trinity's *Take Your Bow* series acknowledge mixed-group strings teaching, while a range of popular tutor books and respected teaching programmes is also featured at early grades.

Build authentic skills

Our technical work and supporting tests are specially designed to develop the skills that are specific to your instrument. A combination of bowing exercises and performance-led studies, along with orchestral extracts, develops essential and authentic skills and techniques progressively through the grades.

Explore varied repertoire

Discover pieces across a variety of styles and genres, showcasing a diverse range of composers including an increased number of female and international writers. Our repertoire has been refreshed at all levels, with the addition of duets at lower grades to encourage and develop ensemble performance skills.

Benefit from industry expertise

The syllabus and supporting books have been created in consultation with leading strings specialists. You can access videos and articles produced to support teaching and learning at trinitycollege.com/strings-resources, and join us online and on social media to find out when new resources are available.

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

ABOUT TRINITY COLLEGE LONDON

Trinity College London is a leading international exam board and independent education charity that has been providing assessments around the world since 1877. We specialise in the assessment of communicative and performance skills covering music, drama, combined arts and English language. With over 850,000 candidates a year in more than 60 countries worldwide, Trinity qualifications are specifically designed to help students progress. Our aim is to inspire teachers and learners through the creation of assessments that are enjoyable to prepare for, rewarding to teach and that develop the skills needed in real life.

At the heart of Trinity's work is the belief that effective communicative and performance skills are life enhancing, know no boundaries and should be within reach of us all. We exist to promote and foster the best possible communicative and performance skills through assessment, content and training that is innovative, personal and authentic.

Introduction to Trinity's graded music exams

OBJECTIVE OF THE QUALIFICATIONS

Trinity's graded music exams provide a structured yet flexible framework for progress, which enables learners to demonstrate their own musical personality and promotes enjoyment in music performance.

The exams assess music performance, technical ability and responses to set musical tests through face-to-face practical assessment. They offer learners of any age the opportunity to measure their development as performers against a series of internationally understood benchmarks, taking them from beginner level to the point where they can progress to higher education in music, or enter for Trinity's performance diplomas.

WHO THE QUALIFICATIONS ARE FOR

Trinity's graded music exams are open to all learners, with no age restrictions or other limitations. There is no requirement to have passed lower grades, theory exams or other qualifications, although the grades represent a system of progressive mastery and the outcomes for each level assume confidence in the requirements of previous grades.

Repertoire selection and other exam content is designed to appeal to learners of all ages and backgrounds, reflecting the diversity of candidates.

Trinity is committed to making its exams accessible to all, and each candidate is treated individually when considering how assessments can be adapted for those with special needs. Find out more at trinitycollege.com/music-csn

ASSESSMENT AND MARKING

Trinity's graded music exams are assessed by an external examiner trained and moderated by Trinity. Examiners provide marks and comments for each component of the exam using the assessment criteria on pages 38-43.

The exams are marked out of 100. Candidates' results correspond to different attainment levels as follows:

| Mark | Attainment level |
|--------|------------------|
| 87-100 | DISTINCTION |
| 75-86 | MERIT |
| 60-74 | PASS |
| 45-59 | BELOW PASS 1 |
| 0-44 | BELOW PASS 2 |

See pages 36-43 for further information about how the exams are marked.

DURATION OF STUDY (TOTAL QUALIFICATION TIME)

All regulated qualifications are assigned a total qualification time. This should be used as guidance only. Total qualification time is an estimate of the average time a candidate spends with a teacher (guided learning hours) added to the average time spent learning independently. It is recognised that the amount of time needed to commit to a qualification will be dependent on each individual's level of experience.

| | Guided learning hours (GLH) | Independent learning hours (ILH) | Total qualification time (TQT) (hours) |
|---------|--------------------------------|-------------------------------------|---|
| Initial | 8 | 32 | 40 |
| Grade 1 | 12 | 48 | 60 |
| Grade 2 | 18 | 72 | 90 |
| Grade 3 | 18 | 102 | 120 |
| Grade 4 | 24 | 126 | 150 |
| Grade 5 | 24 | 156 | 180 |
| Grade 6 | 36 | 184 | 220 |
| Grade 7 | 48 | 222 | 270 |
| Grade 8 | 54 | 266 | 320 |

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 (Universities and Colleges Admissions Service) points for those applying to colleges and universities, as follows:

Grade 6

UCAS POINTS

PASS **8** | MERIT **10** | DISTINCTION **12**

Grade 7

UCAS POINTS

PASS **12** | MERIT **14** | DISTINCTION **16**

Grade 8

UCAS POINTS

PASS **18** | MERIT **24** | DISTINCTION **30**

WHERE THE QUALIFICATIONS COULD LEAD

While for some learners graded music exams represent a personal goal or objective, they can also be used as a progression route towards:

- Diplomas in performing and teaching offered by Trinity or by other awarding organisations
- Music courses at conservatoires and universities, for which Grade 8 is often specified as an entry requirement
- Employment opportunities in music and the creative arts

HOW TO ENTER FOR AN EXAM

Exams can be taken at Trinity's public exam centres, which are available throughout the world. Details are available at trinitycollege.com/worldwide, and candidates should contact their local Trinity representative for more information.

Alternatively, in the UK, schools and private teachers with sufficient candidates may apply for an exam visit. Details are available at trinitycollege.com/exam-visit

TRINITY QUALIFICATIONS THAT COMPLEMENT THE STRINGS QUALIFICATIONS

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

Graded music exams assess a broad range of musicianship skills, including performance, while certificate exams focus entirely on performance, including separate marks for presentation skills. Find more information about certificate exams at trinitycollege.com/music-certificates

Trinity's graded Rock & Pop exams are available for bass, drums, guitar, keyboards and vocals. Find out more at trinityrock.com

Candidates can enter any combination of graded or certificate exams, and do not need to pass any particular level in order to proceed to a higher level.

Theory exams are available from Grade 1 to support learners to develop their understanding of the technical language of music. However, no theory qualifications or other prerequisites are required to enter graded or certificate exams at any level. Find out more at trinitycollege.com/theory

OTHER QUALIFICATIONS OFFERED BY TRINITY

After Grade 8 or the Advanced Certificate classical music exams, candidates can progress to diplomas at Associate (ATCL), Licentiate (LTCL) and Fellowship (FTCL) levels. These assess higher skills in performance, teaching and theory. Find out more at trinitycollege.com/music-diplomas

We also offer:

- ▮ Graded, certificate and diploma qualifications in drama-related subjects
- ▮ English language qualifications
- ▮ Teaching English qualifications
- ▮ Arts Award (only available in certain countries)

Specifications for all these qualifications can be downloaded from trinitycollege.com

REGULATED LEVELS OF TRINITY'S MUSIC QUALIFICATIONS

| RQF* Level | EQF** Level | Classical & Jazz | Rock & Pop | Theory & Written | Solo Certificates[†] | Group Certificates[†] |
|-----------------------|------------------------|---------------------------------|---------------------------|---------------------------------|--|---|
| 7 | 7 | FTCL | | | | |
| 6 | 6 | LTCL | | LMusTCL | | |
| 4 | 5 | ATCL | | AMusTCL | | |
| 3 | 4 | Grade 8 | Grade 8 | Grade 8 | Advanced | Advanced |
| | | Grade 7 | Grade 7 | Grade 7 | | |
| | | Grade 6 | Grade 6 | Grade 6 | | |
| 2 | 3 | Grade 5 | Grade 5 | Grade 5 | Intermediate | Intermediate |
| | | Grade 4 | Grade 4 | Grade 4 | | |
| 1 | 2 | Grade 3 | Grade 3 | Grade 3 | Foundation | Foundation |
| | | Grade 2 | Grade 2 | Grade 2 | | |
| | | Grade 1 | Grade 1 | Grade 1 | | |
| Entry Level 3 | 1 | Initial | Initial | | | |

* Regulated Qualifications Framework in England and Northern Ireland

** European Qualifications Framework

[†] Not RQF or EQF regulated

REGULATED TITLES AND QUALIFICATION NUMBERS FOR GRADED MUSIC EXAMS

| Regulated title | Qualification number |
|--|----------------------|
| Initial TCL Entry Level Award in Graded Examination in Music Performance (Initial) (Entry 3) | 601/0812/5 |
| Grade 1 TCL Level 1 Award in Graded Examination in Music Performance (Grade 1) | 501/2042/6 |
| Grade 2 TCL Level 1 Award in Graded Examination in Music Performance (Grade 2) | 501/2041/4 |
| Grade 3 TCL Level 1 Award in Graded Examination in Music Performance (Grade 3) | 501/2043/8 |
| Grade 4 TCL Level 2 Certificate in Graded Examination in Music Performance (Grade 4) | 501/2044/X |
| Grade 5 TCL Level 2 Certificate in Graded Examination in Music Performance (Grade 5) | 501/2045/1 |
| Grade 6 TCL Level 3 Certificate in Graded Examination in Music Performance (Grade 6) | 501/2097/9 |
| Grade 7 TCL Level 3 Certificate in Graded Examination in Music Performance (Grade 7) | 501/2098/0 |
| Grade 8 TCL Level 3 Certificate in Graded Examination in Music Performance (Grade 8) | 501/2099/2 |

Learning outcomes and assessment criteria

INITIAL-GRADE 3

(Initial = RQF Entry Level 3, Grades 1-3 = RQF Level 1)

LEARNING OUTCOMES

The learner will:

1.
Perform music in a variety of styles set for the grade

2.
Demonstrate technical ability on an instrument through responding to set technical demands

3.
Respond to set musicianship tests

ASSESSMENT CRITERIA

The learner can:

- 1.1** Apply skills, knowledge and understanding to present performances that demonstrate careful preparation, musical awareness and the beginning of thoughtful interpretation
- 1.2** Perform with general security of pitch and rhythm, and with attention given to dynamics and articulation
- 1.3** Maintain a reasonable sense of continuity in performance and convey the mood of music in a variety of styles

- 2.1** Demonstrate familiarity with the fundamentals of instrumental command
- 2.2** Demonstrate technical control and facility within set tasks

- 3.1** Recognise and respond to simple elements of music in a practical context
- 3.2** Demonstrate basic aural and musical awareness

GRADES 4-5

(RQF Level 2)

LEARNING OUTCOMES

The learner will:

1.
Perform music in a variety of styles set for the grade

2.
Demonstrate technical ability on an instrument through responding to set technical demands

3.
Respond to set musicianship tests

ASSESSMENT CRITERIA

The learner can:

1.1 Support their intentions in musical performance
1.2 Demonstrate an understanding of music that allows a degree of personal interpretation in performance
1.3 Perform with general accuracy, technical fluency and musical awareness to convey musical character in a variety of styles

2.1 Demonstrate a developing instrumental command
2.2 Demonstrate technical control and facility within set tasks

3.1 Recognise and respond to elements of music in a practical context
3.2 Demonstrate aural and musical awareness

GRADES 6-8

(RQF Level 3)

LEARNING OUTCOMES

The learner will:

1.
Perform music in a variety of styles set for the grade

2.
Demonstrate technical ability on an instrument through responding to set technical demands

3.
Respond to set musicianship tests

ASSESSMENT CRITERIA

The learner can:

1.1 Integrate their musical skills, knowledge and understanding in performance
1.2 Present secure and sustained performances that demonstrate some stylistic interpretation
1.3 Perform with general accuracy, technical fluency and musical awareness to communicate musically in a variety of styles

2.1 Demonstrate instrumental command
2.2 Demonstrate technical control across the full compass of the instrument/voice within set tasks

3.1 Recognise and respond to musical features in a practical context
3.2 Demonstrate musical and stylistic awareness

About the exam

Each exam has three sections: pieces, technical work and supporting tests. There are slightly different requirements depending on the level of the exam.

PIECES

Choose three pieces, each worth 22 marks.

TECHNICAL WORK

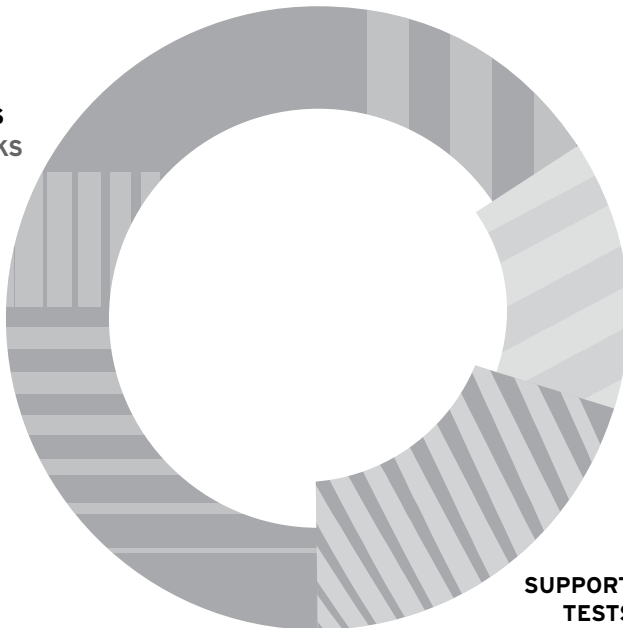
Bowed strings: a bowing exercise, followed by *either* scales, arpeggios and technical exercises *or* studies (Grades 1-5) / orchestral extracts (Grades 6-8).

Harp: *either* scales, arpeggios and exercises *or* studies *or* orchestral extracts (Grades 6-8 only).

SUPPORTING TESTS

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

PIECES
66 MARKS



**TECHNICAL
WORK**
14 MARKS

**SUPPORTING
TESTS**
20 MARKS

EXAM STRUCTURE AND MARK SCHEME: BOWED STRINGS

| Initial-Grade 5 | Maximum marks | Grades 6-8 | Maximum marks |
|--|---------------|---|---------------|
| PIECE 1 | 22 | PIECE 1 | 22 |
| PIECE 2 | 22 | PIECE 2 | 22 |
| PIECE 3 | 22 | PIECE 3 | 22 |
| TECHNICAL WORK* | 14 | TECHNICAL WORK | 14 |
| <ul style="list-style-type: none"> ▶ Bowing exercise ▶ <i>Either</i> scales, arpeggios & technical exercises or studies | | <ul style="list-style-type: none"> ▶ Bowing exercise ▶ <i>Either</i> scales, arpeggios & technical exercises or orchestral extracts | |
| SUPPORTING TESTS | 20 | SUPPORTING TEST 1 | 10 |
| Any TWO of the following: <ul style="list-style-type: none"> ▶ Sight reading ▶ Aural ▶ Improvisation ▶ Musical knowledge | | <ul style="list-style-type: none"> ▶ Sight reading | |
| | | SUPPORTING TEST 2 | 10 |
| | | ONE of the following: <ul style="list-style-type: none"> ▶ Aural ▶ Improvisation | |
| TOTAL | 100 | TOTAL | 100 |

EXAM DURATIONS: BOWED STRINGS

Exams are designed to include sufficient time for setting up and presenting all components, and overall durations are as follows:



Initial
11 mins



Grade 1
13 mins



Grade 2
13 mins



Grade 3
13 mins



Grade 4
18 mins



Grade 5
18 mins



Grade 6
23 mins



Grade 7
23 mins



Grade 8
28 mins

EXAM STRUCTURE AND MARK SCHEME: HARP

| Initial-Grade 5 | Maximum marks | Grades 6-8 | Maximum marks |
|--|---------------|--|---------------|
| PIECE 1 | 22 | PIECE 1 | 22 |
| PIECE 2 | 22 | PIECE 2 | 22 |
| PIECE 3 | 22 | PIECE 3 | 22 |
| TECHNICAL WORK* | 14 | TECHNICAL WORK | 14 |
| <ul style="list-style-type: none"> Either scales, arpeggios & exercises or studies | | <ul style="list-style-type: none"> Either scales, arpeggios & exercises or studies or orchestral extracts (pedal harp only) | |
| SUPPORTING TESTS | 20 | SUPPORTING TEST 1 | 10 |
| Any TWO of the following: <ul style="list-style-type: none"> Sight reading Aural Improvisation Musical knowledge | | <ul style="list-style-type: none"> Sight reading | |
| | | SUPPORTING TEST 2 | 10 |
| | | ONE of the following: <ul style="list-style-type: none"> Aural Improvisation | |
| TOTAL | 100 | TOTAL | 100 |

EXAM DURATIONS: HARP

Exams are designed to include sufficient time for setting up and presenting all components, and overall durations are as follows:



Initial
13 mins



Grade 1
15 mins



Grade 2
15 mins



Grade 3
15 mins



Grade 4
20 mins



Grade 5
20 mins



Grade 6
25 mins



Grade 7
25 mins



Grade 8
30 mins

ORDER OF THE EXAM

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

Exam guidance: Pieces



CHOOSING PIECES

Bowed strings

- ▶ Candidates play three pieces in their exam, chosen as follows:
- ▶ **Initial-Grade 3:** Candidates choose three pieces from the list. One of these pieces may be a duet. Only one unaccompanied piece may be played. Pieces by at least two composers must be played. Candidates may perform an own composition in place of one of the listed pieces (see pages 18-19).
- ▶ **Grades 4-5:** Candidates choose three pieces from the list. Only one unaccompanied piece may be played. Pieces by at least two composers must be played. Candidates may perform an own composition in place of one of the listed pieces (see pages 18-19).
- ▶ **Grades 6-8:** Pieces are divided into two groups: group A and group B. Candidates choose at least one piece from each group. The third piece may be chosen from either group or may be the candidate's own composition (see pages 18-19). Only one unaccompanied piece may be played. Pieces by at least two composers must be played.
- ▶ Candidates taking Grades 6-8 violin or viola may choose to play one piece on the other instrument from the same syllabus and grade. All technical work and supporting tests must be taken on the main instrument.

- ▶ Violin candidates may perform a set/piece from any group of the Scottish traditional fiddle list at the same grade in place of one of the listed pieces. NB a maximum of one unaccompanied or Scottish traditional fiddle item may be played.

Harp

- ▶ Candidates choose three pieces from the list. Pieces by at least two composers must be played. Candidates may perform an own composition in place of one of the listed pieces (see pages 18-19).

PERFORMANCE AND INTERPRETATION

- ▶ Candidates should prepare all pieces in full unless stated otherwise in this syllabus.
- ▶ Candidates should observe repeats of a few bars, but longer repeats should not be played unless stated otherwise in this syllabus.
- ▶ All *da capo* and *dal segno* instructions should be observed.
- ▶ Candidates are not required to play cadenzas unless stated otherwise in this syllabus.
- ▶ Bowed Strings candidates are expected to use vibrato from Grade 5 onwards, as stylistically appropriate.
- ▶ Candidates are encouraged to use appropriate ornamentation, particularly at Grades 6-8. Ornamentation in Trinity's exam publications is given as a guide. However, any appropriate stylistic interpretation will be accepted.
- ▶ All tempo and performance markings should be observed (eg *allegro*, *rall.*, *cresc.*). Metronome marks are given as a guide but do not need to be observed exactly, as long as the style and character of the piece is maintained.
- ▶ Candidates may perform any or all of their pieces from memory if they wish. However, this is not compulsory and no additional marks are given for this.

TUNING

- ▶ Candidates are responsible for tuning their own instruments.
- ▶ Up to and including Grade 5, the teacher or accompanist may assist with tuning. At Grades 6-8, candidates must tune their instruments without assistance.

INSTRUMENTS

Bowed strings

- ▶ Electronic instruments may not be used.

Harp

- ▶ Pedal harp requirements are based on an instrument with 46 or 47 strings.
- ▶ Non-pedal harp requirements and lever settings are based on an instrument with 34 strings, tuned to E_b. Non-pedal harps tuned to other keys may be used as long as all lever settings and changes are adjusted accordingly. Lever settings are given only when these are in addition to, or contrary to, the key signature.
- ▶ Where harps of either type lack higher or lower strings, pragmatic solutions will be accepted within reason, as long as these do not lessen the level of technical demand.

SCOTTISH TRADITIONAL FIDDLE REQUIREMENTS

- ▶ Candidates should use a modern violin playing position, resting the instrument under their chin.
- ▶ Candidates may use ornamentation and fiddle nuances if musically appropriate.
- ▶ Vibrato should be used to warm tone and colour notes, especially in the slower tunes at Grade 5 and above.
- ▶ Dynamic variation is encouraged. However, as fiddle music is primarily dance music, dynamics are more likely to be observed in the slower pieces.
- ▶ Candidates may use a piano accompanist except where pieces are specified as unaccompanied. Alternatively, they may perform entirely unaccompanied even where pieces include a piano part.

- ▶ Candidates may also use a single accompanist playing a different instrument, for example accordion or drum, but this should be notified to Trinity's central office at the time of entry.
- ▶ Pieces must be performed from the listed publications, as in some cases there are significant variations between editions. See page 280 for details of publishers and distributors.

ACCOMPANIMENTS AND PAGE TURNS

- ▶ Candidates are responsible for providing their own accompanists.
- ▶ Apart from Scottish traditional fiddle, pieces which are published with an accompaniment may not be performed unaccompanied. Performance without accompaniment will be subject to penalty or invalidation.
- ▶ Accompaniments must be performed as printed, without giving additional help to candidates (for example by doubling the solo line).
- ▶ Accompaniments on instruments other than piano must be approved by Trinity before the day of the exam. Please note that non-piano accompaniments can be approved only if musically appropriate (eg where the published piano accompaniment is an arrangement of a part written for a different instrument). In all cases, accompaniment must be provided on a single instrument.
- ▶ Where accompaniments feature long introductions or endings, these should be shortened if possible in a way that is musically appropriate.
- ▶ Difficult page turns may be overcome by photocopying the relevant pages. Page turners may assist the accompanist at Grades 6-8.
- ▶ Accompanists and their page turners may only remain in the exam when required.
- ▶ Candidates may use a backing track or recording of the piano accompaniment in exams up to and including Grade 3. From Grade 4 onwards the accompaniment must be performed live in the exam. Please note that although all of Trinity's graded violin repertoire books contain backing tracks, these may only be used in exams up to and including Grade 3.

- ▶ Recorded accompaniments need not be commercial products, but must be of a good quality and must not change the difficulty of the piece (eg by including the solo part where it is not included in the piano accompaniment).
- ▶ Where recorded accompaniments are used, candidates must provide and operate their own playback equipment. Equipment must produce a good sound quality at an adequate volume. Contact should be made with the centre well in advance to confirm the arrangements (power supply, equipment insurance, etc), which must be agreed with Trinity's local representative. All electrical devices must comply with health and safety requirements in the country where the exam is taking place.

MUSIC AND COPIES

- ▶ Candidates should obtain the music for their exam in good time before entering for the exam, and they must bring it with them on the day of the exam.
- ▶ We publish selected pieces for violin in our graded repertoire books. Recommended editions for other pieces are listed in this syllabus, but candidates may perform from any reliable edition which has not been shortened or otherwise simplified. Editions containing inauthentic performance directions are not acceptable. If a particular edition must be used, this is indicated in the syllabus. Product codes for publications are included where available.
- ▶ We take copyright infringement seriously and require candidates to ensure their music comes from a legitimate source. Guidelines are available in the UK Music Publishers Association's *Code of Fair Practice*, available at mpaonline.org.uk. Candidates must comply with copyright and other intellectual property laws in the country where the exam is taking place.
- ▶ In accordance with the MPA *Code of Fair Practice*, candidates must produce original copies of all pieces to be performed at the exam, even if pieces have been memorised, handwritten or typeset. Pieces where no original copy has been provided might be awarded no marks.
- ▶ If candidates are performing pieces not contained in Trinity's graded repertoire books, they will need to provide a photocopy as a reference for the examiner. Photocopies will be kept by the examiner and destroyed after the exam. Our examiners will have a copy of the repertoire contained in Trinity's graded violin books.
- ▶ Where music has been downloaded, candidates must bring proof of purchase or details of the website where it was accessed for the examiner's reference.

DUETS

- ▶ Violin, viola, cello and double bass candidates at Initial to Grade 3 may include a maximum of one duet in their programme.
- ▶ Candidates should play the upper part (unless stated otherwise in this syllabus). The lower part must be performed in the exam by a teacher, another adult or student, and may not be pre-recorded.

OWN COMPOSITION

- ▶ Candidates can choose to perform an own composition as one of their pieces. Own composition pieces will be assessed in the same way as the listed repertoire. Marks are not awarded for the quality of the composition.
- ▶ Own compositions must be comparable in technical and musical demand to the pieces listed for the same grade. Examples of compositional techniques that may be used at each level are listed in each grade section of this syllabus, and candidates can use the sample openings available at trinitycollege.com/strings-resources.
- ▶ Own compositions may be accompanied or unaccompanied.
- ▶ A typeset or handwritten copy of the composition must be given to the examiner at the beginning of the exam. At Initial to Grade 5, own compositions may be notated in any easily readable form, including graphic score or lead-sheet. At Grades 6–8 they must be notated on a staff. Marks will be deducted if notation is incomplete or inaccurate, or if the performance varies significantly from the notation.
- ▶ Own compositions should be candidates' own unaided work, although teachers may offer guidance as necessary.

PARAMETERS AND EXAMPLES OF COMPOSITIONAL TECHNIQUES FOR OWN COMPOSITIONS

| Grade | Duration | Examples of composition techniques |
|---------|------------------|---|
| Initial | 0.5-1 minute(s) | <ul style="list-style-type: none"> Use of different rhythmic values Clear melodic line Use of keys listed for Initial technical work |
| Grade 1 | approx. 1 minute | <ul style="list-style-type: none"> Dynamic contrast Simple syncopation or other rhythmic feature Use of keys listed for Grade 1 technical work |
| Grade 2 | 1-1.5 minute(s) | <ul style="list-style-type: none"> Use of different articulations Simple melodic ornamentation Use of keys listed for Grade 2 technical work |
| Grade 3 | 1.5-2 minutes | <ul style="list-style-type: none"> Form showing clear sections, eg ABA Melodic range of one octave or more Use of keys listed for Grade 3 technical work |
| Grade 4 | 2-3 minutes | <ul style="list-style-type: none"> Tempo changes Use of a variety of different articulations Use of keys listed for Grade 4 technical work |
| Grade 5 | 2-3 minutes | <ul style="list-style-type: none"> Chromaticism Use of semiquaver passages Use of keys listed for Grade 5 technical work |
| Grade 6 | 3-4 minutes | <ul style="list-style-type: none"> More advanced use of form, eg theme and variations Extensive range More advanced melodic ornamentation Use of any key |
| Grade 7 | 3-4 minutes | <ul style="list-style-type: none"> Modulation Use of irregular time signatures Use of any key |
| Grade 8 | 3.5-5 minutes | <ul style="list-style-type: none"> Wide range of expressive techniques Creative use of form Extended techniques, wide range, chromaticism and rhythmic variation Use of any key |

OBTAINING MUSIC FOR THE EXAM

- All publications listed in this syllabus can be ordered at trinitycollege.com/shop or your local music shop.
- Trinity publishes graded repertoire books for violin, as well as scales & arpeggios books, sight reading books and aural test books. See page 284 for more information.
- Details of the publishers listed in this syllabus can be found on pages 280-283.
- Trinity cannot guarantee that music will always be in stock with local suppliers. Candidates and teachers should always check with the publisher before it is assumed that any item has gone out of print.

Exam guidance: Technical work



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

BOWED STRINGS


All candidates (except at Initial) begin the technical work section by performing a bowing exercise. They then choose one of the following options:

- Scales, arpeggios & technical exercises
- Studies (Grades 1-5) or orchestral extracts (Grades 6-8)

Bowing exercises

The following table gives more information about the bowing exercises at Grades 1-8:

| Grade | Bowing exercise description |
|---------|--|
| Grade 1 | <p><i>For sustained sound throughout both the bow stroke and the bow changes.</i></p> <p>▸ Candidates play one of the Grade 1 scales with two separate crotchets on each degree of the scale, one down bow and one up bow.</p> |
| Grade 2 | <p><i>For bow distribution. Whole bows should be used for the crotchets and half bows for the quavers, with sustained tone throughout.</i></p> <p>▸ Candidates play one of the Grade 2 scales with the rhythm ♩ ♪ on each degree of the scale (using separate bows). The exercise may end with an additional long note on the tonic.</p> |
| Grade 3 | <p><i>For quicker, repeated bow strokes. The notes should be played from the middle of the bow, with even strokes.</i></p> <p>▸ Candidates play one of the Grade 3 scales with four semiquavers on each degree of the scale. The exercise may end with an additional long note on the tonic.</p> |
| Grade 4 | <p><i>For further bow distribution. This should be played with an even bow speed and sustained tone.</i></p> <p>▸ Candidates play one of the Grade 4 scales with the rhythm ♩ ♩ on each degree of the scale. The exercise may end with an additional long note on the tonic.</p> |
| Grade 5 | <p>▸ Candidates play one of the Grade 5 scales using a <i>martelé</i> bow stroke, between the middle and the point of the bow. Immediately after the initial 'bite' or pressure accent, the pressure must be released. The bow then moves quickly, but does not leave the string. Each stroke should end before applying pressure for the next 'bite' at the start of the new stroke. This will result in an inevitable small silence between each note.</p> |

| | |
|---------|---|
| Grade 6 | <ul style="list-style-type: none"> Candidates play one of the Grade 6 scales with each note of the scale played as two <i>spiccato</i> quavers. The bow should start off the string and leave the string after every note, creating a small 'saucer' or 'smile' shape over the string, and touching the string at the lowest point of the 'saucer' or 'smile' shape. |
| Grade 7 | <ul style="list-style-type: none"> Candidates play one of the Grade 7 scales using hooked bowing, as in the following example. The bow should stop before each semiquaver, and the separation should be heard clearly.  |
| Grade 8 | <ul style="list-style-type: none"> At Grade 8, candidates prepare one of the scales set for Grade 8 with the bowings from Grades 5, 6 and 7. Examiners choose one of these bowings to hear in the exam. |

Scales, arpeggios & technical exercises

Learning scales and arpeggios is an important part of developing technical focus, strength and agility, and melodic skills.

Candidates prepare the scales and arpeggios set for the grade, and play a selection as requested by the examiner. Technical exercise(s) are also played.

- All scales and arpeggios are to be performed ascending then descending.
- All scales, arpeggios and technical exercises must be played from memory.
- All scales and arpeggios should be performed without vibrato.
- A minimum pace is indicated, increasing gradually grade by grade.
- Scales may be played either starting with a long tonic, or in even notes.
- At Grades 1-5, candidates should play the scale followed by the arpeggio. At Grades 6-8, candidates should play the major scale, major arpeggio and dominant 7th starting on that note in succession (major tonal centres) or the melodic minor scale, harmonic minor scale and minor arpeggio in succession (minor tonal centres).
- Full details of scale patterns are given in the *Scales, Arpeggios & Studies* books.
- Articulation patterns for scales and arpeggios are available free from our website.

Studies (Grades 1-5)

Studies are specially composed short pieces designed to demonstrate and develop key areas of technique through performance. Keys of the studies match those of the scales & arpeggios required for the grade.

Candidates should prepare all three studies listed for the grade, two of which are played in the exam. One is chosen by the candidate and one by the examiner.

- Studies may be played either from memory or using the music.
- Studies are included in the *Scales, Arpeggios & Studies* books.

Orchestral extracts (Grades 6-8)

At Grades 6-8, candidates can demonstrate technique through performing extracts selected from a range of orchestral works.

Candidates should prepare three extracts, two of which are played in the exam. One is chosen by the candidate and one by the examiner.

- Extracts may be played either from memory or using the music.

HARP

Candidates perform one of the following options:

- Scales, arpeggios & exercises
- Studies
- Orchestral extracts (Grades 6-8 pedal harp only)

Scales, arpeggios & exercises

Learning scales and arpeggios is an important part of developing technical focus, strength and agility, and melodic skills.

Candidates prepare the scales and arpeggios set for the grade, and play a selection as requested by the examiner. Exercises are also played.

- All scales and arpeggios are to be performed ascending then descending.
- All scales and arpeggios must be played from memory.
- A minimum pace is indicated, increasing gradually grade by grade.
- Exercises may be played either from memory or using the music.
- Candidates should prepare all three exercises listed for the grade, two of which are played in the exam. One is chosen by the candidate and one by the examiner.

Studies

Studies are specially composed short pieces designed to demonstrate and develop key areas of technique through performance.

Candidates should prepare all three studies listed for the grade, two of which are played in the exam. One is chosen by the candidate and one by the examiner.

- Studies may be played either from memory or using the music.

Orchestral extracts

At Grades 6-8, pedal harp candidates can demonstrate technique through performing extracts selected from a range of orchestral works.

Candidates should prepare all three extracts listed for the grade, two of which are played in the exam. One is chosen by the candidate and one by the examiner.

- Extracts may be played either from memory or using the music.

Further information about specific technical work requirements for each grade is given in the relevant sections of this syllabus.

Exam guidance: Supporting tests



This section of the exam supports the development of broader musical skills by assessing candidates in two different supporting tests.

At Initial to Grade 5, candidates choose two supporting tests from four options:

- Sight reading
- Aural
- Improvisation
- Musical knowledge



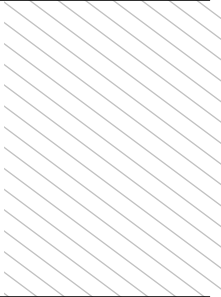
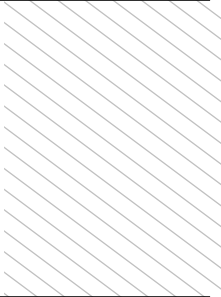

At Grades 6–8, all candidates are assessed in sight reading, and choose *either* aural *or* improvisation for their second supporting test.

This flexibility is designed to allow candidates to demonstrate their musical skills in different ways, while recognising that sight reading is an important skill at higher grades.

SIGHT READING

- This test assesses candidates' ability to perform a previously unseen musical extract, at a level approximately two grades lower than the exam being taken. Our sight reading pieces are designed to be musically intuitive and natural, preparing candidates for performance contexts.
- Candidates are given 30 seconds to study the test before performing it, during which time they may practise any or all of it aloud. Examiners do not mark this preparation period.
- Examples of sight reading tests may be found in Trinity's *Sound at Sight* series, available from trinitycollege.com/shop or from your local music shop.
- Technical expectations for the tests are given in the tables on pages 24–26. Lists are cumulative, meaning that tests may also include requirements from lower grades.

SIGHT READING PARAMETERS

| | Time signatures* | Note and rest values* | Dynamics & tempi* |
|---------|---|---|--|
| Initial | $\frac{2}{4}, \frac{4}{4}$ | ♩ and ♪ | <i>moderato, mf</i> |
| Grade 1 |  |  | <i>f, p</i> |
| Grade 2 | $\frac{3}{4}$ | ♩, ♪, - ties | <i>allegretto</i> |
| Grade 3 |  | ♩, ♪ and - | <i>mp, andante</i> |
| Grade 4 |  | ♩ and 7 | <i>cresc., decresc.</i> |
| Grade 5 | $\frac{6}{8}$ | ♩ (groups of 2 and 4) | <i>rall., rit.</i> |
| Grade 6 | $\frac{3}{8}$ | dotted quaver/dotted quaver semiquaver | <i>accel.</i> |
| Grade 7 | $\frac{9}{8}$ | triplets | use of mute |
| Grade 8 | $\frac{2}{2}$ changing time signatures | duplets |  |

SIGHT READING PARAMETERS

| Articulation, positions shifts | | | | |
|--|---|--|---|---------|
| Violin, Scottish traditional fiddle & viola* | Cello* | Double bass* | Harp* | |
| separate bows; open strings only; no jumps across strings | | | hands separately; range of a 5th | Initial |
| separate bows; within first position; range of a 5th | | | range of a 9th | Grade 1 |
| two-note slurs but not across strings (down bow and up bow) | | | hands together | Grade 2 |
| three-note slurs or two notes across strings; mixed finger patterns | three-note slurs or two notes across strings; mixed finger patterns; backwards extensions | two-note slurs; ½ and 1st positions; no extensions | simple pedal changes [†] | Grade 3 |
| slurs up to four notes; accents and <i>staccato</i> ; <i>pizzicato</i> | slurs up to four notes; accents and <i>staccato</i> ; <i>pizzicato</i> ; forward extensions | three-note slurs; 3rd position; accents and <i>staccato</i> ; <i>pizzicato</i> ; simple shifts | more pedal changes [†] | Grade 4 |
| more mixed bowing styles; trills; octave harmonics | more mixed bowing styles; trills; octave harmonics; simple shifts | more mixed bowing styles; trills; octave harmonics; ½ string harmonic; 4th position | two-note chords | Grade 5 |
| shifts; <i>spiccato</i> ; double stops including an open string | more complex shifts; double stops including an open string | double stops including an open string; 5th and 6th positions | three-note chords; <i>arpeggiando</i> | Grade 6 |
| more awkward shifts, including those requiring 2nd position | double stops including an open string; simple thumb position implied by  | simple thumb position | lever changes [‡] | Grade 7 |
| double stops including two stopped notes (but not in sequences) | double stops in 1st position; tenor clef | tenor clef | <i>près de la table</i> ; pedal changes not indicated [†] ; lever changes not indicated [‡] | Grade 8 |

* Cumulative – tests may also include requirements from preceding grade(s)

[†] Pedal harp

[‡] Non-pedal harp

SIGHT READING PARAMETERS

| | Violin & Scottish traditional fiddle* | Viola* | Cello* | Double bass* | Harp* |
|---------|--|--|--|--|---|
| Initial | | Open strings only | | | C major |
| Grade 1 | G, D, A major | C, G, D major | | G, D major | F major |
| Grade 2 | | | | C, A major | |
| Grade 3 | C major D, A minor | F major D, A minor | F, B \flat major D, A, G minor | F, B \flat major A, G minor | B \flat [†] major A, D [‡] minor |
| Grade 4 | F, B \flat major E, G minor accidentals | B \flat , E \flat major E, G minor accidentals | A major E, B minor accidentals | D, B minor accidentals | D, A major E [†] , D [†] minor |
| Grade 5 | E \flat major C, B minor | A major B, C minor | E \flat major F \sharp minor | E major E minor | B \flat [†] major G [†] minor |
| Grade 6 | E, A \flat major F, F \sharp minor | E, A \flat major F, F \sharp minor | E, A \flat major C minor | E \flat major C minor | |
| Grade 7 | | B, D \flat major C \sharp minor | B, D \flat major C \sharp , F minor | A \flat major F, F \sharp minor | A major F minor |
| Grade 8 | | all major and minor keys | | B major C \sharp minor | all keys appropriate to tuning of the harp |

* Cumulative – tests may also include requirements from preceding grade(s)

† Pedal harp

‡ Non-pedal harp

AURAL

This test supports the development of candidates' abilities in musical perception and understanding by requiring them to recognise musical features by ear (for example metre and pulse, pitch, performance characteristics).

All questions are based on a single musical example played at the piano by the examiner. At most grades, candidates are asked to describe various features of the music such as dynamics, articulation, texture and style. Candidates are not required to sing.

Practice tests can be found in Trinity's *Aural Tests from 2017* books, available from trinitycollege.com/shop or from your local music shop.

IMPROVISATION

Improvisation can develop creative musicianship skills that unlock a variety of musical styles and technical ability. Our tests are designed to introduce teachers and candidates to improvisation gradually, creatively and with a range of supporting resources.

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

- ▮ Stylistic
- ▮ Motivic
- ▮ Harmonic

Further guidance and example tests are available at trinitycollege.com/supporting-tests

Stylistic stimulus

This option requires candidates to improvise over a notated piano part played by the examiner.

- ▮ Candidates are given a stimulus which includes the notated piano part and chord symbols. The stimulus begins with a two-bar introduction played by the examiner alone, followed by a further section over which candidates must improvise for a specified number of repeats.
- ▮ The examiner plays the stimulus twice for candidates' reference, without repeats.

- ▮ Candidates are then given 30 seconds' preparation time, during which they may prepare for their improvisation aloud.
- ▮ The test then follows. The examiner plays the stimulus again, and candidates join after the introduction, improvising for the specified number of repeats. Candidates should aim to improvise in a way that complements the musical style of the stimulus.

Motivic stimulus

This option requires candidates to improvise solo in response to a short melodic fragment.

- ▮ Candidates are given a notated melodic fragment, which the examiner plays twice on the piano for candidates' reference.
- ▮ Candidates are then given 30 seconds' preparation time, during which they may prepare for their improvisation aloud.
- ▮ The test then follows. Candidates should aim to improvise within the specified duration range and may begin by quoting the stimulus directly, developing their improvisation from there. However, they are not required to quote the stimulus directly, and may instead develop their improvisation from ideas taken from the stimulus such as a small group of notes or an interval. Responses must use the given time signature.

Harmonic stimulus



This option requires candidates to improvise solo in response to a chord sequence.

- ▮ Candidates are given a notated chord sequence, including chord symbols, which the examiner plays twice on the piano for candidates' reference.
- ▮ Candidates are then given 30 seconds' preparation time, during which they may prepare for their improvisation aloud.
- ▮ The test then follows. Candidates should improvise for the specified number of repeats, following the chord sequence. Responses should contain melodic/rhythmic interest.

Parameters

Technical expectations for the tests are given in the tables on the following pages. Lists are cumulative, meaning that tests may also include requirements from lower grades.

Stylistic stimulus

| | Initial | Grade 1 | Grade 2 | Grade 3 |
|---|-------------------|---|---|--|
| Length of introduction | 2 bars | 2 bars | 2 bars | 2 bars |
| Length of improvised section | 4 bars | 4 bars | 4 bars | 4 bars |
| Times improvised section is played | 1 | 2 | 2 | 2 |
| Total to improvise | 4 bars | 8 bars | 8 bars | 8 bars |
| Time signatures* | $\frac{4}{4}$ |  |  | $\frac{3}{4}$ |
| Keys* | C major | F and G major | A minor | D and B \flat major, D and E minor |
| Number of chords per bar | 1 | 1 | 1 | 1 |
| Chords | I, V | I, V | I, IV, V i, iv, V | I, ii, IV, V i, ii \flat ⁵ , iv, V |
| Styles and speeds* | march, lullaby | fanfare, <i>moderato</i> | tango, <i>andante</i> | waltz, <i>allegretto</i> |

| Grade 4 | Grade 5 | Grade 6 | Grade 7 | Grade 8 |
|----------------------------------|--|--|--|---|
| 2 bars | 2 bars | 2 bars | 2 bars | 2 bars |
| 4 bars | 4 bars | 8 bars | 8 bars | 8 bars |
| 3 | 3 | 2 | 2 | 2 |
| 12 bars | 12 bars | 16 bars | 16 bars | 16 bars |
| $\frac{2}{4}$ | $\frac{6}{8}$ | $\frac{12}{8}$ | $\frac{9}{8}$ | $\frac{5}{4}$ |
| G and B minor | A and E♭ major | F♯ and C minor | E and A♭ major | C♯ and F minor |
| 1 | up to 2 | up to 2 | up to 2 | up to 2 |
| I, ii, IV, V i, ii♭5, iv, V | I, ii, IV, V, vi i, ii♭5, iv, V, VI | I, ii, IV, V, vi i, ii♭5, iv, V, VI 7ths | I, ii, iii, IV, V, vi i, ii♭5, III, iv, V, VI 7ths | all chords, 7ths, 9ths, suspensions |
| <i>adagio,</i> <i>allegro</i> | <i>grazioso,</i> <i>vivace</i> | <i>agitato,</i> nocturne | <i>gigue,</i> <i>grave</i> | impressionistic, irregular dance |

Motivic stimulus

| | Initial | Grade 1 | Grade 2 | Grade 3 |
|---------------------------|-------------------|----------------|-----------------|--------------------------------------|
| Length of stimulus | 2 bars | 2 bars | 2 bars | 2 bars |
| Length of response | 4-6 bars | 4-8 bars | 6-8 bars | 6-8 bars |
| Time signatures* | $\frac{4}{4}$ | | | $\frac{3}{4}$ |
| Rhythmic features* | minims, crotchets | quavers | dotted notes | ties |
| Articulation* | | | <i>staccato</i> | |
| Intervals* | up to minor 3rd | major 3rd | perfect 4th | perfect 5th |
| Keys* | C major | F and G major | A minor | D and B \flat major, D and E minor |

| Grade 4 | Grade 5 | Grade 6 | Grade 7 | Grade 8 |
|----------------------|----------------|-------------------------------|----------------------|----------------------|
| 2 bars | 2 bars | 1 bar | 1 bar | 1 bar |
| 8-12 bars | 8-12 bars | 12-16 bars | 12-16 bars | 12-16 bars |
| $\frac{2}{4}$ | $\frac{6}{8}$ | $\frac{12}{8}$ | $\frac{9}{8}$ | $\frac{5}{4}$ |
| syncopation | semiquavers | | | triplets, duplets |
| accents | slurs | acciaccaturas | | <i>sfz</i> |
| minor 6th, major 6th | octave | augmented 4th, diminished 5th | minor 7th, major 7th | all up to major 10th |
| G and B minor | A and Eb major | F# and C minor | E and Ab major | C# and F minor |

Harmonic stimulus

| | Initial | Grade 1 | Grade 2 | Grade 3 |
|---|----------------|----------------|----------------|----------------|
| Length of chord sequence | 4 bars | 4 bars | 4 bars | 4 bars |
| Times chord sequence is played | 1 | 2 | 2 | 2 |
| Total to improvise | 4 bars | 8 bars | 8 bars | 8 bars |
| Number of chords per bar | 1 | 1 | 1 | 1 |
| Chords | I, V | I, V | I, IV, V | I, ii, IV, V |
| Keys: Violin & Scottish traditional fiddle | D major | D, E, A major | | |
| Keys: Viola | D major | D, G, A major | | |
| Keys: Cello | C major | C, D, G major | | |
| Keys: Double bass | C major | C, D, G major | | |
| Keys: Harp | C major | C, F, G major | | |

| Grade 4 | Grade 5 | Grade 6 | Grade 7 | Grade 8 |
|---|--------------|---|---|---|
| 4 bars | 4 bars | 8 bars | 8 bars | 8 bars |
| 3 | 3 | 2 | 2 | 2 |
| 12 bars | 12 bars | 16 bars | 16 bars | 16 bars |
| 1 | 1 | 1 | 1 | 1 |
| i, iv, V | i, iv, V, VI | I, ii, IV, V i, ii ^{b5} , iv, V 7ths | I, ii, iii, IV, V, vi i, ii ^{b5} , III, iv, V, VI 7ths | all chords, 7ths, 9ths, suspensions |
| C [#] , E, F [#] , A, B minor | | C, D, E, F, G, A, B ^b major A, B, C [#] , D, E, F [#] , G minor | | |
| D, E, F [#] , A, B minor | | C, D, E, F, G, A, B ^b major A, B, C [#] , D, E, F [#] , G minor | | |
| D, E, F [#] , A, B minor | | C, D, E ^b , F, G, A, B ^b major A, B, C, D, E, F [#] , G minor | | |
| D, E, F [#] , A, B minor | | C, D, E, F, G, A, B ^b major A, B, C [#] , D, E, F [#] , G minor | | |
| A, D, E, G, B minor | | C, F, G, B ^b , D, E ^b , A major A, D, E, G, B, C, F [#] minor | | |

MUSICAL KNOWLEDGE (Initial-Grade 5 only)

This test encourages learners to understand the wider musical context of the pieces they play, as well as to develop their knowledge of notation and their instrument. Examiners ask carefully graded questions based on candidates' chosen pieces. Questions refer to the solo line only.

In the exam, candidates choose which piece they would like to be asked about first.

Examiners then choose a second piece for the remaining questions. Candidates' musical scores should be free of annotations that might aid their responses. Examiners usually point to the relevant part of the score when asking questions. Candidates can use American terms (eighth note, half note, etc) as an alternative to English terms (quaver, minim, etc).

The following table gives example questions and responses.

| | Parameters* | 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? | A treble clef |
| | Identify key/time signatures | What is this called? | A time signature |
| | Basic musical terms and signs | What is this called? | A pause mark |
| Grade 1 | Note values | What is this note value? | A 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 | 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? | A 3rd |
| | Basic posture | Show me a good left hand position for your instrument | <i>Candidate demonstrates</i> |
| 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? | A scale |
| | Warm up | How might you warm up in preparation for playing this piece? | By playing a selection of scales and arpeggios in related keys |
| 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 |

Exam guidance: Marking

HOW THE EXAM IS MARKED

Examiners give comments and marks for each section of the exam, up to the maximums listed in the tables on pages 12 and 14. It is not necessary to pass all sections or any particular section in order to achieve a pass overall. The total mark for the exam corresponds to different attainment levels as follows:

| Total mark | Attainment level |
|------------|------------------|
| 87-100 | DISTINCTION |
| 75-86 | MERIT |
| 60-74 | PASS |
| 45-59 | BELOW PASS 1 |
| 0-44 | BELOW PASS 2 |

HOW THE PIECES ARE MARKED

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

The three components are:

Fluency & accuracy

The ability to perform fluently, with a stable pulse and with an accurate realisation of the notation.

Technical facility

The ability to control the instrument effectively, covering the various technical demands of the music.

Communication & interpretation

The interpretation of the music and the way the performance conveys a sense of stylistic understanding and audience engagement.

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

| Max. mark for each piece | Component |
|--------------------------|--------------------------------|
| 7 | FLUENCY & ACCURACY |
| 7 | TECHNICAL FACILITY |
| 8 | COMMUNICATION & INTERPRETATION |
| 22 | TOTAL MARK FOR EACH PIECE |

The total marks awarded for each piece correspond to the attainment levels as follows:

| Total mark for each piece | Attainment level |
|------------------------------|------------------|
| 19-22 | DISTINCTION |
| 16-18 | MERIT |
| 13-15 | PASS |
| 10-12 | BELOW PASS 1 |
| 3-9 | BELOW PASS 2 |

HOW THE PIECES ARE MARKED

Examiners use the criteria below to decide on the mark:

| | 7 MARKS | 6 MARKS | 5 MARKS |
|---|--|---|---|
| Fluency & accuracy | <p>An excellent sense of fluency with secure control of pulse and rhythm.</p> <p>A very high degree of accuracy in notes.</p> | <p>A very good sense of fluency with only momentary insecurities in control of pulse and rhythm.</p> <p>A high degree of accuracy in notes – slips not significant.</p> | <p>A good sense of fluency though with occasional inconsistencies in control of pulse and rhythm.</p> <p>A good degree of accuracy in notes despite some slips.</p> |
| | 7 MARKS | 6 MARKS | 5 MARKS |
| Technical facility | <p>The various technical demands of the music fulfilled to a very high degree.</p> <p>An excellent level of tone control.</p> | <p>The various technical demands of the music fulfilled with only momentary insecurities.</p> <p>A very good level of tone control despite minimal blemishes.</p> | <p>The various technical demands of the music fulfilled for the most part.</p> <p>A good level of tone control though with occasional lapses.</p> |
| | 8 MARKS | 7 MARKS | 6 MARKS |
| Communication & interpretation | <p>An excellent level of stylistic understanding with keen attention to performance details.</p> <p>Highly effective communication and interpretation.</p> | <p>A very good level of stylistic understanding with most performance details realised.</p> <p>Effective communication and interpretation overall.</p> | <p>A good level of stylistic understanding though occasional performance details omitted.</p> <p>Communication and interpretation mostly effective.</p> |

| 4 MARKS | 3 MARKS | 1-2 MARKS |
|--|---|--|
| <p>A generally reliable sense of fluency though with some inconsistencies and stumbles in the control of pulse and rhythm.</p> <p>A reasonable degree of accuracy in notes despite a number of errors.</p> | <p>Only a limited sense of fluency with a lack of basic control of pulse and rhythm.</p> <p>Accuracy in notes sporadic, with errors becoming intrusive.</p> | <p>Little or no sense of fluency – control of pulse and rhythm not established.</p> <p>Accuracy in notes very limited with many errors of substance.</p> |
| 4 MARKS | 3 MARKS | 1-2 MARKS |
| <p>The various technical demands of the music generally managed despite some inconsistencies.</p> <p>A basic level of tone control despite some insecurity.</p> | <p>The technical demands of the music often not managed.</p> <p>The performance lacks a basic level of tone control.</p> | <p>Many or all of the technical demands of the music not managed.</p> <p>Significant flaws in tone control.</p> |
| 5 MARKS | 3-4 MARKS | 1-2 MARKS |
| <p>A reasonable level of stylistic understanding though some performance details omitted.</p> <p>Communication and interpretation basically reliable though with some lapses.</p> | <p>Stylistic understanding generally lacking with limited realisation of performance details.</p> <p>Communication and interpretation inconsistent.</p> | <p>Stylistic understanding not apparent with little or no realisation of performance details.</p> <p>Communication and interpretation ineffective.</p> |

HOW TECHNICAL WORK IS MARKED

Examiners use the criteria below to decide on the mark:

| | DISTINCTION 13-14 MARKS | MERIT 11-12 MARKS |
|---|---|--|
| Scales & arpeggios | <p>An excellent or very good sense of fluency and accuracy.</p> <p>A very high degree of technical control.</p> <p>Prompt responses.</p> | <p>A good sense of fluency and accuracy with occasional errors.</p> <p>A good degree of technical control.</p> <p>Prompt responses overall.</p> |
| Studies, exercises and orchestral extracts | <p>An excellent or very good sense of fluency and accuracy.</p> <p>A very high degree of technical control.</p> <p>Keen attention to performance details and musical character.</p> | <p>A good sense of fluency and accuracy with occasional errors.</p> <p>A good degree of technical control.</p> <p>Good attention to performance details and musical character overall.</p> |

| PASS 9-10 MARKS | BELOW PASS 1 6-8 MARKS | BELOW PASS 2 1-5 MARKS |
|---|--|---|
| <p>A generally reliable sense of fluency and accuracy despite a number of errors.</p> <p>A reasonable degree of technical control despite some inconsistencies.</p> <p>Generally prompt responses despite some hesitancy and/or restarts.</p> | <p>Limited or very limited fluency and accuracy with errors becoming intrusive.</p> <p>An inconsistent degree of technical control.</p> <p>Hesitancy in responses and restarts.</p> | <p>Little or no sense of fluency and accuracy with many errors.</p> <p>An unreliable degree of technical control.</p> <p>Uncertain responses with many restarts and/or items not offered.</p> |
| <p>A generally reliable sense of fluency and accuracy despite a number of errors.</p> <p>A reasonable degree of technical control despite some inconsistencies.</p> <p>Some attention to performance details and musical character.</p> | <p>Limited or very limited fluency and accuracy with errors becoming intrusive.</p> <p>An inconsistent degree of technical control.</p> <p>Limited attention to performance details and musical character.</p> | <p>Little or no sense of fluency and accuracy with many errors.</p> <p>An unreliable degree of technical control.</p> <p>Little or no attention to performance details and musical character.</p> |

HOW SUPPORTING TESTS ARE MARKED

Examiners use the criteria below to decide on the mark:

| | DISTINCTION 9-10 MARKS | MERIT 8 MARKS |
|--------------------------|--|--|
| Sight reading | <p>An excellent or very good sense of fluency with secure control of pulse, rhythm and tonality.</p> <p>A very high degree of accuracy in notes, with musical detail realised.</p> | <p>A good sense of fluency though with occasional inconsistencies in control of pulse, rhythm and tonality.</p> <p>A good degree of accuracy in notes despite some slips, with some musical detail realised.</p> |
| Aural | <p>An excellent or very good degree of aural perception in all aspects.</p> <p>Confident and prompt responses.</p> | <p>A good degree of aural perception in the majority of aspects.</p> <p>Mostly confident and prompt responses.</p> |
| Musical knowledge | <p>An excellent or very good degree of musical knowledge in all aspects.</p> <p>Confident and prompt responses.</p> | <p>A good degree of musical knowledge in the majority of aspects.</p> <p>Mostly confident and prompt responses.</p> |
| Improvisation | <p>An excellent or very good sense of musical structure, based on the stimulus, delivered with a high level of fluency.</p> <p>A highly creative and imaginative response.</p> | <p>A good sense of musical structure, based on the stimulus, delivered with a good level of fluency.</p> <p>A creative and imaginative response overall.</p> |

| PASS 6-7 MARKS | BELOW PASS 1 4-5 MARKS | BELOW PASS 2 1-3 MARKS |
|--|--|--|
| <p>A generally reliable sense of fluency though with some inconsistencies and stumbles in the control of pulse, rhythm and tonality.</p> <p>A reasonable degree of accuracy in notes despite a number of errors and with little attention to musical detail.</p> | <p>Only a limited sense of fluency with a lack of basic control of pulse, rhythm and tonality.</p> <p>Accuracy in notes sporadic with no attention to musical detail.</p> | <p>Little or no sense of fluency – control of pulse, rhythm and tonality not established.</p> <p>Accuracy in notes very limited with no attention to musical detail.</p> |
| <p>A generally reliable degree of aural perception in most aspects though with some imprecision.</p> <p>Generally confident and prompt responses though with occasional hesitation or uncertainty.</p> | <p>A limited or very limited aural perception with some lack of precision in most aspects.</p> <p>Hesitant or uncertain responses.</p> | <p>Unreliable aural perception in the majority or all aspects.</p> <p>Very hesitant or uncertain/missing responses.</p> |
| <p>A generally reliable degree of musical knowledge in most aspects.</p> <p>Generally confident and prompt responses though with occasional hesitation or uncertainty.</p> | <p>A limited or very limited degree of musical knowledge in most aspects.</p> <p>Hesitant or uncertain responses.</p> | <p>Unreliable musical knowledge in the majority or all aspects.</p> <p>Very hesitant or uncertain/missing responses.</p> |
| <p>A generally reliable sense of musical structure, based on the stimulus, delivered with a reasonable level of fluency despite occasional lapses.</p> <p>Some element of creativity and imagination in the response.</p> | <p>A limited or very limited sense of musical structure, with little relation to the stimulus, delivered with some hesitations and stumbles in fluency.</p> <p>A lack of creativity and imagination in the response.</p> | <p>Musical structure only partially or not apparent with no relation to the stimulus and fluency often compromised.</p> <p>Little or no creativity or imagination in the response.</p> |

Violin: Initial to Grade 5

EXAM DURATION

The Initial exam lasts 11 minutes



The Grade 1 exam lasts 13 minutes



The Grade 2 exam lasts 13 minutes



The Grade 3 exam lasts 13 minutes



The Grade 4 exam lasts 18 minutes



The Grade 5 exam lasts 18 minutes



EXAM STRUCTURE

The Initial to Grade 5 exams contain the following:

| | Maximum marks |
|--|---------------|
| PIECE 1 | 22 |
| PIECE 2 | 22 |
| PIECE 3 | 22 |
| TECHNICAL WORK* | 14 |
| <ul style="list-style-type: none">▶ Bowing exercise▶ <i>Either</i> scales, arpeggios and technical exercise(s) or studies | |
| SUPPORTING TESTS | 20 |
| <p>Any TWO of the following:</p> <ul style="list-style-type: none">▶ Sight reading▶ Aural▶ Improvisation▶ Musical knowledge | |
| TOTAL | 100 |

Violin: Initial


PIECES

Candidates perform a balanced programme of three pieces, chosen from the list below. Only one duet may be chosen. Pieces by at least two composers must be played. An own composition or a piece from either group on the Initial Scottish traditional fiddle list may be played instead of one listed piece. A maximum of one unaccompanied or Scottish traditional fiddle item may be played. See pages 16–19 for further guidance.

| | Composer | Piece | Book | Publisher | |
|-----|--|---|--|----------------------|----|
| 1. | ARBEAU, <i>arr.</i> K & D BLACKWELL | Sword Dance | Violin Exam Pieces 2020–2023: Initial | Trinity TCL019189 | TR |
| 2. | K & D BLACKWELL | Calypso Time [†] or Chinese Garden [†] | Fiddle Time Joggers | OUP 9780193386778 | |
| 3. | K & D BLACKWELL | Happy Go Lucky | Violin Exam Pieces 2020–2023: Initial | Trinity TCL019189 | TR |
| 4. | K & D BLACKWELL | More Mini Mozart [†] (candidate plays theme then chooses <i>one</i> of the rhythm variations) | Fiddle Time Starters | OUP 9780193365841 | |
| 5. | COBB & YANDELL | Bossy Boots or Clockwork Clown or On the Ranch or Sad Smile | Take Your Bow: Violin | Trinity TCL018045 | |
| 6. | K & H COLLEDGE | Bell-ringers | Violin Exam Pieces 2020–2023: Initial | Trinity TCL019189 | TR |
| 7. | K & H COLLEDGE | Knickerbocker Glory | Violin Exam Pieces 2020–2023: Initial | Trinity TCL019189 | TR |
| 8. | K & H COLLEDGE | Oom-pah Band or See-saw | Stepping Stones | Boosey M060079481 | |
| 9. | CORRETTE | Fanfare | Violin Exam Pieces 2020–2023: Initial | Trinity TCL019189 | TR |
| 10. | DAWE | France – Folk Song | Raise the Bar Violin: Initial-Grade 2 | Trinity TCL015822 | |
| 11. | DRYER-BEERS | Swinging Along* | Violin Exam Pieces 2020–2023: Initial | Trinity TCL019189 | TR |
| 12. | GOLDBERG | Overture (duet) | Violin Exam Pieces 2020–2023: Initial | Trinity TCL019189 | TR |
| 13. | HANDEL, <i>arr.</i> TRORY | Menuet (from <i>Music for the Royal Fireworks</i>) (duet) | Violin Exam Pieces 2020–2023: Initial | Trinity TCL019189 | TR |
| 14. | HUWS JONES | Marching Band [†] (duet or piano accomp) or Where's my Wellies? [†] (duet) | Red Parrot, Green Parrot | Faber 0571511716 | |
| 15. | LUMSDEN & ATTWOOD | Trick, Treat or Tango | Witches' Brew | Peters EP7676 | |
| 16. | MURRAY & TATE | My Fairy Swing | Tunes for My Violin | Boosey M060039065 | |

* Unaccompanied † Accompaniment published separately

TR Pieces in Trinity's graded repertoire books

| | | | | |
|-----|--------------------|------------------|--|---|
| 17. | NELSON | Mad as a Hatter | Piece by Piece 1 | Boosey M060087899 |
| 18. | ROSE | Reverie | Raise the Bar Violin: Initial-Grade 2 | Trinity TCL015822 |
| 19. | TRAD., arr. COHEN | Li'l Liza Jane* | Bags of American Folk | Faber 0571534163 |
| 20 | TRAD., arr. NELSON | Drink to Me Only | Piece by Piece 1 | Boosey M060087899 |
| 21. | WILKINSON | Aquila | Constellations Set 1 | Trinity TCL019158 |
| 22. | WILSON | On Parade | Violin Exam Pieces 2020-2023: Initial | Trinity TCL019189  |

TECHNICAL WORK

Candidates prepare scales, as shown below. See pages 20-21.

All requirements are in Trinity's book *Violin Scales, Arpeggios & Studies from 2016*.

SCALES (from memory)

All one octave, with the indicated rhythmic pattern on each note. Minimum tempo: ♩ = 92

► G major



► D major



► A major



SUPPORTING TESTS

Candidates choose two of the following:

- Sight reading
- Aural
- Improvisation
- Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level lower than the exam being taken. See pages 23-26 for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 27 for more information. The aural test requirements for Initial are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- Stylistic
- Motivic
- Harmonic

See pages 27-33 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and the violin. Questions are based on candidates' chosen pieces. See pages 34-35 for example questions and responses.

Aural questions

| Parameters | Task | Requirement |
|---|--|--|
| Melody only 4 bars Major key $\frac{2}{4}$ | Listen to the melody three times | Clap the pulse on the third playing, stressing the strong beat |
| | Listen to the melody once | Identify the dynamic as <i>forte</i> or <i>piano</i> |
| | Listen to the melody once | Identify the articulation as <i>legato</i> or <i>staccato</i> |
| | Listen to the first three notes of the melody once | Identify the highest or lowest note |

Violin: Grade 1

PIECES

Candidates perform a balanced programme of three pieces, chosen from the list below. Only one duet may be chosen. Pieces by at least two composers must be played. An own composition or a piece from any group on the Grade 1 Scottish traditional fiddle list may be played instead of one listed piece. A maximum of one unaccompanied or Scottish traditional fiddle item may be played. See pages 16–19 for further guidance.

| | Composer | Piece | Book | Publisher | |
|-----|----------------------------------|---|--|----------------------|----|
| 1. | ANON., <i>arr.</i> HUWS JONES | Noel nouvelet | The Young Violinist's Early Music Collection | Faber 0571516696 | |
| 2. | J S BACH, <i>arr.</i> MOHRS | Aria (from <i>The Peasant Cantata</i>) | Classical Music for Children: 25 Easy Pieces | Schott ED21906 | |
| 3. | BARTÓK, <i>arr.</i> DAVIES | The Two Roses (from <i>For Children, book 2</i>) | Violin Exam Pieces 2020–2023: Grade 1 | Trinity TCL019196 | TR |
| 4. | K & D BLACKWELL | Chase in the Dark (duet) | Violin Exam Pieces 2020–2023: Grade 1 | Trinity TCL019196 | TR |
| 5. | K & D BLACKWELL | The Old Castle [†] | Fiddle Time Joggers | OUP 9780193386778 | |
| 6. | BURGOYNE | Chicken Reel or Tango | Take the Stage | Boosey M060092664 | |
| 7. | COBB & YANDELL | Busy Bee | Take Your Bow: Violin | Trinity TCL018045 | |
| 8. | COHEN | Hoedown (duet) | Violin Exam Pieces 2020–2023: Grade 1 | Trinity TCL019196 | TR |
| 9. | COHEN | Saturday Night Stomp* | Superstudies book 2 | Faber 0571514502 | |
| 10. | K & H COLLEDGE | Full Moon | Waggon Wheels | Faber M060079467 | |
| 11. | K & H COLLEDGE | Singapore Sunset | Fast Forward | Boosey M060090790 | |
| 12. | DAVIES | Priddy Fair | Folk Roots | Boosey M060129520 | |
| 13. | DRYER-BEERS | Jeremiah's Waltz* | Violin Exam Pieces 2020–2023: Grade 1 | Trinity TCL019196 | TR |

| | | | | | |
|-----|--------------------------------------|--|--|-------------------|----|
| 14. | LOVELL & REEKS | Scherzino | Raise the Bar Violin: Initial-Grade 2 | Trinity TCL015822 | |
| 15. | LUMSDEN & ATTWOOD | Flash of Light'ning | Violin Exam Pieces 2020-2023: Grade 1 | Trinity TCL019196 | TR |
| 16. | LUMSDEN & WEDGWOOD | Fly High, Pterodactyl | Jurassic Blue | Faber 0571521592 | |
| 17. | MACKAY | Cha-cha | Four Modern Dance Tunes | Stainer 2118A | |
| 18. | MILÁN | Pavane | Violin Exam Pieces 2020-2023: Grade 1 | Trinity TCL019196 | TR |
| 19. | MOZART | Minuet (from <i>First Viennese Sonatina</i> after K 439b) | Raise the Bar Violin: Initial-Grade 2 | Trinity TCL015822 | |
| 20. | NORTON | Up the Mountain | Violin Exam Pieces 2020-2023: Grade 1 | Trinity TCL019196 | TR |
| 21. | SCHUBERT, <i>arr.</i> TRORY | Ecossaise (duet) | Violin Playing book 2 | Waveney WAV002 | |
| 22. | SUBRAMANIAM | Bird and a Dog, no. 19* | Pieces, Studies, Ragas | Trinity TCL019165 | |
| 23. | TRAD., <i>arr.</i> COBB & YANDELL | Jasmine Flower | Violin Exam Pieces 2020-2023: Grade 1 | Trinity TCL019196 | TR |
| 24. | TRAD., <i>arr.</i> COHEN | Home on the Range* | Bags of American Folk | Faber 0571534163 | |
| 25. | TRAD., <i>arr.</i> DE KEYSER | The British Grenadiers | Violin Playtime book 3 | Faber 0571508731 | |
| 26. | TRAD., <i>arr.</i> HUWS JONES | The Witch's Broomstick (piano accomp) | The French Fiddler | Boosey M060120572 | |
| 27. | TRAD., <i>arr.</i> TRORY | Napoleon Crossing the Alps (duet) | Violin Playing book 2 | Waveney WAV002 | |
| 28. | WILSON | Lights Out | Violin Exam Pieces 2020-2023: Grade 1 | Trinity TCL019196 | TR |

TECHNICAL WORK

Candidates prepare section **1.** and *either* section **2.** or section **3.** See pages 20-21.

All requirements are in Trinity's book *Violin Scales, Arpeggios & Studies from 2016*.

1. BOWING EXERCISE (from memory)

Candidates play one of the Grade 1 scales, freely chosen from the list, with two separate crotchets on each degree of the scale, one down bow and one up bow. ♩ = 66

Either

2. SCALES, ARPEGGIOS & TECHNICAL EXERCISE (from memory) –

Candidates play the scale followed by the arpeggio. Examiners select from the following:

| | | | | |
|------------------------|---|-----------------------------|--|-----------------------|
| ► C and G major | one octave | starting on 3rd finger | scales separate bows or slurred in pairs with a long tonic (upper tonic may be repeated); arpeggios separate bows only | min. tempo: ♩ = 88 |
| ► D and A major | | starting on the open string | | |
| ► D minor (scale only) | first five notes ascending and descending | | separate bows only | |

Technical exercise (from memory) ♩ = 50-75

Open strings:



Or

3. STUDIES (music may be used) – Candidates prepare all three studies.

Candidates choose one study to play first. Examiners then select one of the remaining two studies to be performed.

1. The Limping Rabbit

for tone and phrasing

2. A Cheeky Hamster

for mixed articulation and bowing styles

3. At the Ranch

for double stops and contrasts

SUPPORTING TESTS

Candidates choose TWO of the following:

- Sight reading
- Aural
- Improvisation
- Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level lower than the exam being taken. See pages 23-26 for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 27 for more information.

The aural test requirements for Grade 1 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- Stylistic
- Motivic
- Harmonic

See pages 27-33 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and the violin. Questions are based on candidates' chosen pieces. See pages 34-35 for example questions and responses.

Aural questions

| Parameters | Task | Requirement |
|--|--|--|
| Melody only 4 bars Major key $\frac{2}{4}$ or $\frac{3}{4}$ | Listen to the melody three times | Clap the pulse on the third playing, stressing the strong beat |
| | Listen to the melody once | i) Identify the dynamic as <i>forte</i> or <i>piano</i> ii) Identify the articulation as <i>legato</i> or <i>staccato</i> |
| | Listen to the first two bars of the melody once | Identify the last note as higher or lower than the first note |
| | Listen to the melody twice, with a change of rhythm or pitch in the second playing | Identify where the change occurs |

Violin: Grade 2

PIECES

Candidates perform a balanced programme of three pieces, chosen from the list below. Only one duet may be chosen. Pieces by at least two composers must be played. An own composition or a set/piece from any group on the Grade 2 Scottish traditional fiddle list may be played instead of one listed piece. A maximum of one unaccompanied or Scottish traditional fiddle item may be played. See pages 16-19 for further guidance.

| | Composer | Piece | Book | Publisher | |
|-----|------------------------------|---|--|-------------------|----|
| 1. | ARENS | Doric Dance | Twelve Pieces | Trinity TCL019141 | |
| 2. | J S BACH, arr. VIGH | Aria, BWV 515/a (duet) | Violin Duos for Beginners | EMB Z.8307 | |
| 3. | BAKLANOVA, arr. DE KEYSER | Romance | The Young Violinist's Repertoire book 2 | Faber 0571506577 | |
| 4. | CARROLL | Singhalese Dancer | The Enchanted Isle | Forsyth FCW15 | |
| 5. | CARSE | At Dusk | The Fiddler's Nursery | Stainer 1926 | |
| 6. | COHEN | Allegro* or Waltz* | Bags of Style | Faber 0571532616 | |
| 7. | K & H COLLEDGE | Head-in-the-clouds | Shooting Stars | Boosey M060103438 | |
| 8. | K & H COLLEDGE | The Ceilidh | Fast Forward | Boosey M060090790 | |
| 9. | FINGER | Air | Violin Exam Pieces 2020-2023: Grade 2 | Trinity TCL019202 | TR |
| 10. | HANDEL | Chorus (from <i>Judas Maccabaeus</i>) | Raise the Bar Violin: Initial-Grade 2 | Trinity TCL015822 | |
| 11. | HAYDN, arr. TRORY | German Dance (duet) | Violin Playing book 2 | Waveney WAV002 | |
| 12. | KOEPPEN | Swingin' Strings | Violin Exam Pieces 2020-2023: Grade 2 | Trinity TCL019202 | TR |
| 13. | LUMSDEN & ATTWOOD | Grab the Slippery Toad! or Search for the Magical, Mystery Maze | Wizard's Potion | Peters EP7678 | |
| 14. | MOZART, arr. DE KEYSER | Mailed (May Song) | The Young Violinist's Repertoire book 1 | Faber 0571506186 | |
| 15. | NORTON | In the Quiet House | Violin Exam Pieces 2020-2023: Grade 2 | Trinity TCL019202 | TR |
| 16. | PETZOLD, arr. CORNICK | Menuet (adapted from <i>Clavierbüchlein der Anna Magdalena Bach</i> , BWV Anh. 114) | Violin Exam Pieces 2020-2023: Grade 2 | Trinity TCL019202 | TR |
| 17. | PLEYEL | Rondo in D (from <i>Duo</i> , op. 8 no. 5) | Raise the Bar Violin: Initial-Grade 2 | Trinity TCL015822 | |
| 18. | SCHENK, arr. VIGH | Bourrée (duet) | Violin Exam Pieces 2020-2023: Grade 2 | Trinity TCL019202 | TR |
| 19. | SHAW, arr. PHILLIPS | Coleg y Brifysgol Abertawe (University College Swansea)* | Violin Exam Pieces 2020-2023: Grade 2 | Trinity TCL019202 | TR |

* Unaccompanied † Accompaniment published separately

TR Pieces in Trinity's graded repertoire books

| | | | | |
|-------------------------------|------------------------------------|--|-------------------|----|
| 20. STEPHEN | Dublin Time | Violin Exam Pieces 2020-2023: Grade 2 | Trinity TCL019202 | TR |
| 21. SUBRAMANIAM | Mahati Song, no. 20* | Pieces, Studies, Ragas | Trinity TCL019165 | |
| 22. TRAD., arr. HUWS JONES | In the Evening (piano accomp) | The French Fiddler | Boosey MO60120572 | |
| 23. TRAD., arr. HUWS JONES | The Leaving of Liverpool (duet) | Violin Exam Pieces 2020-2023: Grade 2 | Trinity TCL019202 | TR |
| 24. TRAD., arr. HUWS JONES | The Mason's Apron | Jigs, Reels and Hornpipes | Boosey MO60124044 | |
| 25. WILKINSON | Leo | Constellations Set 1 | Trinity TCL019158 | |
| 26. WILSON | At Work | Violin Exam Pieces 2020-2023: Grade 2 | Trinity TCL019202 | TR |

TECHNICAL WORK

Candidates prepare section **1.** and *either* section **2.** or section **3.** See pages 20-21.
All requirements are in Trinity's book *Violin Scales, Arpeggios & Studies from 2016*.

1. BOWING EXERCISE (from memory)

Candidates play one of the Grade 2 scales, freely chosen from the list, with the rhythm ♩ ♪ ♪ on each degree of the scale, separate bows. The exercise may end with an additional long note on the tonic (♩ ♪ ♪ ♩). ♩ = 80

Either

2. SCALES, ARPEGGIOS & TECHNICAL EXERCISE (from memory) –

Candidates play the scale followed by the arpeggio. Examiners select from the following:

| | | | | |
|---|-------------|--|--|--|
| ▶ G major | two octaves | | | |
| ▶ C and F major | one octave | | | |
| ▶ D major | | starting on the A string in 3rd position | scales separate bows or slurred in pairs with a long tonic; arpeggios separate bows only | min. tempi: scales: ♩ = 58 arpeggios: ♩ = 40 |
| ▶ E and D minor (candidate choice of <i>either</i> natural or harmonic or melodic minor) | | in 1st position | | |

Technical exercise (from memory) ♩ = 50-75

Octaves and sixths:



Or**3. STUDIES** (music may be used) – Candidates prepare all three studies.

Candidates choose one study to play first. Examiners then select one of the remaining two studies to be performed.

| | |
|-----------------------|--|
| 1. A Scaly Experience | for tone and phrasing |
| 2. Arpeggio Antics | for mixed articulation and bowing styles |
| 3. Double Trouble | for double stops and contrasts |

SUPPORTING TESTS

Candidates choose TWO of the following:

- ▮ Sight reading
- ▮ Aural
- ▮ Improvisation
- ▮ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 23–26 for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 27 for more information.

The aural test requirements for Grade 2 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▮ Stylistic
- ▮ Motivic
- ▮ Harmonic

See pages 27–33 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and the violin. Questions are based on candidates' chosen pieces. See pages 34–35 for example questions and responses.

Aural questions

| Parameters | Task | Requirement |
|---|--|--|
| Melody only 4 bars Major or minor key $\frac{2}{4}$ or $\frac{3}{4}$ | Listen to the melody three times | Clap the pulse on the third playing, stressing the strong beat |
| | Listen to the melody once | i) Describe the dynamics, which will vary during the melody ii) Identify the articulation as <i>legato</i> or <i>staccato</i> |
| | Listen to the melody once | Identify the last note as higher or lower than the first note |
| | Listen to the melody twice, with a change of rhythm or pitch in the second playing | i) Identify where the change occurs ii) Identify the change as rhythm or pitch |

Violin: Grade 3



PIECES

Candidates play a balanced programme of three pieces, chosen from the lists below. Only one duet may be chosen. Pieces by at least two composers must be played. An own composition or a set from any group on the Grade 3 Scottish traditional fiddle list may be played instead of one listed piece. A maximum of one unaccompanied or Scottish traditional fiddle item may be played. See pages 16–19 for further guidance.

| | Composer | Piece | Book | Publisher |
|-----|---|--|--|---|
| 1. | ARENS | Donwell Abbey or Fat Cat Boogie or Rondo Furioso | Twelve Pieces | Trinity TCL019141 |
| 2. | J S BACH | Gavotte in G minor [†] | Suzuki Violin School vol. 3 | Summy-Birchard 0148S |
| 3. | BIZET, <i>arr.</i> K & D BLACKWELL | Habanera (from <i>Carmen</i>) [†] | Fiddle Time Sprinters | OUP 9780193386792 |
| 4. | K & D BLACKWELL | Wild West [†] | Fiddle Time Sprinters | OUP 9780193386792 |
| 5. | COHEN | Quite a Character! (duet) | More Technique Takes Off! | Faber 0571524842 |
| 6. | COHEN | Magic Carpet Ride* | Superstudies book 2 | Faber 0571514502 |
| 7. | DRYER-BEERS | Marlow's Tune* | Violin Exam Pieces 2020–2023: Grade 3 | Trinity TCL019219  |
| 8. | HANDEL, <i>arr.</i> TRORY | La Réjouissance (duet) | Violin Playing book 3 | Waveney WAV003 |
| 9. | HOOK, <i>arr.</i> LAMBERT | Country Dance | Violin Exam Pieces 2020–2023: Grade 3 | Trinity TCL019219  |
| 10. | HOWELLS | 'Chosen' Tune | Three Pieces, op. 28 | Stainer H405 |
| 11. | HUMPERDINCK | Sleep Song (from <i>Hansel and Gretel</i>) | First Solo Pieces book 1 | Schott ED11473 |
| 12. | KROLL | Donkey Doodle | Violin Exam Pieces 2020–2023: Grade 3 | Trinity TCL019219  |
| 13. | MACKAY | Rebecca (A Rumba) | Four Modern Dance Tunes | Stainer 2118A |
| 14. | MCDOWALL | Sunday on Fifth Avenue | Violin Exam Pieces 2020–2023: Grade 3 | Trinity TCL019219  |
| 15. | MOZART | Kontretanz, KV 534 (Das Donnerwetter) | Violin Exam Pieces 2020–2023: Grade 3 | Trinity TCL019219  |
| 16. | MOZART, <i>arr.</i> FORBES | Polonaise | Classical and Romantic Pieces book 2 | OUP 9780193564893 |
| 17. | SAUNDERS | Maracas Beach | Violin Exam Pieces 2020–2023: Grade 3 | Trinity TCL019219  |
| 18. | SCHUBERT, <i>arr.</i> DE KEYSER | German Dance | The Young Violinist's Repertoire book 4 | Faber 0571508197 |
| 19. | SOPPER | Blue Sky (duet) | Violin Exam Pieces 2020–2023: Grade 3 | Trinity TCL019219  |
| 20. | SPIRITUAL, <i>arr.</i> K & D BLACKWELL | Wade in the Water [†] | Fiddle Time Sprinters | OUP 9780193386792 |
| 21. | SUBRAMANIAM | Manodharma (Solo), no. 12* | Pieces, Studies, Ragas | Trinity TCL019165 |

* Unaccompanied [†] Accompaniment published separately

 Pieces in Trinity's graded repertoire books

| | | | | |
|-----|-------------------------------------|---|--|---|
| 22. | TARTINI | Sarabande | Raise the Bar Violin: Grades 3-5 | Trinity TCL015839 |
| 23. | TRAD., arr. HUWS JONES & VELAGIC | Sarajevo divno mjesto | Violin Exam Pieces 2020-2023: Grade 3 | Trinity TCL019219  |
| 24. | TRORY | March in C (duet) | Violin Exam Pieces 2020-2023: Grade 3 | Trinity TCL019219  |
| 25. | WEINBERGER, arr. ARNELL & ROKOS | Polka (from <i>Schwanda, the Bagpiper</i>) | Raise the Bar Violin: Grades 3-5 | Trinity TCL015839 |

TECHNICAL WORK

Candidates prepare section **1.** and *either* section **2.** or section **3.** See pages 20-21.

All requirements are in Trinity's book *Violin Scales, Arpeggios & Studies from 2016*.

1. BOWING EXERCISE (from memory)

Candidates play one of the Grade 3 scales, freely chosen from the list, with four semiquavers on each degree of the scale. The exercise may end with an additional long note on the tonic. ♩ = 60

Either

2. SCALES, ARPEGGIOS & TECHNICAL EXERCISES (from memory) –

Candidates play the scale followed by the arpeggio. Examiners select from the following:

| | | | | |
|--|-------------|--|--|---|
| ▶ D major | two octaves | starting on the open string | scales separate bows or slurred in pairs with a long tonic; arpeggios separate bows or slurred three notes to a bow | min. tempi: scales: ♩ = 66 arpeggios: ♩ = 44 7ths: ♩ = 76 |
| ▶ A major | | | | |
| ▶ F major | one octave | starting on the D string in 2nd position | | |
| ▶ E♭ major | | | | |
| ▶ A minor (candidate choice of <i>either</i> harmonic or melodic minor) | two octaves | | | |
| ▶ G minor (candidate choice of <i>either</i> harmonic or melodic minor) | one octave | starting on the D string | separate bows | |
| ▶ Dominant 7th in the key of G | | starting on D | | |
| ▶ Dominant 7th in the key of A | | starting on E | | |

Technical exercises (from memory) ♩ = 60

a) Chromatic phrase to be played with separate bows, starting on the D string:



b) Octaves, sixths and thirds:



Or

3. STUDIES (music may be used) – Candidates prepare all three studies.

Candidates choose one study to play first. Examiners then select one of the remaining two studies to be performed.

| | |
|--------------------------|--|
| 1. Changing Weather | for tone and phrasing |
| 2. Flamingos in the Park | for mixed articulation and bowing styles |
| 3. On a Swing | for double stops and contrasts |

SUPPORTING TESTS

Candidates choose two of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 23–26 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 27 for more information.

The aural test requirements for Grade 3 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 27–33 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and the violin. Questions are based on candidates' chosen pieces. See pages 34–35 for example questions and responses.

Aural questions

| Parameters | Task | Requirement |
|---|---|--|
| Melody only 4 bars Major or minor key $\frac{3}{4}$ or $\frac{4}{4}$ | Listen to the melody twice | Clap the pulse on the second playing, stressing the strong beat |
| | Listen to the melody once | Identify the tonality as major or minor |
| | Listen to the first two notes of the melody once | Identify the interval by number only (second, third, fourth, fifth or sixth) |
| | Study a copy of the melody (provided in treble, alto or bass clef as appropriate), and listen to it once as written and once with a change of rhythm or pitch | i) Identify in which bar the change has occurred ii) Identify the change as rhythm or pitch |

Violin: Grade 4

PIECES

Candidates perform a balanced programme of three pieces, chosen from the list below. Pieces by at least two composers must be played. An own composition or a set from any group on the Grade 4 Scottish traditional fiddle list may be played instead of one listed piece. A maximum of one unaccompanied or Scottish traditional fiddle item may be played. See pages 16-19 for further guidance.

| | Composer | Piece | Book | Publisher |
|-----|--|--|---|---|
| 1. | ARENS | Silent Film Rag (including repeat) | Twelve Pieces | Trinity TCL019141 |
| 2. | J S BACH, <i>arr.</i> K & D BLACKWELL | Badinerie (from <i>Orchestral Suite no. 2</i> , BWV 1067) | Bach for Violin | OUP 9780193519015 |
| 3. | BEACH | La captive (no. 1 from <i>Three Compositions</i> , op. 40) | Violin Exam Pieces 2020-2023: Grade 4 | Trinity TCL019226  |
| 4. | BOISMORTIER | Gigue* | Violin Exam Pieces 2020-2023: Grade 4 | Trinity TCL019226  |
| 5. | COHEN | 'Howdy!' Hoedown* | More Technique Takes Off! | Faber 0571524842 |
| 6. | CORELLI, <i>arr.</i> CORNICK | Sarabanda (from <i>Sonata VIII</i> , op. 5) | Violin Exam Pieces 2020-2023: Grade 4 | Trinity TCL019226  |
| 7. | CORRETTE | Allegro (3rd movt from <i>Sonata in D minor</i>) | Violin Exam Pieces 2020-2023: Grade 4 | Trinity TCL019226  |
| 8. | DANCLA, <i>arr.</i> K & D BLACKWELL | Boléro (from <i>Petite Fantaisie - Boléro</i>) | Solo Time for Violin book 2 | OUP 9780193404786 |
| 9. | DESMOND, <i>arr.</i> HUWS JONES | Take Five | Jazz, Blues & Ragtime | Boosey M060124228 |
| 10. | GRIEG, <i>arr.</i> COHEN | Solveig's Song (from <i>Peer Gynt Suite</i>) | Concert Repertoire for Violin | Faber 0571524400 |
| 11. | HADJIEV | Rondino | Raise the Bar Violin: Grades 3-5 | Trinity TCL015839 |
| 12. | MAZAS, <i>arr.</i> K & D BLACKWELL | Rondo (from <i>12 Violin Duos</i> , op. 38) | Solo Time for Violin book 2 | OUP 9780193404786 |
| 13. | MENDELSSOHN | Lied ohne Worte (Song Without Words) in Bb | | Schott BSS30959 |
| 14. | MENDIZÁBAL, <i>arr.</i> HUWS JONES | A la luz de los faroles | The Tango Fiddler | Boosey M060115806 |
| 15. | ORTIZ, <i>arr.</i> HUWS JONES | Passamezzo | Violin Exam Pieces 2020-2023: Grade 4 | Trinity TCL019226  |
| 16. | SMETANA | Furiant (from <i>The Bartered Bride</i>) | Raise the Bar Violin: Grades 3-5 | Trinity TCL015839 |
| 17. | STEPHEN | Milonga Pampeana [†] | Argentinian Tango and Folk Tunes for Violin | Schott ED13379 (piano part published separately as single piece: ED13692) |
| 18. | STRAUSS, <i>arr.</i> HUWS JONES | Fireproof! | The Viennese Fiddler | Boosey M060113055 |

* Unaccompanied † Accompaniment published separately

 Pieces in Trinity's graded repertoire books


| | | | | |
|------------------------------------|---|--|-------------------|----|
| 19. SUBRAMANIAM | Ballad, no. 4 | Pieces, Studies, Ragas | Trinity TCL019165 | |
| 20. TAILOR | El choclo | Violin Exam Pieces 2020-2023: Grade 4 | Trinity TCL019226 | TR |
| 21. TELEMANN | Allegro (from Largo & Allegro from <i>Sonata in G</i>) | Baroque Violinist | Boosey M060102028 | |
| 22. TRAD., arr. K & D BLACKWELL | The Crystal Spring | Violin Exam Pieces 2020-2023: Grade 4 | Trinity TCL019226 | TR |
| 23. VIVALDI | Gavotta (from <i>Sonata in A</i> , op. 5 no. 2, RV 30) | Violin Exam Pieces 2020-2023: Grade 4 | Trinity TCL019226 | TR |
| 24. WILKINSON | Indus | Constellations Set 1 | Trinity TCL019158 | |

TECHNICAL WORK

Candidates prepare section **1.** and *either* section **2.** or section **3.** See pages 20-21.

All requirements are in Trinity's book *Violin Scales, Arpeggios & Studies from 2016*.

1. BOWING EXERCISE (from memory)

Candidates play one of the Grade 4 scales, freely chosen from the list, with the rhythm  on each degree of the scale. The exercise may end with an additional long note on the tonic. ♩ = 50

Either

2. SCALES, ARPEGGIOS & TECHNICAL EXERCISES (from memory) –

Candidates play the scale followed by the arpeggio. Examiners select from the following:

| | | | | |
|---|-------------|--|--|---|
| ▶ C and B♭ major | two octaves | | scales | min. tempi: scales: ♩ = 76 arpeggios: ♩ = 48 7ths: ♩ = 76 |
| ▶ E major | one octave | starting on the A string in 4th position | separate bows or slurred two crotchet beats to a bow; arpeggios | |
| ▶ C and B♭ minor (candidate choice of <i>either</i> harmonic or melodic minor) | two octaves | | separate bows or slurred three notes to a bow | |
| ▶ E minor (candidate choice of <i>either</i> harmonic or melodic minor) | one octave | starting on the A string in 4th position | | |
| ▶ Dominant 7th in the key of C | | starting on G | separate bows or slurred four notes to a bow | |
| ▶ Dominant 7th in the key of D | | starting on A | | |
| ▶ Dominant 7th in the key of E♭ | | starting on B♭ | | |
| ▶ Chromatic scale | | | starting on open D | |

Technical exercises (from memory) ♩ = 84

a) Octaves:



b) D major phrase:



Or

3. STUDIES (music may be used) – Candidates prepare all three studies.

Candidates choose one study to play first. Examiners then select one of the remaining two studies to be performed.

| | |
|--------------------------|--|
| 1. Chromatic Cascade | for tone and phrasing |
| 2. Twinkling Tango | for mixed articulation and bowing styles |
| 3. Noughts and Crossings | for double stops and contrasts |

SUPPORTING TESTS

Candidates choose two of the following:

- ▮ Sight reading
- ▮ Aural
- ▮ Improvisation
- ▮ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 23–26 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 27 for more information.

The aural test requirements for Grade 4 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▮ Stylistic
- ▮ Motivic
- ▮ Harmonic

See pages 27–33 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and the violin. Questions are based on candidates' chosen pieces. See pages 34–35 for example questions and responses.

Aural questions

| Parameters | Task | Requirement |
|---|--|--|
| Harmonised 4 bars Major or minor key $\frac{4}{4}$ or $\frac{6}{8}$ | Listen to the piece twice | Clap the pulse on the second playing, stressing the strong beat |
| | Listen to the piece twice | i) Identify the tonality as major or minor ii) Identify the final cadence as perfect or imperfect |
| | Listen to the first two notes of the melody once | Identify the interval as minor or major second, minor or major third, perfect fourth or fifth, minor or major sixth |
| | Study a copy of the melody (provided in treble, alto or bass clef as appropriate), and listen to it once as written and once with a change of rhythm and a change of pitch | i) Identify the bar in which the change of rhythm occurred ii) Identify the bar in which the change of pitch occurred |

Violin: Grade 5


PIECES

Candidates perform a balanced programme of three pieces, chosen from the list below. Only one unaccompanied piece may be chosen. Pieces by at least two composers must be played. An own composition or a set from any group on the Grade 5 Scottish traditional fiddle list may be played instead of one listed piece. A maximum of one unaccompanied or Scottish traditional fiddle item may be played. See pages 16-19 for further guidance.

| | Composer | Piece | Book | Publisher | |
|-----|---|--|---|------------------------|----|
| 1. | ABREU, <i>arr.</i> HUWS JONES | Tico-tico no fuba | Violin Exam Pieces 2020-2023: Grade 5 | Trinity TCL019233 | TR |
| 2. | ARLEN, <i>arr.</i> ILES | (Somewhere) Over the Rainbow (from <i>The Wizard of Oz</i>) | Violin Exam Pieces 2020-2023: Grade 5 | Trinity TCL019233 | TR |
| 3. | J S BACH / GOUNOD, <i>arr.</i> BARBER | Ave Maria | Solos for Young Violinists vol. 3 | Summy-Birchard 0990 | |
| 4. | J S BACH, <i>arr.</i> K & D BLACKWELL | Allegro (from <i>Trio Sonata no. 1 for Organ</i> , BWV 525) | Bach for Violin | OUP 9780193519015 | |
| 5. | BERNSTEIN, <i>arr.</i> PARMAN | I Feel Pretty | West Side Story Instrumental Solos: Violin | Boosey M051106486 | |
| 6. | BÖHM | Perpetuo mobile (no. 6 from <i>Little Suite</i>) | Violin Exam Pieces 2020-2023: Grade 5 | Trinity TCL019233 | TR |
| 7. | CARSE | Gavotte | Classic Carse book 2 | Stainer H355 | |
| 8. | COHEN | Catch Me If You Can* | Technique Takes Off! | Faber 0571513077 | |
| 9. | CORELLI | Allegro (final movt from <i>Sonata no. 3 in C</i>) | Violin Exam Pieces 2020-2023: Grade 5 | Trinity TCL019233 | TR |
| 10. | CORELLI | Grave (1st movt from <i>Sonata no. 1 in D</i>) (original version) | Violin Sonatas, op. 5, vol. 1 | Wiener UT50235 | |
| 11. | DEBUSSY, <i>arr.</i> K & D BLACKWELL | La fille aux cheveux de lin (from <i>Preludes book 1</i>) | Solo Time for Violin book 2 | OUP 9780193404786 | |
| 12. | FAURÉ | Berceuse | Violin Exam Pieces 2020-2023: Grade 5 | Trinity TCL019233 | TR |
| 13. | HANDEL | Allegro (2nd movt from <i>Sonata no. 6 in E</i>) | Sonatas vol. 2 | Peters EP4157B | |
| 14. | HERTEL | Character Study no. 6 (theme and variations 1 & 2 only)* | Violin Exam Pieces 2020-2023: Grade 5 | Trinity TCL019233 | TR |
| 15. | IRELAND | Bagatelle | | Braydeston BP041 | |
| 16. | MASCITTI | Giga | Baroque Violinist | Boosey M060102028 | |
| 17. | MURDOCH | Scottish Fantasy | Violin Exam Pieces 2020-2023: Grade 5 | Trinity TCL019233 | TR |
| 18. | PORTNOFF | Russian Fantasia no. 2 in D minor | Raise the Bar Violin: Grades 3-5 | Trinity TCL015839 | |
| 19. | SAMMARTINI, <i>arr.</i> ELMAN | Canto Amoroso | Eta Cohen Violin Method book 4 | Novello NOV140107 | |
| 20. | TACCHINARDI | Romance | Dodici Miniature vol. 2 | Dohr 17506 | |

* Unaccompanied † Accompaniment published separately

TR Pieces in Trinity's graded repertoire books

| | | | |
|----------------------------|--|--|---|
| 21. VITALI | Bergamasca per la lettera B* | Partita sopra diverse Sonate | Doblinger DM1240 |
| 22. WEDGWOOD | Survivor | After Hours | Faber 0571523560 |
| 23. WEILL, arr. FRENKEL | Ballad (from <i>The Threepenny Opera</i>) | Raise the Bar Violin: Grades 3-5 | Trinity TCL015839 |
| 24. WILSON | Arioso | Violin Exam Pieces 2020-2023: Grade 5 | Trinity TCL019233  |

TECHNICAL WORK

Candidates prepare section **1.** and *either* section **2.** or section **3.** See pages 20-21.

All requirements are in Trinity's book *Violin Scales, Arpeggios & Studies from 2016.*

1. BOWING EXERCISE (from memory)

Candidates play one of the Grade 5 scales, freely chosen from the list, with a *martelé* bow stroke.

$\text{♩} = 88$

Either

2. SCALES, ARPEGGIOS & TECHNICAL EXERCISES (from memory) –

Candidates play the scale followed by the arpeggio. Examiners select from the following:

| | | | |
|--|---------------|--|---|
| ▶ G major | three octaves | scales separate bows or slurred two crotchet beats to a bow; arpeggios separate bows or slurred three notes to a bow | min. tempi: scales: ♩ = 80 arpeggios: ♩ = 54 7ths: ♩ = 72 |
| ▶ G minor (candidate choice of <i>either</i> harmonic or melodic minor) | | | |
| ▶ B, E and A♭ major | two octaves | scales separate bows or slurred two crotchet beats to a bow; arpeggios separate bows or slurred six notes to a bow | |
| ▶ B, E and G♯ minor (candidate choice of <i>either</i> harmonic or melodic minor) | | | |
| ▶ Chromatic scales starting on G and A | | separate bows or slurred two crotchet beats to a bow | |
| ▶ Dominant 7th in the key of C, starting on G | | | |
| ▶ Dominant 7th in the key of D♭, starting on A♭ | | | |
| ▶ Diminished 7th starting on D | one octave | separate bows | |

Technical exercises (from memory) $\text{♩} = 104$

a) C major in thirds:



b) B \flat major in sixths:



c) D major scale on one string:



Or

3. STUDIES (music may be used) – Candidates prepare all three studies.

Candidates choose one study to play first. Examiners then select one of the remaining two studies to be performed.

| | |
|----------------------|--|
| 1. G-Whizz | for tone and phrasing |
| 2. A Latin Adventure | for mixed articulation and bowing styles |
| 3. Swallows Gliding | for double stops and contrasts |

SUPPORTING TESTS

Candidates choose two of the following:

- Sight reading
- Aural
- Improvisation
- Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 23-26 for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 27 for more information.

The aural test requirements for Grade 5 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- Stylistic
- Motivic
- Harmonic

See pages 27-33 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and the violin. Questions are based on candidates' chosen pieces. See pages 34-35 for example questions and responses.

Aural questions

| Parameters | Task | Requirement |
|---|--|---|
| Harmonised 8 bars Major or minor key $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$ | Listen to the piece twice | i) Clap the pulse on the second playing, stressing the strong beat ii) Identify the time signature |
| | Listen to the piece twice | i) Identify the changing tonality ii) Identify the final cadence as perfect, plagal, imperfect or interrupted |
| | Listen to two notes from the melody line played consecutively | Identify the interval as minor or major second, minor or major third, perfect fourth or fifth, minor or major sixth, minor or major seventh or octave |
| | Study a copy of the piece, and listen to it once as written and once with a change of rhythm and a change of pitch (both changes in the melody line) | i) Identify the bar in which the change of rhythm occurred ii) Identify the bar in which the change of pitch occurred |

Violin: Grades 6-8

EXAM DURATION

The Grade 6 exam lasts 23 minutes



The Grade 7 exam lasts 23 minutes



The Grade 8 exam lasts 28 minutes



EXAM STRUCTURE







The Grade 6-8 exams contain the following:

| | Maximum marks |
|--|---------------|
| PIECE 1 | 22 |
| PIECE 2 | 22 |
| PIECE 3 | 22 |
| TECHNICAL WORK | 14 |
| <ul style="list-style-type: none">▶ Bowing exercise▶ <i>Either</i> scales, arpeggios & technical exercises or orchestral extracts | |
| SUPPORTING TEST 1 | 10 |
| <ul style="list-style-type: none">▶ Sight reading | |
| SUPPORTING TEST 2 | 10 |
| ONE of the following: <ul style="list-style-type: none">▶ Aural▶ Improvisation | |
| TOTAL | 100 |

Violin: Grade 6

PIECES

Candidates perform a balanced programme of three pieces chosen from the list below, containing at least one piece from each group. Pieces by at least two composers must be played. An own composition or a set from any group on the Grade 6 Scottish traditional fiddle list may be played instead of one listed piece. One piece may be played on viola, chosen from the Grade 6 viola list. A maximum of one unaccompanied or Scottish traditional fiddle item may be played. See pages 16–19 for further guidance.

| Composer | Piece | Book | Publisher |
|-----------------------|--|--|---|
| Group A | | | |
| 1. HAYDN | Presto (from <i>Divertimento no. 20</i>) | Classical Violinist | Boosey M060102035 |
| 2. MARTINŮ | Madrigal Stanza no. 1 | Five Madrigal Stanzas | Schirmer GS23440 |
| 3. MAZAS | Etude, op. 36 no. 8* | Violin Exam Pieces 2020–2023: Grade 6 | Trinity TCL019240  |
| 4. NÖLCK | Hungarian Dance, op. 196 no. 5 | Violin Exam Pieces 2020–2023: Grade 6 | Trinity TCL019240  |
| 5. SCHUBERT | Menuetto and Trio (3rd movt from <i>Sonatina in A minor</i> , op. 137 no. 2, DV 385) | 3 Sonatinas, op. 137 | Peters EP11099 |
| 6. SICA, arr. LAMBERT | Tarantelle napolitaine | Violin Exam Pieces 2020–2023: Grade 6 | Trinity TCL019240  |
| 7. STANLEY | Siciliana & Allegro (from <i>Sonata in A minor</i> , op. 4 no. 1) | Baroque Violinist | Boosey M060102028 |
| 8. TELEMANN | Presto (from <i>Fantasia no. 10</i>)* | Raise the Bar Violin: Grades 6–8 | Trinity TCL015846 |
| 9. TESSARINI | Allegro (1st movt from <i>Concerto in D</i>) | Violin Exam Pieces 2020–2023: Grade 6 | Trinity TCL019240  |
| 10. VIVALDI | Allemanda (2nd movt from <i>Sonata in B minor</i> , op. 5 no. 4, RV 35) | Four Sonatas, op. 5 nos. 1–4 | EMA 101 |
| 11. WIGGINS | Court Herald, no. 6 or Song from the High Hills, no. 7 | The Tenor Horn Player's Debut | Studio M050012054 |
| Group B | | | |
| 1. BOULANGER | Nocturne | Violin Exam Pieces 2020–2023: Grade 6 | Trinity TCL019240  |
| 2. DVOŘÁK | Slavonic Dance no. 10, op. 72 no. 2 | Raise the Bar Violin: Grades 6–8 | Trinity TCL015846 |
| 3. ELGAR | Mot d'amour, op. 13 no. 1 | Violin Exam Pieces 2020–2023: Grade 6 | Trinity TCL019240  |
| 4. ILES | Des Vendanges | Jazz in Autumn | OUP 9780193407671 |
| 5. KREISLER | Liebesleid (Love's Sorrow) | | Schott BSS29029 |

| | | | | | |
|-----|----------------------------------|--|--|----------------------|----|
| 6. | KREISLER | Syncopation | Violin Exam Pieces 2020-2023: Grade 6 | Trinity TCL019240 | TR |
| 7. | LECLAIR | Allegro (from <i>Sonata in D</i> , op. 1 no. 10) | Baroque Violinist | Boosey M060102028 | |
| 8. | MAYER | Andante (2nd movt from <i>Violin Sonata in Eb</i>) | Violin Exam Pieces 2020-2023: Grade 6 | Trinity TCL019240 | TR |
| 9. | PERLMAN | Hora-Hatikvah (from <i>Israeli Concerto</i>) | The Boosey & Hawkes Violin Anthology | Boosey M051105328 | |
| 10. | PIAZZOLLA, arr. HUWS JONES | Vuelvo al sur | The Tango Fiddler | Boosey M060115806 | |
| 11. | TOSELLI | Serenata, op. 6 | | Delrieu DF98 | |

TECHNICAL WORK

Candidates prepare section **1.** and *either* section **2.** or section **3.** See pages 20-21.

The scales, arpeggios & technical exercises are in Trinity's book *Violin Scales, Arpeggios & Studies from 2016*.

The orchestral extracts are in *The Orchestral Violinist book 2*, ed. Rodney Friend (published by Boosey & Hawkes M060115967).

1. BOWING EXERCISE (from memory)

Candidates play one of the Grade 6 scales, freely chosen from the list, with each note of the scale played as two *spiccato* quavers. ♩ = 150

Either

2. SCALES, ARPEGGIOS & TECHNICAL EXERCISES (from memory) – Candidates prepare major and minor scales and arpeggios from the following tonal centres, to be played with separate bows or slurred as requested by the examiner. Examiners select from the following:

| | | | |
|--|---------------|--|---|
| ► A | three octaves | scales separate bows or slurred four crotchet beats to a bow; arpeggios separate bows or slurred three notes to a bow | min. tempi: scales: ♩ = 96 arpeggios: ♩ = 63 7ths: ♩ = 96 |
| ► F and Eb | two octaves | scales separate bows or slurred four crotchet beats to a bow; arpeggios separate bows or slurred six notes to a bow | |
| Plus: ► Chromatic scale starting on Bb ► Diminished 7th starting on G | | separate bows or slurred two crotchet beats to a bow | |

When examiners request a **major tonal centre**, candidates should play in succession:

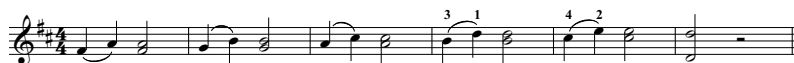
- The major scale
- The major arpeggio
- The dominant 7th starting on that note and resolving onto the tonic (to be prepared with separate bows and slurred two crotchet beats to a bow)

When examiners request a **minor tonal centre**, candidates should play in succession:

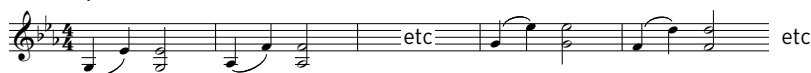
- The melodic minor scale
- The harmonic minor scale
- The minor arpeggio

Technical exercises (from memory) ♩ = 100

a) D major in thirds:



b) E♭ major in sixths:



c) D major in octaves:



d) E major scale on one string:



Or

3. ORCHESTRAL EXTRACTS (music may be used) –

Candidates prepare three extracts in total: 1a or 1b, 2a or 2b, and 3a or 3b.

Candidates choose one extract to play first. Examiners then select one of the remaining two prepared extracts to be performed.

1a. Sibelius: Symphony no. 2, IV Finale (page 7, bar 1 to 1st note of bar 25)

for tone and phrasing

1b. Wagner: Die Meistersinger von Nürnberg, Overture (page 24, bars 97 to 100)

2a. Beethoven: Egmont, Overture (page 39, bar 309 to 1st note of bar 317)

for bowing

2b. Copland: Appalachian Spring Suite (page 49, fig. 24 to 1st note of fig. 25)

3a. Beethoven: Egmont, Overture (page 39, bar 287 to 1st note of bar 301)

for left hand technique

3b. Stravinsky: Pulcinella Suite, 8b. Finale (page 35, two bars before fig. 105 to fig. 107)

SUPPORTING TESTS

Candidates prepare:

- ▮ Sight reading
- ▮ Aural or improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 23-26 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 27 for more information.

The aural test requirements for Grade 6 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▮ Stylistic
- ▮ Motivic
- ▮ Harmonic

See pages 27-33 for the requirements and parameters.

Aural questions

| Parameters | Task | Requirement |
|---|---|---|
| Harmonised 8 bars Major key $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$ | Listen to the piece twice | i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation |
| | Listen to the piece twice | Identify and comment on two other characteristics of the piece |
| | Listen to the first four bars of the piece once | Identify the key to which the music modulates as subdominant, dominant or 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 the changes as pitch or rhythm |

Violin: Grade 7

PIECES

Candidates perform a balanced programme of three pieces chosen from the list below, containing at least one piece from each group. Pieces by at least two composers must be played. An own composition or a set from any group on the Grade 7 Scottish traditional fiddle list may be played instead of one listed piece. One piece may be played on viola, chosen from the Grade 7 viola list. A maximum of one unaccompanied or Scottish traditional fiddle item may be played. See pages 16–19 for further guidance.

| | Composer | Piece | Book | Publisher | |
|----------------|----------------------|--|---|----------------------|----|
| Group A | | | | | |
| 1. | J S BACH | Allegro (2nd movt from <i>Sonata no. 4</i> , BWV 1017) | Six Sonatas vol. 2, BWV 1017–1019 | Bärenreiter BA5119 | |
| 2. | J S BACH | Gigue (from <i>Partita no. 3 in E</i> , BWV 1006)* | Three Sonatas and Three Partitas for Solo Violin, BWV 1001–1006 | Bärenreiter BA5116 | |
| 3. | BEETHOVEN | Allegretto con variazioni: theme and variations 1, 2 & 6 (3rd movt from <i>Sonata no. 6 in A major</i> , op. 30 no. 1) | Violin Sonatas vol. 2 | Peters EP3031b | |
| 4. | COLERIDGE-TAYLOR | Valse mauresque (no. 4 from <i>Four Characteristic Waltzes</i> , op. 22) | Violin Exam Pieces 2020–2023: Grade 7 | Trinity TCL019257 | TR |
| 5. | CORELLI | Final Allegro (from <i>Sonata</i> , op. 5 no. 1) | Italian Violin Music of the Baroque Era vol. 1 | Henle HN350 | |
| 6. | DANCLA | Air Varié on a Theme by Donizetti, op. 89 no. 4 | Romantic Violinist | Boosey M060102042 | |
| 7. | MOFFAT | Intrada | | Schott ED11313 | |
| 8. | MOZART | Rondeau-Allegro-Rondeau (3rd movt from <i>Sonata in B\flat</i> , KV 378) | Violin Sonatas vol. 2 | Henle HN78 | |
| 9. | TELEMANN | Allegro (from <i>Fantasie no. 7</i>)* (with 1st repeat) | Violin Exam Pieces 2020–2023: Grade 7 | Trinity TCL019257 | TR |
| 10. | VIVALDI | Allegro (1st movt from <i>Concerto in D minor</i> , op. 9 no. 8, RV 238) | Violin Exam Pieces 2020–2023: Grade 7 | Trinity TCL019257 | TR |
| Group B | | | | | |
| 1. | ANDRÉE | Andante cantabile (2nd movt from <i>Sonata for Violin and Piano</i>) | | Furore 3810 | |
| 2. | BARNES | L'escarpolette | Violin Exam Pieces 2020–2023: Grade 7 | Trinity TCL019257 | TR |
| 3. | COHEN, arr. ANDREW | Hatikvah (the Hope) | | Queen's Temple QT167 | |
| 4. | DEBUSSY, arr. ROQUES | La plus que lente | | Durand DD00790300 | |
| 5. | FAURÉ | Andante, op. 75 | Anthology of Original Pieces | Peters EP7515 | |

| | | | | | |
|-----|-----------------------------|--|--|----------------------|----|
| 6. | FAURÉ | Pièce | Violin Exam Pieces 2020-2023: Grade 7 | Trinity TCL019257 | TR |
| 7. | GLAZUNOV, arr. HEIFETZ | Méditation, op. 32 | Violin Exam Pieces 2020-2023: Grade 7 | Trinity TCL019257 | TR |
| 8. | MASSENET, trans. MARSICK | Méditation (from <i>Thaïs</i>) | | UMP M224400861 | |
| 9. | PÜTZ | Twilight Dream | Raise the Bar Violin: Grades 6-8 | Trinity TCL015846 | |
| 10. | RACHMANINOFF, arr. YORK | Rhapsody on a Theme of Paganini, 18th Variation | | Boosey M060115240 | |
| 11. | RAFF | Cavatina | Raise the Bar Violin: Grades 6-8 | Trinity TCL015846 | |
| 12. | STRAVINSKY | Gavotta con due Variazioni (from <i>Suite Italienne</i>) | The Boosey & Hawkes Violin Anthology | Boosey M051105328 | |
| 13. | WILKINSON | Apus or Perseus | Constellations Set 1 | Trinity TCL019158 | |

TECHNICAL WORK

Candidates prepare section **1.** and *either* section **2.** or section **3.** See pages 20-21.

The scales, arpeggios & technical exercises are in Trinity's book *Violin Scales, Arpeggios & Studies from 2016*.

The orchestral extracts are in *The Orchestral Violinist book 2*, ed. Rodney Friend (published by Boosey & Hawkes M060115967).

1. BOWING EXERCISE (from memory)

Candidates play one of the Grade 7 scales, freely chosen from the list, with hooked bowing, as in the following example. ♩ = 88



Either

2. SCALES, ARPEGGIOS & TECHNICAL EXERCISES (from memory) – Candidates prepare major and minor scales and arpeggios from the following tonal centres, to be played with separate bows or slurred as requested by the examiner. Examiners select from the following:

| | | | |
|--|---------------|--|---|
| ► B, A♭ / G# and D | three octaves | scales separate bows or slurred four crotchet beats to a bow; arpeggios separate bows or slurred nine notes to a bow | min. tempi: scales: ♩ = 108 arpeggios: ♩ = 72 7ths: ♩ = 108 |
| Plus: ► Chromatic scales starting on B and A♭ | two octaves | separate bows or slurred six notes to a bow | |
| ► Diminished 7ths starting on B and G# | | separate bows or slurred two crotchet beats to a bow | |

When examiners request a **major tonal centre**, candidates should play in succession:

- The major scale
- The major arpeggio
- The dominant 7th starting on that note and resolving onto the tonic (to be prepared with separate bows and slurred two crotchet beats to a bow)

When examiners request a **minor tonal centre**, candidates should play in succession:

- The melodic minor scale
- The harmonic minor scale
- The minor arpeggio

Technical exercises (from memory) ♩ = 84

a) B \flat major in thirds (one octave):



b) B \flat major in sixths (one octave):



c) D major in octaves (one octave):



Or

3. ORCHESTRAL EXTRACTS (music may be used) –

Candidates prepare three extracts in total: 1a or 1b, 2a or 2b, and 3a or 3b.

Candidates choose one extract to play first. Examiners then select one of the remaining two prepared extracts to be performed.

1a. Glinka: Russlan and Ludmilla, Overture (page 37, 14 bars before fig. I to 1st note of 5 bars after fig. K)

1b. Moussorgsky, orch. Ravel: Pictures at an Exhibition, 6. Samuel Goldenberg and Schmuyle (page 26, entire extract)

for tone and phrasing

2a. Beethoven: Egmont, Overture (page 38, bar 25 to 1st note of bar 58)

2b. Stravinsky: Pulcinella Suite, 4. Tarantella (page 34, 5th bar of fig. 53 to 1st note of 2 bars before fig. 56)

for bowing

3a. Rimsky-Korsakoff: Scheherazade, IV (page 20, 7th bar of fig. M to fig. N)

3b. Sibelius: Symphony no. 2, III (page 6, bars 277 to 293)

for left hand technique

SUPPORTING TESTS

Candidates prepare:

- Sight reading
- Aural or improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 23-26 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 27 for more information.

The aural test requirements for Grade 7 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- Stylistic
- Motivic
- Harmonic

See pages 27-33 for the requirements and parameters.

Aural questions


| Parameters | Task | Requirement |
|--|--|---|
| | Listen to the piece twice | i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation |
| Harmonised | Listen to the piece twice | Identify and comment on two other characteristics of the piece |
| 8 bars | | Identify the key to which the music modulates as subdominant, dominant or relative key |
| Major or minor key | Listen to the first four bars of the piece once | Answers may alternatively be given as key names |
| $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$ | Study a copy of the piece, and listen to it twice with three changes | Locate and describe the changes as pitch (melody line only) or rhythm |

Violin: Grade 8

PIECES

Candidates perform a balanced programme of three pieces chosen from the list below, containing at least one piece from each group. Pieces by at least two composers must be played. An own composition or a set from any group on the Grade 8 Scottish traditional fiddle list may be played instead of one listed piece. One piece may be played on viola, chosen from the Grade 8 viola list. A maximum of one unaccompanied or Scottish traditional fiddle item may be played. See pages 16-19 for further guidance.

| Composer | Piece | Book | Publisher | |
|----------------------|--|---|--------------------|----|
| Group A | | | | |
| 1. J S BACH | Allegro (4th movt from <i>Sonata no. 4</i> , BWV 1017) | Violin Exam Pieces 2020-2023: Grade 8 | Trinity TCL019264 | TR |
| 2. J S BACH | Allegro assai (3rd movt from <i>Concerto in E</i> , BWV 1042) | | Peters EP4593 | |
| 3. J S BACH | Giga (from <i>Partita no. 2 in D minor</i> , BWV 1004)* | Three Sonatas and Three Partitas for Solo Violin, BWV 1001-1006 | Bärenreiter BA5116 | |
| 4. BALTZAR | Divisions on a Ground (John Come Kiss Me Now)* | Raise the Bar Violin: Grades 6-8 | Trinity TCL015846 | |
| 5. BEETHOVEN | Rondo (3rd movt from <i>Sonata no. 1 in D</i> , op. 12 no. 1) | Violin Sonatas vol. 1 | Peters EP3031a | |
| 6. FINZI, ed. LITTLE | Hornpipe Rondo (from <i>Violin Concerto</i>) | The Boosey & Hawkes Violin Anthology | Boosey M051105328 | |
| 7. GRANADOS | Rondalla aragonesa (no. 6 from <i>Danzas españolas</i>) | Violin Exam Pieces 2020-2023: Grade 8 | Trinity TCL019264 | TR |
| 8. HAYDN | Allegro moderato (1st movt from <i>Concerto no. 2 in G</i> , Hob VIIa/4) (without cadenza) | | Peters EP9952 | |
| 9. HAYDN | Presto (3rd movt from <i>Violin Concerto in C</i> , Hob VIIa:1) | Violin Exam Pieces 2020-2023: Grade 8 | Trinity TCL019264 | TR |
| 10. KABALEVSKY | Allegro molto e con brio (1st movt from <i>Violin Concerto in C</i> , op. 48) | | Peters EP4618 | |
| 11. MOZART | Allegro vivace (1st movt from <i>Sonata in C</i> , KV 296) | Violin Sonatas vol. 2 | Wiener UT50033 | |
| Group B | | | | |
| 1. ALWYN | Allegro e grazioso (1st movt from <i>Sonatina</i>) | Violin Exam Pieces 2020-2023: Grade 8 | Trinity TCL019264 | TR |
| 2. CHAMINADE | Romanza (no. 2 from <i>Trois morceaux</i> , op. 31) | Violin Exam Pieces 2020-2023: Grade 8 | Trinity TCL019264 | TR |
| 3. DE FALLA | Danza rituelle du feu (from <i>El amor brujo</i>) | | Chester CH00367 | |

| | | | | |
|-----|------------|--|--|---|
| 4. | ELGAR | Bizarrerie | Raise the Bar Violin: Grades 6–8 | Trinity TCL015846 |
| 5. | GRIEG | Allegretto espressivo alla Romanza (2nd movt from <i>Sonata no. 3 in C minor</i> , op. 45) | | Peters EP11313 |
| 6. | KODÁLY | Adagio | | EMB Z.768 |
| 7. | SUK | Un poco triste | Four Pieces, op. 17 vol. 2 | Simrock EE763 |
| 8. | WIENIAWSKI | Romanze (from <i>Violin Concerto no. 2</i>) | Raise the Bar Violin: Grades 6–8 | Trinity TCL015846 |
| 9. | WILLIAMS | Remembrances | Three Pieces from Schindler's List | MCA AM934252 |
| 10. | WILSON | Elegy for Solo Violin* | Violin Exam Pieces 2020–2023: Grade 8 | Trinity TCL019264  |

TECHNICAL WORK

Candidates prepare section **1.** and *either* section **2.** or section **3.** See pages 20–21.

The scales, arpeggios & technical exercises are in Trinity's book *Violin Scales, Arpeggios & Studies from 2016*.

The orchestral extracts are in *The Orchestral Violinist book 2*, ed. Rodney Friend (published by Boosey & Hawkes M060115967).

1. BOWING EXERCISE (from memory)

Candidates choose one of the Grade 8 scales listed below. Examiners choose any one of the specified bowings from Grades 5–7 and ask candidates to play the scale with that bowing.

Either

2. SCALES, ARPEGGIOS & TECHNICAL EXERCISES (from memory) –

Candidates prepare major and minor scales and arpeggios from the following tonal centres, to be played with separate bows or slurred as requested by the examiner.

Examiners select from the following:

| | | | |
|---|---------------|--|---|
| <p>► G, A, Bb, Db/C# and Eb</p> | three octaves | scales separate bows <i>or</i> slurred three octaves to a bow (one bow up and one bow down, with a change of bow on the top note); arpeggios separate bows <i>or</i> slurred nine notes to a bow | min. tempi: scales: ♩ = 88 arpeggios: ♩ = 88 7ths: ♩ = 92 |
| <p>Plus:</p> <p>► Chromatic scales starting on Bb, C and D</p> | two octaves | separate bows <i>or</i> slurred twelve notes to a bow | |
| <p>► Diminished 7ths starting on A#, C and D</p> | | separate bows <i>or</i> slurred eight notes to a bow | |

When examiners request a **major tonal centre**, candidates should play in succession:

- ▮ The major scale
- ▮ The major arpeggio
- ▮ The dominant 7th starting on that note and resolving onto the tonic (to be prepared with separate bows and slurred two crotchet beats to a bow)

When examiners request a **minor tonal centre**, candidates should play in succession:

- ▶ The melodic minor scale
- ▶ The harmonic minor scale
- ▶ The minor arpeggio

Technical exercises (from memory) ♩ = 88

a) B \flat major in thirds (two octaves):



b) G major in sixths (two octaves):



c) D major in octaves (one octave):



Or

3. ORCHESTRAL EXTRACTS (music may be used) –

Candidates prepare three extracts in total: 1a or 1b, 2a or 2b, and 3a or 3b.

Candidates choose one extract to play first. Examiners then select one of the remaining two prepared extracts to be performed.

- 1a.** Mendelssohn: Symphony no. 4, III (page 2, bars 126 to 160)

- 1b.** Wagner: Die Meistersinger von Nürnberg, Overture
(pages 24-25, bars 158 to 178)

for tone and phrasing

- 2a.** Brahms: Symphony no. 4, IV (page 15, bars 33 to 40 and bars 65 to 73)

- 2b.** Prokofieff: Romeo and Juliet Suite no. 1, V. Masks
(page 30, fig. 48 to end of extract)

for bowing

- 3a.** Glinka: Russlan and Ludmilla, Overture (page 36, bar 21 to 7th bar of fig. A)

- 3b.** Moussorgsky, orch. Ravel: Pictures at an Exhibition, 3. Tuileries (page 26, entire extract)

for left hand technique

SUPPORTING TESTS

Candidates prepare:

- Sight reading
- Aural or improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 23-26 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 27 for more information.

The aural test requirements for Grade 8 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- Stylistic
- Motivic
- Harmonic

See pages 27-33 for the requirements and parameters.

Aural questions

| Parameters | Task | Requirement |
|--|--|---|
| Harmonised | Listen to the piece once | i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation |
| 12-16 bars | | |
| Major or minor key | Listen to the piece twice | Identify and comment on three other characteristics of the piece |
| $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{6}{8}$ or $\frac{5}{8}$ | Study a copy of the piece, and listen to it twice with three changes | Locate and describe the changes as pitch or rhythm |

Scottish Traditional Fiddle: Initial to Grade 5

EXAM DURATION

The Initial exam lasts
11 minutes



The Grade 1 exam
lasts 13 minutes



The Grade 2 exam
lasts 13 minutes



The Grade 3 exam
lasts 13 minutes



The Grade 4 exam
lasts 18 minutes



The Grade 5 exam
lasts 18 minutes



EXAM STRUCTURE

The Initial to Grade 5 exams contain the following:

| | Maximum marks |
|--|------------------|
| PIECE/SET 1 | 22 |
| PIECE/SET 2 | 22 |
| PIECE/SET 3 | 22 |
| TECHNICAL WORK* | 14 |
| <ul style="list-style-type: none"> ▮ Bowing exercise ▮ <i>Either</i> scales, arpeggios and technical exercise(s) or studies | |
| SUPPORTING TESTS | 20 |
| Any TWO of the following: <ul style="list-style-type: none"> ▮ Sight reading ▮ Aural ▮ Improvisation ▮ Musical knowledge | |
| TOTAL | 100 |

* At Initial level, candidates perform scales only.

Scottish Traditional Fiddle: Initial

PIECES

Candidates perform a programme of three pieces chosen from the list below, containing at least one piece from each group, using the listed publications. An own composition may be played instead of one listed piece. See pages 16-19 for further guidance.

| | Piece | Book | Publisher |
|---|-----------------------|-----------------------------------|----------------|
| Group A – $\frac{4}{4}$ metre | | | |
| 1. | Coulter's Candy | The Scottish Folk Fiddle Tutor | Taigh na Teud |
| 2. | Dinah | A Flying Start for Strings vol. 2 | Flying Strings |
| 3. | Now the Day is Over | A Flying Start for Strings vol. 2 | Flying Strings |
| 4. | Oats and Beans | Crossing the Bridge* | Taigh na Teud |
| 5. | The Jeelie Piece Song | The Scottish Folk Fiddle Tutor | Taigh na Teud |

Group B – $\frac{3}{4}$ metre

| | | | |
|----|-------------------|-----------------------------------|----------------|
| 1. | French Folk Song | A Flying Start for Strings vol. 2 | Flying Strings |
| 2. | Lovely Stornoway | The Scottish Folk Fiddle Tutor | Taigh na Teud |
| 3. | The Fairy Lullaby | The Scottish Folk Fiddle Tutor | Taigh na Teud |
| 4. | Turalilea | Crossing the Bridge* | Taigh na Teud |

TECHNICAL WORK

Candidates prepare scales, as shown below. See pages 20-21.

All requirements are in Trinity's book *Violin Scales, Arpeggios & Studies* from 2016.

SCALES (from memory)

All one octave, with the indicated rhythmic pattern on each note. Minimum tempo: ♩ = 92

► **G major**



► **D major**



► **A major**



SUPPORTING TESTS

Candidates choose two of the following:

- Sight reading
- Aural
- Improvisation
- Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level lower than the exam being taken. See pages 23-26 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 27 for more information. The aural test requirements for Initial are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- Stylistic
- Motivic
- Harmonic

See pages 27-33 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and the fiddle. Questions are based on candidates' chosen pieces. See pages 34-35 for example questions and responses.

Aural questions

| Parameters | Task | Requirement |
|--------------------------------|--|--|
| Melody only | Listen to the melody three times | Clap the pulse on the third playing, stressing the strong beat |
| 4 bars | Listen to the melody once | Identify the dynamic as <i>forte</i> or <i>piano</i> |
| Major key | Listen to the melody once | Identify the articulation as <i>legato</i> or <i>staccato</i> |
| $\frac{2}{4}$ or $\frac{3}{4}$ | Listen to the first three notes of the melody once | Identify the highest or lowest note |

Scottish Traditional Fiddle: Grade 1

PIECES

Candidates perform a programme of three pieces, one from each group, using the listed publications. An own composition may be played instead of one listed piece. See pages 16-19 for further guidance..

| | Piece | Book | Publisher |
|------------------------|-------------------------------|------------------------------|---------------|
| Group A – Waltz | | | |
| 1. | Dream Angus | The First Ceilidh Collection | Taigh na Teud |
| 2. | My Bonnie Lies over the Ocean | The First Ceilidh Collection | Taigh na Teud |
| 3. | Sound the Pibroch | The First Ceilidh Collection | Taigh na Teud |
| 4. | Westering Home | The First Ceilidh Collection | Taigh na Teud |
| 5. | Ye Banks and Braes | The First Ceilidh Collection | Taigh na Teud |

Group B – March

| | | | |
|----|-----------------------------------|------------------------------|---------------|
| 1. | A Man's a Man | The First Ceilidh Collection | Taigh na Teud |
| 2. | Angus MacLeod | The First Ceilidh Collection | Taigh na Teud |
| 3. | Auld Lang Syne | The First Ceilidh Collection | Taigh na Teud |
| 4. | Bonnie Lass o'Fyvie (with repeat) | The First Ceilidh Collection | Taigh na Teud |
| 5. | Marie's Wedding (with repeat) | The First Ceilidh Collection | Taigh na Teud |

Group C – Reel

| | | | |
|----|--------------------------|------------------------------|---------------|
| 1. | La russe | The First Ceilidh Collection | Taigh na Teud |
| 2. | Reel of Tullochgorum | The First Ceilidh Collection | Taigh na Teud |
| 3. | There Was a Lad | The First Ceilidh Collection | Taigh na Teud |
| 4. | This Is No My Ain Lassie | The First Ceilidh Collection | Taigh na Teud |
| 5. | White Cockade | The First Ceilidh Collection | Taigh na Teud |

TECHNICAL WORK

Candidates prepare section 1. and either section 2. or section 3. See pages 20-21.
All requirements are in Trinity's book *Violin Scales, Arpeggios & Studies from 2016*.

1. BOWING EXERCISE (from memory)

Candidates play one of the Grade 1 scales, freely chosen from the list, with two separate crotchets on each degree of the scale, one down bow and one up bow. ♩ = 66

Either

2. SCALES, ARPEGGIOS & TECHNICAL EXERCISE (from memory) –
Candidates play the scale followed by the arpeggio. Examiners select from the following:

| | | | | |
|------------------------|--|-----------------------------|--|-----------------------|
| ▶ C and G major | one octave | starting on 3rd finger | scales separate bows or slurred in pairs with a long tonic (upper tonic may be repeated); arpeggios separate bows only | min. tempo: ♩ = 88 |
| ▶ D and A major | | starting on the open string | | |
| ▶ D minor (scale only) | first 5 notes ascending and descending | | separate bows only | |

Technical exercise (from memory) ♩ = 50-75

Open strings:



Or

3. STUDIES (music may be used) – Candidates prepare all three studies.

Candidates choose one study to play first. Examiners then select one of the remaining two studies to be performed.

| | |
|-----------------------|--|
| 1. The Limping Rabbit | for tone and phrasing |
| 2. A Cheeky Hamster | for mixed articulation and bowing styles |
| 3. At the Ranch | for double stops and contrasts |

SUPPORTING TESTS

Candidates choose two of the following:

- Sight reading
- Aural
- Improvisation
- Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level lower than the exam being taken. See pages 23–26 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 27 for more information.

The aural test requirements for Grade 1 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- Stylistic
- Motivic
- Harmonic

See pages 27–33 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and the fiddle. Questions are based on candidates' chosen pieces. See pages 34–35 for example questions and responses.

Aural questions

| Parameters | Task | Requirement |
|---|--|--|
| Melody only 4 bars Major or minor key $\frac{2}{4}$ or $\frac{3}{4}$ | Listen to the melody three times | Clap the pulse on the third playing, stressing the strong beat |
| | Listen to the melody once | i) Identify the dynamic as <i>forte</i> or <i>piano</i> ii) Identify the articulation as <i>legato</i> or <i>staccato</i> |
| | Listen to the first two bars of the melody once | Identify the last note as higher or lower than the first note |
| | Listen to the melody twice, with a change of rhythm or pitch in the second playing | Identify where the change occurs |

Scottish Traditional Fiddle: Grade 2

PIECES

Candidates perform three sets/pieces, one from each group, using the listed publications. Dynamics (*p*, *f*, *crescendo* and *decrescendo*) should be included in the slow tunes only. An own composition may be played instead of one listed set/piece. See pages 16-19 for further guidance.

| Piece | Book | Publisher |
|---|---|----------------|
| Group A – Waltz and Polka/Hornpipe/Schottische/Jig | | |
| 1a. The Gentle Maiden | The Second Ceilidh Collection | Taigh na Teud |
| 1b. The Corner House Jig | The Second Ceilidh Collection | Taigh na Teud |
| 2a. Gluss Ayre | Leveneep Head | Jamieson |
| 2b. Ladlewell | The Tom Anderson Collection vol. 1 | Hardie |
| 3a. Ordale Waltz | Leveneep Head | Jamieson |
| 3b. Fear a'Phige (The Still Man) | The Second Ceilidh Collection | Taigh na Teud |
| 4a. Believe Me, These Endearing Young Charms | The Second Ceilidh Collection | Taigh na Teud |
| 4b. Jeanie's Blue E'en | The Second Ceilidh Collection | Taigh na Teud |
| Group B – Air | | |
| 1. Da Mill (unaccompanied) | Traditional Scottish Fiddling | Taigh na Teud |
| 2. Love of the Isles | The Music of Willie Hunter | Shetland MHT |
| 3. Michelle's Air | The Tom Anderson Collection vol. 1 | Hardie |
| 4. Mrs Jamieson's Favourite | The Second Ceilidh Collection | Taigh na Teud |
| 5. The Hills of Lorne | The First Ceilidh Collection | Taigh na Teud |
| Group C – March and Reel | | |
| 1a. The Lovat Scouts | The First Ceilidh Collection | Taigh na Teud |
| 1b. The Fairy Dance | The First Ceilidh Collection | Taigh na Teud |
| 2a. Tartan Bonnets | The Shetland Violinist vol. 1 (ed. Stove) | Shetland Times |
| 2b. Mrs MacLeod of Raasay | The Second Ceilidh Collection | Taigh na Teud |
| 3a. Mangaster Voe | The Tom Anderson Collection vol. 1 | Hardie |
| 3b. Corn Riggs | The First Ceilidh Collection | Taigh na Teud |
| 4a. The Uist Tramping Song | The First Ceilidh Collection | Taigh na Teud |
| 4b. The Rakes of Mallow | The First Ceilidh Collection | Taigh na Teud |

TECHNICAL WORK

Candidates prepare section **1.** and *either* section **2.** or section **3.** See pages 20-21.
All requirements are in Trinity's book *Violin Scales, Arpeggios & Studies from 2016*.

1. BOWING EXERCISE (from memory)

Candidates play one of the Grade 2 scales, freely chosen from the list, with the rhythm ♩ ♩ on each degree of the scale, separate bows. The exercise may end with an additional long note on the tonic (♩ ♩ ♩). ♩ = 80

Either

2. SCALES, ARPEGGIOS & TECHNICAL EXERCISE (from memory) – Candidates play the scale followed by the arpeggio. Examiners select from the following:

| | | | | |
|---|-------------|--|--|--|
| ► G major | two octaves | | | |
| ► C and F major | one octave | | scales separate bows or slurred in pairs with a long tonic; arpeggios separate bows only | min. tempi: scales: ♩ = 58 arpeggios: ♩ = 40 |
| ► D major | | starting on the A string in 3rd position | | |
| ► E and D minor (candidate choice of <i>either</i> natural or harmonic or melodic minor) | | in 1st position | | |

Technical exercise (from memory) ♩ = 50-75

Octaves and sixths:



Or

3. STUDIES (music may be used) – Candidates prepare all three studies.

Candidates choose one study to play first. Examiners then select one of the remaining two studies to be performed.

1. A Scaly Experience

for tone and phrasing

2. Arpeggio Antics

for mixed articulation and bowing styles

3. Double Trouble

for double stops and contrasts

SUPPORTING TESTS

Candidates choose two of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 23-26 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 27 for more information.
The aural test requirements for Grade 2 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 27-33 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and the fiddle. Questions are based on candidates' chosen pieces. See pages 34-35 for example questions and responses.

Aural questions

| Parameters | Task | Requirement |
|---|--|--|
| Melody only 4 bars Major or minor key $\frac{2}{4}$ or $\frac{3}{4}$ | Listen to the melody three times | Clap the pulse on the third playing, stressing the strong beat |
| | Listen to the melody once | i) Describe the dynamics, which will vary during the melody ii) Identify the articulation as <i>legato</i> or <i>staccato</i> |
| | Listen to the melody once | Identify the last note as higher or lower than the first note |
| | Listen to the melody twice, with a change of rhythm or pitch in the second playing | i) Identify where the change occurs ii) Identify the change as rhythm or pitch |

Scottish Traditional Fiddle: Grade 3

PIECES

Candidates perform three sets of pieces, one from each group, using the listed publications. Dynamic markings (*p*, *mf*, *f*, *crescendo* and *decrescendo*) should be included in the slow tunes only. A minimum of one position change is required at this grade. An own composition may be played instead of one listed set. See pages 16-19 for further guidance.

| Piece | Book | Publisher |
|---|---|---------------|
| Group A – Waltz and Jig | | |
| 1a. The Dark Island | Ceol na Fìdhle – The Fiddle Music of the Scottish Highlands vols. 1 & 2 | Taigh na Teud |
| 1b. Wee Murdie | Ceol na Fìdhle – The Fiddle Music of the Scottish Highlands vols. 1 & 2 | Taigh na Teud |
| 2a. New Year Waltz | The Nineties Collection | Hardie |
| 2b. Jim Anderson's Delight | The Ronnie Cooper Collection | Shetland MHT |
| 3a. Astryd's Waltz | The Nineties Collection | Hardie |
| 3b. The Jig Runrig | The Nineties Collection | Hardie |
| 4a. Calum's Waltz | The Nineties Collection | Hardie |
| 4b. Maureen's Jig | The Nineties Collection | Hardie |
| Group B – Air and Hornpipe/Polka | | |
| 1a. The Setting Sun | The Nineties Collection | Hardie |
| 1b. Clark's Cases | The Nineties Collection | Hardie |
| 2a. The Flower of the Quern | Ceol na Fìdhle – The Fiddle Music of the Scottish Highlands vols. 1 & 2 | Taigh na Teud |
| 2b. Harvest Home Hornpipe | Ceol na Fìdhle – The Fiddle Music of the Scottish Highlands vols. 1 & 2 | Taigh na Teud |
| 3a. Marni Swanson of the Grey Coast | The Nineties Collection | Hardie |
| 3b. Kathleen Black's Polka | The Ronnie Cooper Collection | Shetland MHT |
| 4a. The Wild Rose of the Mountain | Ceol na Fìdhle – The Fiddle Music of the Scottish Highlands vols. 1 & 2 | Taigh na Teud |
| 4b. The Belfast Hornpipe | Ceol na Fìdhle – The Fiddle Music of the Scottish Highlands vols. 1 & 2 | Taigh na Teud |
| Group C – March and Reel | | |
| 1a. The Barren Rocks of Aden | Ceol na Fìdhle – The Fiddle Music of the Scottish Highlands vols. 1 & 2 | Taigh na Teud |
| 1b. The High Road to Linton | Ceol na Fìdhle – The Fiddle Music of the Scottish Highlands vols. 1 & 2 | Taigh na Teud |
| 2a. The Battle of Waterloo | Ceol na Fìdhle – The Fiddle Music of the Scottish Highlands vols. 1 & 2 | Taigh na Teud |
| 2b. Caddam Woods | Ceol na Fìdhle – The Fiddle Music of the Scottish Highlands vols. 1 & 2 | Taigh na Teud |

| | | |
|--|---|---------------|
| 3a. The Headlands | The Ronnie Cooper Collection | Shetland MHT |
| 3b. Katie Stammers | The Ronnie Cooper Collection | Shetland MHT |
| 4a. Iain MacPhail's Compliments to the Late Chrissie Leatham | The Nineties Collection | Hardie |
| 4b. The Reunion Reel | The Nineties Collection | Hardie |
| 5a. 79th Farewell to Gibraltar | Ceol na Fidhle – The Fiddle Music of the Scottish Highlands vols. 1 & 2 | Taigh na Teud |
| 5b. Bunji's Dilemma | The Nineties Collection | Hardie |

TECHNICAL WORK

Candidates prepare section **1.** and *either* section **2.** or section **3.** See pages 20-21.

All requirements are in Trinity's book *Violin Scales, Arpeggios & Studies from 2016*.

1. BOWING EXERCISE (from memory)

Candidates play one of the Grade 3 scales, freely chosen from the list, with four semiquavers on each degree of the scale. The exercise may end with an additional long note on the tonic. ♩ = 60

Either

2. SCALES, ARPEGGIOS & TECHNICAL EXERCISES (from memory) –

Candidates play the scale followed by the arpeggio. Examiners select from the following:

| | | | | |
|---|-------------|--|--|---|
| ▷ D major | two octaves | starting on the open string | scales separate bows or slurred in pairs with a long tonic; arpeggios separate bows or slurred three notes to a bow | min. tempi: scales: ♩ = 66 arpeggios: ♩ = 44 7ths: ♩ = 76 |
| ▷ A major | | | | |
| ▷ F major | one octave | starting on the D string in 2nd position | | |
| ▷ E♭ major | | | | |
| ▷ A minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic minor) | two octaves | | | |
| ▷ G minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic minor) | one octave | starting on the D string | separate bows | |
| ▷ Dominant 7th in the key of G | | starting on D | | |
| ▷ Dominant 7th in the key of A | | starting on E | | |

Technical exercises (from memory) ♩ = 60

a) Chromatic phrase to be played with separate bows, starting on the D string:



b) Octaves, sixths and thirds:



Or**3. STUDIES** (music may be used) – **Candidates prepare all three studies.**

Candidates choose one study to play first. Examiners then select one of the remaining two studies to be performed.

| | |
|--------------------------|--|
| 1. Changing Weather | for tone and phrasing |
| 2. Flamingos in the Park | for mixed articulation and bowing styles |
| 3. On a Swing | for double stops and contrasts |

SUPPORTING TESTS

Candidates choose two of the following:

- ▮ Sight reading
- ▮ Aural
- ▮ Improvisation
- ▮ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 23–26 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 27 for more information.

The aural test requirements for Grade 3 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▮ Stylistic
- ▮ Motivic
- ▮ Harmonic

See pages 27–33 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and the fiddle. Questions are based on candidates' chosen pieces. See pages 34–35 for example questions and responses.

Aural questions

| Parameters | Task | Requirement |
|---|--|--|
| Harmonised 4 bars Major or minor key $\frac{3}{4}$ or $\frac{4}{4}$ | Listen to the melody twice | Clap the pulse on the second playing, stressing the strong beat |
| | Listen to the melody once | Identify the tonality as major or minor |
| | Listen to the first two notes of the melody once | Identify the interval by number only (second, third, fourth, fifth or sixth) |
| | Study a copy of the melody (provided in treble, alto or bass clef as appropriate), and listen to it once as written and once with a change of rhythm and a change of pitch | i) Identify in which bar the change has occurred ii) Identify the change as rhythm or pitch |

Scottish Traditional Fiddle: Grade 4

PIECES

Candidates perform three sets of pieces, one from each group, using the listed publications. Dynamic markings (*p*, *mf*, *f*, *crescendo* and *decrescendo*) should be included in the slow tunes only. A minimum of one position change is required at this grade. The performance should include examples of acciaccaturas, which should be clearly marked on the examiner's copy. An own composition may be played instead of one listed set. See pages 16-19 for further guidance.

| Piece | Book | Publisher |
|---|---|---------------|
| Group A – Waltz and Reel | | |
| 1a. The Sneug Waltz | The Chris Stout Collection vol. 1 | Stout |
| 1b. Lowrie's Reel | The Chris Stout Collection vol. 1 | Stout |
| 2a. The Hill of Lochiel | Ceol na Fìdhle – The Fiddle Music of the Scottish Highlands vols. 1 & 2 | Taigh na Teud |
| 2b. The Sound of Sleat | Ceol na Fìdhle – The Fiddle Music of the Scottish Highlands vols. 1 & 2 | Taigh na Teud |
| 3a. Ivor and Eleanor's Wedding | The Music of Willie Hunter | Shetland MHT |
| 3b. Da Nort Rodd | The Music of Willie Hunter | Shetland MHT |
| 4a. The First Snow | The Nineties Collection | Hardie |
| 4b. The Salvation | The Nineties Collection | Hardie |
| Group B – Air, Hornpipe and Jig | | |
| 1a. Lament for the Death of the Rev Archie Beaton | The Fiddle Music of Scotland | Hardie |
| 1b. The Newcastle Hornpipe | The Fiddle Music of Scotland | Hardie |
| 1c. The New Rigged Ship | The Fiddle Music of Scotland | Hardie |
| 2a. Lament of Flora MacDonald | The Fiddle Music of Scotland | Hardie |
| 2b. The Hawk Hornpipe | The Fiddle Music of Scotland | Hardie |
| 2c. Miss Stewart's Fancy | The Fiddle Music of Scotland | Hardie |
| 3a. Hector the Hero | The Fiddle Music of Scotland | Hardie |
| 3b. The Rights of Man | The Fiddle Music of Scotland | Hardie |
| 3c. The Earl of Dunmore | Ceol na Fìdhle – The Fiddle Music of the Scottish Highlands vols. 1 & 2 | Taigh na Teud |

| | | | |
|-----|----------------------|-------------------------------------|---------------|
| 4a. | Coilsfield House | The Fiddle Music of Scotland | Hardie |
| 4b. | The Acrobat Hornpipe | Scottish Fiddlers Session Tune Book | Taigh na Teud |
| 4c. | Balcomie House | The Fiddle Music of Scotland | Hardie |

Group C – March, Strathspey and Reel


| | | | |
|-----|---|------------------------------|---------------|
| 1a. | The Hamefarers Dance Band | The Music of Willie Hunter | Shetland MHT |
| 1b. | Willie Hunter's Compliments to Dan R MacDonald | The Music of Willie Hunter | Shetland MHT |
| 1c. | Lorna's Reel | The Music of Willie Hunter | Shetland MHT |
| 2a. | Scott Skinner's Compliments to Dr McDonald (with variation) | The Fiddle Music of Scotland | Hardie |
| 2b. | Highland Whisky | The Fiddle Music of Scotland | Hardie |
| 2c. | The Hurdle Race | The Fiddle Music of Scotland | Hardie |
| 3a. | Da Guiser's March | The Fiddle Music of Scotland | Hardie |
| 3b. | The Kirrie Kebbuck | The Fiddle Music of Scotland | Hardie |
| 3c. | Miss Susan Cooper | The Fiddle Music of Scotland | Hardie |
| 4a. | The Queen's Welcome to Invercauld (with variation) | The Scottish Violinist | Taigh na Teud |
| 4b. | Gallaton | The Scottish Violinist | Taigh na Teud |
| 4c. | Peter Gray | The Scottish Violinist | Taigh na Teud |

TECHNICAL WORK

Candidates prepare section **1.** and *either* section **2.** or section **3.** See pages 20-21.

All requirements are in Trinity's book *Violin Scales, Arpeggios & Studies from 2016*.

1. BOWING EXERCISE (from memory)

Candidates play one of the Grade 4 scales, freely chosen from the list, with the rhythm  on each degree of the scale. The exercise may end with an additional long note on the tonic.
♩. = 50

Either

2. SCALES, ARPEGGIOS & TECHNICAL EXERCISES (from memory) –

Candidates play the scale followed by the arpeggio. Examiners select from the following:

| | | | | |
|--|-------------|--|--|--|
| ▷ C and B♭ major | two octaves | | scales separate bows or slurred two crotchet beats to a bow; arpeggios separate bows or slurred three notes to a bow | min. tempi: scales: ♩ = 76 arpeggios: ♩. = 48 7ths: ♩ = 76 |
| ▷ E major | one octave | starting on the A string in 4th position | | |
| ▷ C and B♭ minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic minor) | two octaves | | | |
| ▷ E minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic minor) | one octave | starting on the A string in 4th position | separate bows or slurred four notes to a bow | |
| ▷ Dominant 7th in the key of C | | starting on G | | |
| ▷ Dominant 7th in the key of D | | starting on A | | |
| ▷ Dominant 7th in the key of E♭ | | starting on B♭ | | |
| ▷ Chromatic scale | | starting on open D | separate bows | |

Technical exercises (from memory) ♩ = 84

a) Octaves:



b) D major phrase:



Or

3. STUDIES (music may be used) – Candidates prepare all three studies.

Candidates choose one study to play first. Examiners then select one of the remaining two studies to be performed.

| | |
|--------------------------|--|
| 1. Chromatic Cascade | for tone and phrasing |
| 2. Twinkling Tango | for mixed articulation and bowing styles |
| 3. Noughts and Crossings | for double stops and contrasts |

SUPPORTING TESTS

Candidates choose two of the following:

- Sight reading
- Aural
- Improvisation
- Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 23-26 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 27 for more information.

The aural test requirements for Grade 4 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- Stylistic
- Motivic
- Harmonic

See pages 27-33 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and the fiddle. Questions are based on candidates' chosen pieces. See pages 34-35 for example questions and responses.

Aural questions

| Parameters | Task | Requirement |
|---|--|--|
| Harmonised 4 bars Major or minor key $\frac{4}{4}$ or $\frac{6}{8}$ | Listen to the piece twice | Clap the pulse on the second playing, stressing the strong beat |
| | Listen to the piece twice | i) Identify the tonality as major or minor ii) Identify the final cadence as perfect or imperfect |
| | Listen to the first two notes of the melody once | Identify the interval as minor or major second, minor or major third, perfect fourth or fifth, minor or major sixth |
| | Study a copy of the melody (provided in treble, alto or bass clef as appropriate), and listen to it once as written and once with a change of rhythm and a change of pitch | i) Identify the bar in which the change of rhythm occurred ii) Identify the bar in which the change of pitch occurred |

Scottish Traditional Fiddle: Grade 5

PIECES

Candidates perform three sets of pieces, one from each group, using the listed publications. Dynamic markings (*p*, *mf*, *f*, *crescendo* and *decrescendo*) should be included in the slow tunes only. A minimum of two position changes are required at this grade. The performance should include examples of acciaccaturas, which should be clearly marked on the examiner's copy. Contemporary set items are listed from slow to fast tempo, but may be performed in any order. An own composition may be played instead of one listed set. See pages 16-19 for further guidance.

| Piece | Book | Publisher |
|---|-----------------------------------|---------------|
| Group A – Air, Hornpipe and Jig | | |
| 1a. Farewell to Whisky | The Fiddle Music of Scotland | Hardie |
| 1b. The Firth House | The Caledonian Companion | Hardie |
| 1c. Mrs McGee's Reel | A Fiddler's Book of Scottish Jigs | Hardie |
| 2a. Annie My Mother | The Music of Willie Hunter | Shetland MHT |
| 2b. Robertson Crescent | The Music of Willie Hunter | Shetland MHT |
| 2c. Bobby Crowe of Balmullo | The Music of Willie Hunter | Shetland MHT |
| 3a. The Nameless Lassie | The Fiddle Music of Scotland | Hardie |
| 3b. Liverpool Hornpipe | The Caledonian Companion | Hardie |
| 3c. Miss Dalrymple | A Fiddler's Book of Scottish Jigs | Hardie |
| 4a. Margaret Ann Robertson | Leveneep Head | Jamieson |
| 4b. Crystal Fiddle | Vidlin Voe | Jamieson |
| 4c. Mrs Helen Jamieson | Leveneep Head | Jamieson |
| Group B – March, Strathspey and Reel | | |
| 1a. The Duke of Fife's Welcome to Deeside | The Scottish Violinist | Taigh na Teud |
| 1b. McKenzie Hay | The Fiddle Music of Scotland | Hardie |
| 1c. The Spey in Spate | The Fiddle Music of Scotland | Hardie |

| | | | |
|-----|-----------------------------|------------------------------|---------------|
| 2a. | Dumbarton Castle | The Scottish Violinist | Taigh na Teud |
| 2b. | The Iron Man | The Fiddle Music of Scotland | Hardie |
| 2c. | The Bungalow | The Fiddle Music of Scotland | Hardie |
| 3a. | The Cameron Highlanders | The Scottish Violinist | Taigh na Teud |
| 3b. | Earl Grey | The Fiddle Music of Scotland | Hardie |
| 3c. | Davie Work | The Scottish Violinist | Taigh na Teud |
| 4a. | Mr Michie (incl variations) | The Fiddle Music of Scotland | Hardie |
| 4b. | Mrs Russell of Blackhall | The Fiddle Music of Scotland | Hardie |
| 4c. | Carnie's Canter | The Fiddle Music of Scotland | Hardie |

Group C – Contemporary set

| | | | |
|-----|--|-----------------------------------|---------------|
| 1a. | The Grimbergen Blonde (Reel) | The Chris Stout Collection vol. 1 | Stout |
| 1b. | Chris Stout's Compliments to the 'Bon Accord' Ale House (Reel) | The Chris Stout Collection vol. 1 | Stout |
| 2a. | Garry Porch of Avernish (Strathspey) | The Road to Errogie | Taigh na Teud |
| 2b. | Trip to the Market (Reel) | The Road to Errogie | Taigh na Teud |
| 3a. | Ben Williams of Tiree (Scottische) | Ho-ro-gheallaidh vol. 3 | Taigh na Teud |
| 3b. | Janine's Reel (Reel) | Ho-ro-gheallaidh vol. 3 | Taigh na Teud |
| 4a. | Kirsties (Schottische) | Ho-ro-gheallaidh vol. 3 | Taigh na Teud |
| 4b. | Bulgarian Red (Reel) | Ho-ro-gheallaidh vol. 3 | Taigh na Teud |

TECHNICAL WORK

Candidates prepare section **1.** and *either* section **2.** or section **3.** See pages 20-21.

All requirements are in Trinity's book *Violin Scales, Arpeggios & Studies from 2016*.

1. BOWING EXERCISE (from memory)

Candidates play one of the Grade 5 scales, freely chosen from the list, with a *martelé* bow stroke. ♩ = 88

Either

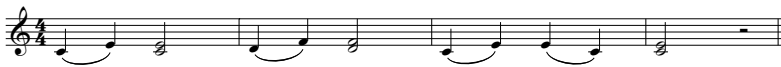
2. SCALES, ARPEGGIOS & TECHNICAL EXERCISES (from memory) –

Candidates play the scale followed by the arpeggio. Examiners select from the following:

| | | | |
|--|---------------|--|--|
| ▶ G major | three octaves | scales separate bows or slurred two crotchet beats to a bow; arpeggios separate bows or slurred three notes to a bow | min. tempi: scales: ♩ = 80 arpeggios: ♩. = 54 7ths: ♩ = 72 |
| ▶ G minor (candidate choice of <i>either</i> harmonic or melodic minor) | | | |
| ▶ B, E and A♭ major | two octaves | scales separate bows or slurred two crotchet beats to a bow; arpeggios separate bows or slurred six notes to a bow | |
| ▶ B, E and G♯ minor (candidate choice of <i>either</i> harmonic or melodic minor) | | | |
| ▶ Chromatic scales starting on G and A | | separate bows or slurred two crotchet beats to a bow | |
| ▶ Dominant 7th in the key of C, starting on G | | | |
| ▶ Dominant 7th in the key of D♭, starting on A♭ | | | |
| ▶ Diminished 7th starting on D | one octave | separate bows | |

Technical exercises (from memory) ♩ = 104

a) C major in thirds:



b) B \flat major in sixths:



c) D major scale on one string:



Or

3. STUDIES (music may be used) – Candidates prepare all three studies.

Candidates choose one study to play first. Examiners then select one of the remaining two studies to be performed.

| | |
|----------------------|--|
| 1. G-Whizz | for tone and phrasing |
| 2. A Latin Adventure | for mixed articulation and bowing styles |
| 3. Swallows Gliding | for double stops and contrasts |

SUPPORTING TESTS

Candidates choose two of the following:

- Sight reading
- Aural
- Improvisation
- Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 23-26 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 27 for more information.

The aural test requirements for Grade 5 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- Stylistic
- Motivic
- Harmonic

See pages 27-33 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and the fiddle. Questions are based on candidates' chosen pieces. See pages 34-35 for example questions and responses.

Aural questions

| Parameters | Task | Requirement |
|---|--|---|
| Harmonised 8 bars Major or minor key $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$ | Listen to the piece twice | Clap the pulse on the second playing, stressing the strong beat |
| | Listen to the piece twice | i) Identify the tonality as major or minor ii) Identify the final cadence as perfect or imperfect |
| | Listen to two notes from the melody line played consecutively | Identify the interval as minor or major second, minor or major third, perfect fourth or fifth, minor or major sixth, minor or major seventh or octave |
| | Study a copy of the piece, and listen to it once as written and once with a change of rhythm and a change of pitch (both changes in the melody line) | i) Identify the bar in which the change of rhythm occurred ii) Identify the bar in which the change of pitch occurred |

Scottish Traditional Fiddle: Grades 6–8

EXAM DURATION

The Grade 6 exam
lasts 23 minutes



The Grade 7 exam
lasts 23 minutes



The Grade 8 exam
lasts 28 minutes



EXAM STRUCTURE

The Grade 6–8 exams contain the following:

| | Maximum marks |
|--|---------------|
| SET 1 | 22 |
| SET 2 | 22 |
| SET 3 | 22 |
| TECHNICAL WORK | 14 |
| <ul style="list-style-type: none">▶ Bowing exercise▶ <i>Either</i> scales, arpeggios and technical exercises or orchestral extracts | |
| SUPPORTING TEST 1 | 10 |
| <ul style="list-style-type: none">▶ Sight reading | |
| SUPPORTING TEST 2 | 10 |
| ONE of the following: <ul style="list-style-type: none">▶ Aural▶ Improvisation | |
| TOTAL | 100 |

Scottish Traditional Fiddle: Grade 6

PIECES

Candidates perform three sets of pieces, one from each group, using the listed publications. All bowing indications as marked and a full range of dynamics should be displayed. Dynamics are expected in the slow tunes and may be appropriate at the quicker tempos. Ornamentation as written with additional acciaccaturas should be performed. A minimum of three position changes or as required should be incorporated into the programme. All should be clearly marked on the examiner's copy. Contemporary set items are listed from slow to fast tempo, but may be performed in any order. An own composition may be played instead of one listed set. See pages 16-19 for further guidance.

| Piece | Book | Publisher |
|---|---|----------------|
| Group A – Slow Air, March, Strathspey and Reel | | |
| 1a. Bovoglies Plaid | The Fiddle Music of Scotland | Hardie |
| 1b. Father John MacMillan of Barra | Ceol na Fidhle – The Fiddle Music of the Scottish Highlands vols. 1 & 2 | Taigh na Teud |
| 1c. The Laird of Drumblair | The Fiddle Music of Scotland | Hardie |
| 1d. Angus Campbell | The Fiddle Music of Scotland | Hardie |
| 2a. Miss Graham of Inchbrackie | The Fiddle Music of Scotland | Hardie |
| 2b. Donald MacLean's Farewell to Oban | The Caledonian Companion | Hardie |
| 2c. The Marchioness of Huntly (Marshall) | The Fiddle Music of Scotland | Hardie |
| 2d. The Marquis of Huntly (Milne) | The Fiddle Music of Scotland | Hardie |
| 3a. Lament for Sir Harry Lumsden, Bart of Achindoir | The Fiddle Music of Scotland | Hardie |
| 3b. Mrs H L MacDonald of Dunach | Ceol na Fidhle – The Fiddle Music of the Scottish Highlands vols. 1 & 2 | Taigh na Teud |
| 3c. Forbes Morrison | The Fiddle Music of Scotland | Hardie |
| 3d. Bonnie Banchory | The Fiddle Music of Scotland | Hardie |
| 4a. Rose Acre | The Fiddle Music of Scotland | Hardie |
| 4b. Sprig of Ivy | Ceol na Fidhle – The Fiddle Music of the Scottish Highlands vols. 1 & 2 | Taigh na Teud |
| 4c. South of the Grampians | The Fiddle Music of Scotland | Hardie |
| 4d. John McNeil | The Fiddle Music of Scotland | Hardie |
| Group B – Slow Strathspey, Hornpipe and Jig | | |
| 1a. The Braes of Auchtertyre | The Fiddle Music of Scotland | Hardie |
| 1b. King Herring | The Shetland Violinist vol. 1 (ed. Stove) | Shetland Times |
| 1c. Newcastle Bridge | The Fiddle Music of Scotland | Hardie |

| | | | |
|-----|--------------------------------------|-----------------------------------|----------------|
| 2a. | Lady Charlotte Campbell (Mackintosh) | The Fiddle Music of Scotland | Hardie |
| 2b. | The Trumpet | The Caledonian Companion | Hardie |
| 2c. | Mrs Trotter of Castlclaw's Reel | A Fiddler's Book of Scottish Jigs | Hardie |
| 3a. | Whistle o'er the Lave o't | The Fiddle Music of Scotland | Hardie |
| 3b. | The Forth Brig | The Scottish Violinist | Taigh na Teud |
| 3c. | Miss Barbara Hay's Favourite | A Fiddler's Book of Scottish Jigs | Hardie |
| 4a. | J F Dickie's Delight | The Fiddle Music of Scotland | Hardie |
| 4b. | Wards Hornpipe | The Scottish Violinist | Shetland Times |
| 4c. | Perth Races | A Fiddler's Book of Scottish Jigs | Hardie |

Group C – Set by a given composer

Composer – Willie Hunter:

| | | | |
|-----|---|----------------------------|--------------|
| 1a. | Leaving Lerwick Harbour (Air) | The Music of Willie Hunter | Shetland MHT |
| 1b. | Billy's Welcome to Cannon Park (Hornpipe) | The Music of Willie Hunter | Shetland MHT |
| 1c. | Peerie Willie (Reel) | The Music of Willie Hunter | Shetland MHT |
| 1d. | The Cape Breton Visit to Shetland (Reel) | The Music of Willie Hunter | Shetland MHT |

Composer – Tom Anderson:

| | | | |
|-----|--------------------------------------|------------------------------------|---------------|
| 2a. | Lament for Lowrie o'da Lea (Air) | The Tom Anderson Collection vol. 1 | Hardie |
| 2b. | Violet Tulloch's Hornpipe (Hornpipe) | Ringing Strings | Taigh na Teud |
| 2c. | The Bjeorgs (Reel) | The Tom Anderson Collection vol. 1 | Hardie |
| 2d. | Pottinger's Reel (Reel) | The Fiddle Music of Scotland | Hardie |

Composer – Marie Fielding:

| | | | |
|-----|-------------------------------|--|----------|
| 3a. | Manus McGuire (Air) | A Collection of Original Compositions book 1 | Fielding |
| 3b. | Master Scott MacCuish (March) | A Collection of Original Compositions book 1 | Fielding |
| 3c. | PJ's PJ's (Reel) | A Collection of Original Compositions book 1 | Fielding |
| 3d. | Mumbai (Reel) | A Collection of Original Compositions book 1 | Fielding |

Composer – J Scott Skinner:

| | | | |
|-----|-------------------------|--------------------------|---------------|
| 4a. | The Duchess Tree (Air) | The Scottish Violinist | Taigh na Teud |
| 4b. | Corgarff Castle (March) | The Scottish Violinist | Taigh na Teud |
| 4c. | Mrs Chree (Strathspey) | The Caledonian Companion | Hardie |
| 4d. | Mary Walker (Reel) | The Scottish Violinist | Taigh na Teud |

TECHNICAL WORK

Candidates prepare section **1.** and *either* section **2.** or section **3.** See pages 20-21.

The scales, arpeggios & technical exercises are in Trinity's book *Violin Scales, Arpeggios & Studies from 2016*.

The orchestral extracts are in *The Orchestral Violinist book 2*, ed. Rodney Friend (published by Boosey & Hawkes M060115967).

1. BOWING EXERCISE (from memory)

Candidates play one of the Grade 6 scales, freely chosen from the list, with each note of the scale played as two *spiccato* quavers. ♩ = 150

Either

2. SCALES, ARPEGGIOS & TECHNICAL EXERCISES (from memory) –

Candidates prepare major and minor scales and arpeggios from the following tonal centres, to be played with separate bows or slurred as requested by the examiner. Examiners select from the following:

| | | | |
|---|---------------|---|--|
| ► A | three octaves | scales separate bows or slurred four crotchet beats to a bow; arpeggios separate bows or slurred three notes to a bow | min. tempi: scales: ♩ = 96 arpeggios: ♩. = 63 7ths: ♩ = 96 |
| ► F and E \flat | two octaves | scales separate bows or slurred four crotchet beats to a bow; arpeggios separate bows or slurred six notes to a bow | |
| Plus: ► Chromatic scale starting on B \flat ► Diminished 7th starting on G | | separate bows or slurred two crotchet beats to a bow | |

When examiners request a **major tonal centre**, candidates should play in succession:

- The major scale
- The major arpeggio
- The dominant 7th starting on that note and resolving onto the tonic (to be prepared with separate bows and slurred two crotchet beats to a bow)

When examiners request a **minor tonal centre**, candidates should play in succession:

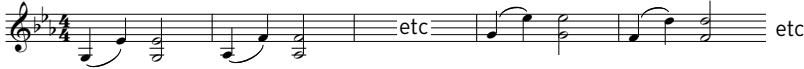
- The melodic minor scale
- The harmonic minor scale
- The minor arpeggio

Technical exercises (from memory) ♩ = 100

a) D major in thirds:



b) E♭ major in sixths:



c) D major in octaves:



d) E major scale on one string:



Or

3. ORCHESTRAL EXTRACTS (music may be used) –

Candidates prepare three extracts in total: 1a or 1b, 2a or 2b, and 3a or 3b.

Candidates choose one extract to play first. Examiners then select one of the remaining two prepared extracts to be performed.

1a. Sibelius: Symphony no. 2, IV Finale
(page 7, bar 1 to 1st note of bar 25)

for tone and phrasing

1b. Wagner: Die Meistersinger von Nürnberg,
Overture (page 24, bars 97 to 100)

2a. Beethoven: Egmont, Overture
(page 39, bar 309 to 1st note of bar 317)

for bowing

2b. Copland: Appalachian Spring Suite
(page 49, fig. 24 to 1st note of fig. 25)

3a. Beethoven: Egmont, Overture
(page 39, bar 287 to 1st note of bar 301)

for left hand technique

3b. Stravinsky: Pulcinella Suite, 8b. Finale
(page 35, two bars before fig. 105 to fig. 107)

SUPPORTING TESTS

Candidates prepare:

- ▮ Sight reading
- ▮ Aural or improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 23-26 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 27 for more information.

The aural test requirements for Grade 6 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▮ Stylistic
- ▮ Motivic
- ▮ Harmonic

See pages 27-33 for the requirements and parameters.

Aural questions

| Parameters | Task | Requirement |
|---|---|---|
| Harmonised 8 bars Major or minor key $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$ | Listen to the piece twice | i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation |
| | Listen to the piece twice | Identify and comment on two other characteristics of the piece |
| | Listen to the first four bars of the piece once | Identify the key to which the music modulates as subdominant, dominant or 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 the changes as pitch or rhythm |

Scottish Traditional Fiddle: Grade 7

PIECES

Candidates perform three sets of pieces, one from each group, using the listed publications. All bowing indications as marked and a full range of dynamics should be displayed. Dynamics are expected in the slow tunes and may be appropriate at the quicker tempos. Ornamentation as written with additional acciaccaturas should be performed. A minimum of three position changes or as required should be incorporated into the programme. All should be clearly marked on the examiner's copy. Contemporary set items are listed from slow to fast tempo, but may be performed in any order. An own composition may be played instead of one listed set. See pages 16-19 for further guidance.

| | Piece | Book | Publisher |
|---|--|---|---------------|
| Group A – Slow Air, March, Strathspey and Reel | | | |
| 1a. | Chapel Keithack | The Fiddle Music of Scotland | Hardie |
| 1b. | The Conundrum | Ceol na Fidhle – The Fiddle Music of the Scottish Highlands vols. 1 & 2 | Taigh na Teud |
| 1c. | Glenlivet | The Fiddle Music of Scotland | Hardie |
| 1d. | The Marquis of Tullybardine | The Fiddle Music of Scotland | Hardie |
| 2a. | Miss Laura Andrew | The Fiddle Music of Scotland | Hardie |
| 2b. | The Balkan Hills | Ceol na Fidhle – The Fiddle Music of the Scottish Highlands vols. 1 & 2 | Taigh na Teud |
| 2c. | Tullochgorum | The Fiddle Music of Scotland | Hardie |
| 2d. | The Flowers of Edinburgh (incl variation) | The Caledonian Companion | Hardie |
| 3a. | Fyvie Castle | The Scottish Violinist | Taigh na Teud |
| 3b. | McLean of Pennycross | The Fiddle Music of Scotland | Hardie |
| 3c. | Tulchan Lodge | The Fiddle Music of Scotland | Hardie |
| 3d. | The Left-Handed Fiddler | The Fiddle Music of Scotland | Hardie |
| 4a. | Niel Gow's Lament for the Death of his Second Wife | The Fiddle Music of Scotland | Hardie |
| 4b. | The Athole Highlanders' Farewell to Loch Katrine | The Fiddle Music of Scotland | Hardie |
| 4c. | Ballochmyle Brig | The Scottish Violinist | Taigh na Teud |
| 4d. | The £10 Fiddle | The Fiddle Music of Scotland | Hardie |

Group B – Slow Strathspey, Hornpipe and Jig

| | | | |
|-----|---------------------------------|-----------------------------------|--------|
| 1a. | Mrs Garden of Troup | The Fiddle Music of Scotland | Hardie |
| 1b. | The High Level Hornpipe | The Fiddle Music of Scotland | Hardie |
| 1c. | Light and Airy | The Fiddle Music of Scotland | Hardie |
| 2a. | The Beauty of the North | The Fiddle Music of Scotland | Hardie |
| 2b. | Princess Beatrice | The Fiddle Music of Scotland | Hardie |
| 2c. | Dumfries House | The Fiddle Music of Scotland | Hardie |
| 3a. | Lady Boswell of Auchinleck | The Fiddle Music of Scotland | Hardie |
| 3b. | The Second Star Hornpipe | The Fiddle Music of Scotland | Hardie |
| 3c. | Miss Campbell of Monzie | A Fiddler's Book of Scottish Jigs | Hardie |
| 4a. | Mackworth | The Fiddle Music of Scotland | Hardie |
| 4b. | The Bee's Wing Hornpipe | The Fiddle Music of Scotland | Hardie |
| 4c. | Mrs Roy of Nenthorn's Favourite | A Fiddler's Book of Scottish Jigs | Hardie |

Group C – Set by a given composer

Composer – Nathaniel Gow:

| | | | |
|-----|--|------------------------------|--------|
| 1a. | Nathaniel Gow's Lament for the Death of his Brother (Slow air) | The Caledonian Companion | Hardie |
| 1b. | Master Francis Sitwell (Strathspey) | The Fiddle Music of Scotland | Hardie |
| 1c. | Lady Mary Ramsay (Strathspey) | The Fiddle Music of Scotland | Hardie |
| 1d. | Largo's Fairy Dance (Tune and Variation 1) (Reel) | The Fiddle Music of Scotland | Hardie |

Composer – Peter Milne:

| | | | |
|-----|--|------------------------------|--------|
| 2a. | Berryden Cottage (Strathspey) | The Fiddle Music of Scotland | Hardie |
| 2b. | The Countess of Crawford (Slow strathspey) | The Fiddle Music of Scotland | Hardie |
| 2c. | The Earl of Crawford (Reel) | The Fiddle Music of Scotland | Hardie |
| 2d. | Gillan's Reel (Reel) | The Fiddle Music of Scotland | Hardie |

Composer – J Scott Skinner:

| | | | |
|-----|--|------------------------------|--------|
| 3a. | The Weeping Birches of Kilmorack (Air) | The Fiddle Music of Scotland | Hardie |
| 3b. | The Smith's a Gallant Fireman (Strathspey) | The Fiddle Music of Scotland | Hardie |
| 3c. | The Auld Wheel (Reel) | The Fiddle Music of Scotland | Hardie |
| 3d. | The Bride's Reel (Reel) | The Fiddle Music of Scotland | Hardie |

TECHNICAL WORK

Candidates prepare section **1.** and *either* section **2.** or section **3.** See pages 20-21.

The scales, arpeggios & technical exercises are in Trinity's book *Violin Scales, Arpeggios & Studies from 2016*.

The orchestral extracts are in *The Orchestral Violinist book 2*, ed. Rodney Friend (published by Boosey & Hawkes M060115967).

1. BOWING EXERCISE (from memory)

Candidates play one of the Grade 7 scales, freely chosen from the list, with hooked bowing, as in the following example. ♩ = 88



When examiners request a **major tonal centre**, candidates should play in succession:

- ▮ The major scale
- ▮ The major arpeggio
- ▮ The dominant 7th starting on that note and resolving onto the tonic (to be prepared with separate bows and slurred two crotchet beats to a bow)

When examiners request a **minor tonal centre**, candidates should play in succession:

- ▮ The melodic minor scale
- ▮ The harmonic minor scale
- ▮ The minor arpeggio

Technical exercises (from memory) ♩ = 84

a) B♭ major in thirds (one octave):



b) B♭ major in sixths (one octave):



c) D major in octaves (one octave):



Or

3. ORCHESTRAL EXTRACTS (music may be used) –

Candidates prepare three extracts in total: 1a or 1b, 2a or 2b, and 3a or 3b.

Candidates choose one extract to play first. Examiners then select one of the remaining two prepared extracts to be performed.

1a. Glinka: Russlan and Ludmilla, Overture (page 37, 14 bars before fig. I to 1st note of 5 bars after fig. K)

1b. Moussorgsky, orch. Ravel: Pictures at an Exhibition, 6. Samuel Goldenberg and Schmuyle (page 26, entire extract)

for tone and phrasing

2a. Beethoven: Egmont, Overture (page 38, bar 25 to 1st note of bar 58)

2b. Stravinsky: Pulcinella Suite, 4. Tarantella (page 34, 5th bar of fig. 53 to 1st note of 2 bars before fig. 56)

for bowing

3a. Rimsky-Korsakoff: Scheherazade, IV (page 20, 7th bar of fig. M to fig. N)

3b. Sibelius: Symphony no. 2, III (page 6, bars 277 to 293)

for left hand technique

SUPPORTING TESTS

Candidates prepare:

- Sight reading
- Aural or improvisation

Sight reading

After 30 seconds’ preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 23-26 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 27 for more information.
The aural test requirements for Grade 7 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- Stylistic
- Motivic
- Harmonic

See pages 27-33 for the requirements and parameters.

Aural questions

| Parameters | Task | Requirement |
|---|--|---|
| Harmonised 8 bars Major or minor key $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$ | Listen to the piece twice | i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation |
| | Listen to the piece twice | Identify and comment on two other characteristics of the piece |
| | Listen to the first four bars of the piece once | Identify the key to which the music modulates as subdominant, dominant or relative minor Answers may alternatively be given as key names |
| | Study a copy of the piece, and listen to it twice with three changes | Locate and describe the changes as pitch (melody line only) or rhythm |

Scottish Traditional Fiddle: Grade 8

PIECES

Candidates perform three sets of pieces, one from each group, from the listed publications. All bowing indications as marked and a full range of dynamics should be displayed. Dynamics are expected in the slow tunes and may be appropriate at the quicker tempos. Ornamentation as written with additional acciaccaturas should be performed. A minimum of three position changes or as required should be incorporated into the programme. All should be clearly marked on the examiner's copy. Contemporary set items are listed from slow to fast tempo, but may be performed in any order. An own composition may be played instead of one listed set. See pages 16-19 for further guidance.

| | Piece | Book | Publisher |
|---|--|---|---------------|
| Group A – Slow Air, March, Strathspey and Reel | | | |
| 1a. | Back to the Hills | The Scottish Violinist | Taigh na Teud |
| 1b. | Balmoral Castle (with all variations) | The Caledonian Companion | Hardie |
| 1c. | The Marquis of Huntly's Farewell | The Caledonian Companion | Hardie |
| 1d. | The Hurricane | The Scottish Violinist | Taigh na Teud |
| 2a. | Ossian | The Fiddle Music of Scotland | Hardie |
| 2b. | King Robert the Bruce | The Caledonian Companion | Hardie |
| 2c. | Athole Brose | The Caledonian Companion | Hardie |
| 2d. | The Deil amang the Tailors (with all variations) | The Scottish Violinist | Taigh na Teud |
| 3a. | The Valley of Silence | The Fiddle Music of Scotland | Hardie |
| 3b. | Millbank Cottage | Ceol na Fidhle – The Fiddle Music of the Scottish Highlands vols. 1 & 2 | Taigh na Teud |
| 3c. | Pittengardener's Rant | The Caledonian Companion | Hardie |
| 3d. | The Devil and the Dirk | The Caledonian Companion | Hardie |
| 4a. | Sir William Wallace | The Caledonian Companion | Hardie |
| 4b. | MacPherson's Blade | The Scottish Violinist | Taigh na Teud |
| 4c. | William Duguid Fyvie | The Caledonian Companion | Hardie |
| 4d. | Dr Gordon's Stables | The Scottish Violinist | Taigh na Teud |

Group B – Slow Strathspey, Hornpipe and Jig

| | | | |
|-----|--|-----------------------------------|--------|
| 1a. | The Glories of 'The Star' | The Caledonian Companion | Hardie |
| 1b. | Madam Neruda | The Caledonian Companion | Hardie |
| 1c. | The Marchioness of Huntly's Favorite Jig | The Caledonian Companion | Hardie |
| 2a. | The Dean Brig o'Edinburgh | The Caledonian Companion | Hardie |
| 2b. | Banks | The Caledonian Companion | Hardie |
| 2c. | Miss Sally Hunter of Thurston | The Fiddle Music of Scotland | Hardie |
| 3a. | J O Forbes of Course | The Fiddle Music of Scotland | Hardie |
| 3b. | Haslam's Hornpipe | The Caledonian Companion | Hardie |
| 3c. | Miss Mary Johnson's Reel | A Fiddler's Book of Scottish Jigs | Hardie |
| 4a. | The Shakins o'the Pocky | The Caledonian Companion | Hardie |
| 4b. | Madame Vanoni | The Caledonian Companion | Hardie |
| 4c. | Mrs John Clark's Delight | A Fiddler's Book of Scottish Jigs | Hardie |

Group C – Set by a given composer

Composer – Gideon Stove:

| | | | |
|-----|-----------------------|---|----------------|
| 1a. | Gossip (Strathspey) | The Shetland Violinist vol. 1 (ed. Stove) | Shetland Times |
| 1b. | Jubilee (Hornpipe) | The Shetland Violinist vol. 1 (ed. Stove) | Shetland Times |
| 1c. | Da Bixtor Boys (Reel) | The Shetland Violinist vol. 1 (ed. Stove) | Shetland Times |
| 1d. | Da Bonxie (Reel) | The Shetland Violinist vol. 1 (ed. Stove) | Shetland Times |

Composer – J Scott Skinner:

| | | | |
|-----|-------------------------------------|------------------------------|--------|
| 2a. | Mrs Scott Skinner (Slow strathspey) | The Fiddle Music of Scotland | Hardie |
| 2b. | Mathematician (Hornpipe) | The Fiddle Music of Scotland | Hardie |
| 2c. | Frank Gilruth (Hornpipe) | The Fiddle Music of Scotland | Hardie |
| 2d. | Gladstone (Reel) | The Fiddle Music of Scotland | Hardie |

Composer – William Marshall:

| | | | |
|-----|---|------------------------------|--------|
| 3a. | Mrs Major L Stewart of the Island of Java (Air) | The Fiddle Music of Scotland | Hardie |
| 3b. | Craigellachie Brig (Strathspey) | The Fiddle Music of Scotland | Hardie |
| 3c. | Miss Cameron of Balvenie (Reel) | The Fiddle Music of Scotland | Hardie |
| 3d. | Mrs Fraser of Cullen (Reel) | The Fiddle Music of Scotland | Hardie |

TECHNICAL WORK

Candidates prepare section **1.** and *either* section **2.** or section **3.** See pages 20-21.

The scales, arpeggios and technical exercises are in Trinity's book *Violin Scales, Arpeggios & Studies from 2016*.

The orchestral extracts are in *The Orchestral Violinist book 2*, ed. Rodney Friend (published by Boosey & Hawkes M060115967).

1. BOWING EXERCISE (from memory)

Candidates choose one of the Grade 8 scales listed below. Examiners choose any one of the specified bowings from Grades 5-7 and ask candidates to play the scale with that bowing.

Either

2. SCALES, ARPEGGIOS & TECHNICAL EXERCISES (from memory) –

Candidates prepare major and minor scales and arpeggios from the following tonal centres, to be played with separate bows or slurred as requested by the examiner. Examiners select from the following:

| | | | |
|--|---------------|--|---|
| ► G, A, Bb, Db/C# and Eb | three octaves | scales separate bows or slurred three octaves to a bow (one bow up and one bow down, with a change of bow on the top note); arpeggios separate bows or slurred nine notes to a bow | min. tempi: scales: ♩ = 88 arpeggios: ♩ = 88 7ths: ♩ = 92 |
| Plus: ► Chromatic scales starting on Bb, C and D | two octaves | separate bows or slurred twelve notes to a bow | |
| ► Diminished 7ths starting on A#, C and D | | separate bows or slurred eight notes to a bow | |

When examiners request a **major tonal centre**, candidates should play in succession:

- ▮ The major scale
- ▮ The major arpeggio
- ▮ The dominant 7th starting on that note and resolving onto the tonic (to be prepared with separate bows and slurred two crotchet beats to a bow)

When examiners request a **minor tonal centre**, candidates should play in succession:

- ▮ The melodic minor scale
- ▮ The harmonic minor scale
- ▮ The minor arpeggio

Technical exercises (from memory) ♩ = 88

a) B♭ major in thirds (two octaves):



b) G major in sixths (two octaves):



c) D major in octaves (one octave):



Or

3. ORCHESTRAL EXTRACTS (music may be used) –

Candidates prepare three extracts in total: 1a or 1b, 2a or 2b, and 3a or 3b.

Candidates choose one extract to play first. Examiners then select one of the remaining two prepared extracts to be performed.

1a. Mendelssohn: Symphony no. 4, III (page 2, bars 126 to 160)

1b. Wagner: Die Meistersinger von Nürnberg, Overture
(pages 24-25, bars 158 to 178)

for tone and phrasing

2a. Brahms: Symphony no. 4, IV (page 15, bars 33 to 40 and
bars 65 to 73)

2b. Prokofieff: Romeo and Juliet Suite no. 1, V. Masks (page 30,
fig. 48 to end of extract)

for bowing

3a. Glinka: Russlan and Ludmilla, Overture (page 36, bar 21
to 7th bar of fig. A)

3b. Moussorgsky, orch. Ravel: Pictures at an Exhibition,
3. Tuileries (page 26, entire extract)

for left hand technique

SUPPORTING TESTS

Candidates prepare:

- Sight reading
- Aural or improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 23-26 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 27 for more information. The aural test requirements for Grade 8 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- Stylistic
- Motivic
- Harmonic

See pages 27-33 for the requirements and parameters.

Aural questions

| Parameters | Task | Requirement |
|--|--|---|
| Harmonised 12-16 bars | Listen to the piece once | i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation |
| Major or minor key | Listen to the piece twice | Identify and comment on three other characteristics of the piece |
| $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{6}{8}$ or $\frac{5}{8}$ | Study a copy of the piece, and listen to it twice with three changes | Locate and describe the changes as pitch or rhythm |

Viola: Initial to Grade 5

EXAM DURATION

The Initial exam lasts 11 minutes



The Grade 1 exam lasts 13 minutes



The Grade 2 exam lasts 13 minutes



The Grade 3 exam lasts 13 minutes



The Grade 4 exam lasts 18 minutes



The Grade 5 exam lasts 18 minutes



EXAM STRUCTURE

The Initial to Grade 5 exams contain the following:

| | Maximum marks |
|---|---------------|
| PIECE 1 | 22 |
| PIECE 2 | 22 |
| PIECE 3 | 22 |
| TECHNICAL WORK* | 14 |
| <ul style="list-style-type: none">▶ Bowing exercise▶ <i>Either</i> scales, arpeggios and technical exercise(s) or studies | |
| SUPPORTING TESTS | 20 |
| Any TWO of the following: <ul style="list-style-type: none">▶ Sight reading▶ Aural▶ Improvisation▶ Musical knowledge | |
| TOTAL | 100 |

* At Initial level, candidates perform scales only

Viola: Initial

PIECES

Candidates perform a balanced programme of three pieces, chosen from the list below. Only one duet may be chosen. Only one unaccompanied piece may be chosen. Pieces by at least two composers must be played. An own composition may be played instead of one listed piece. See pages 16–19 for further guidance.

| | Composer | Piece | Book | Publisher |
|-----|--|--|---------------------------------------|-------------------|
| 1. | ARBEAU, <i>arr.</i> K & D BLACKWELL | Sword Dance (viola I part) | String Time Starters | OUP 9780193411531 |
| 2. | K & D BLACKWELL | City Lights [†] or Daydream [†] or Happy Go Lucky [†] or Rhythm Fever [†] or Rowing Boat [†] (duet or piano accomp) | Viola Time Joggers | OUP 9780193221178 |
| 3. | K & D BLACKWELL | More Mini Mozart, no. 68 [†] (candidate plays theme then chooses one of the rhythm variations) | Viola Time Starters | OUP 9780193365827 |
| 4. | COBB & YANDELL | Bossy Boots or Clockwork Clown or On the Ranch or Sad Smile | Take Your Bow: Viola | Trinity TCL018052 |
| 5. | COHEN | Rockets to the Rescue* | Superstudies for Viola book 1 | Faber 0571514227 |
| 6. | K & H COLLEDGE | Oom-pah Band or See-saw | Stepping Stones | Boosey M060087424 |
| 7. | K & H COLLEDGE | Waterfall | Waggon Wheels | Boosey M060135521 |
| 8. | HAND | Lazy River (slurs not required) | Progressive Pieces for Viola | Schott ED11259 |
| 9. | LUMSDEN & WEDGWOOD | Jungle Footprints (scream optional) | Jackaroo | Faber 057152169X |
| 10. | LUMSDEN & WEDGWOOD | Strong Iguanodon | Jurassic Blue | Faber 0571521797 |
| 11. | NELSON | I Am a River [†] | The Essential String Method book 2 | Boosey M060105081 |
| 12. | NELSON | Jonathan Rat or Lullaby or Rainy Day or Sail in a Pail | Right from the Start | Boosey M060074660 |
| 13. | TERZIBASCHITSCH | Der Kuckuck | Violaträume | Holzschuh VHR3428 |
| 14. | TRAD., <i>arr.</i> COHEN | Li'l Liza Jane* | Bags of American Folk | Faber 0571534171 |

| | | | | |
|-----|--------------------------------|---|---------------------------------------|------------------------------|
| 15. | TRAD., arr. DAVEY | Merrily We Roll Along | Abracadabra Viola | A & C Black 9781408114582 |
| 16. | TRAD., arr. GREGORY | Old MacDonald [†] or The Grand Old Duke of York [†] | Vamoosh Viola book 1 | Vamoosh VAM11 |
| 17. | TRAD., arr. NELSON | Drink to Me Only | Piece by Piece book 1 | Boosey M060092626 |
| 18. | TRAD., arr. NELSON | French Folk Song [†] or Moravian Carol [†] | The Essential String Method book 2 | Boosey M060105081 |
| 19. | TRAD., arr. SASSMANNSHAUS | Pit a Pat Rain (solo or duet) | Viola Recital Album vol. 1 | Bärenreiter BA8990 |
| 20. | TRAD., arr. TERZIBASCHITSCH | Old MacDonald Had a Farm | Violaträume | Holzschuh VHR3428 |
| 21. | WOHLFAHRT, arr. NELSON | Polka | Piece by Piece book 1 | Boosey M060092626 |

TECHNICAL WORK

Candidates prepare scales, as shown below. See pages 20–21.

All requirements are in Trinity's book *Viola Scales, Arpeggios & Studies from 2016*.

SCALES (from memory)

All one octave, with the indicated rhythmic pattern on each note. Minimum tempo: ♩ = 92

► C major



► G major



► D major



SUPPORTING TESTS

Candidates choose two of the following:

- Sight reading
- Aural
- Improvisation
- Musical knowledge

Sight reading

After 30 seconds’ preparation time, candidates perform a previously unseen musical extract at a level lower than the exam being taken. See pages 23-26 for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 27 for more information. The aural test requirements for Initial are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- Stylistic
- Motivic
- Harmonic

See pages 27-33 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and the viola. Questions are based on candidates’ chosen pieces. See pages 34-35 for example questions and responses.

Aural questions

| Parameters | Task | Requirement |
|---|--|--|
| Melody only 4 bars Major key $\frac{2}{4}$ | Listen to the melody three times | Clap the pulse on the third playing, stressing the strong beat |
| | Listen to the melody once | Identify the dynamic as <i>forte</i> or <i>piano</i> |
| | Listen to the melody once | Identify the articulation as <i>legato</i> or <i>staccato</i> |
| | Listen to the first three notes of the melody once | Identify the highest or lowest note |

Viola: Grade 1

PIECES

Candidates perform a balanced programme of three pieces, chosen from the list below. Only one duet may be chosen. Only one unaccompanied piece may be chosen. Pieces by at least two composers must be played. An own composition may be played instead of one listed piece. See pages 16–19 for further guidance.

| | Composer | Piece | Book | Publisher |
|-----|--|---|---|------------------------------|
| 1. | ALTHAUS, <i>arr.</i> SASSMANNSHAUS | March of the Little Soldiers (solo or duet) | Viola Recital Album vol. 1 | Bärenreiter BA8990 |
| 2. | ARLEN, <i>arr.</i> DAVEY | We're Off to See the Wizard | Abracadabra Viola | A & C Black 9781408114582 |
| 3. | BEETHOVEN, <i>arr.</i> GREGORY | Ode to Joy [†] | Vamoosh Viola book 1 | Vamoosh VAM11 |
| 4. | K & D BLACKWELL | Rocking Horse [†] (duet or piano accomp) | Viola Time Joggers | OUP 9780193221178 |
| 5. | COBB & YANDELL | Busy Bee | Take Your Bow: Viola | Trinity TCL018052 |
| 6. | COHEN | Blast Off!* or Rocking Rowboats* | Superstudies for Viola book 1 | Faber 0571514227 |
| 7. | COHEN | Puttin' on the Blue Check Shirt* | Bags of American Folk | Faber 0571534171 |
| 8. | HAND | Song of the Norsemen (slurs not required) | Progressive Pieces for Viola | Schott ED11259 |
| 9. | HANDEL, <i>arr.</i> K & D BLACKWELL | Finale (from the <i>Water Music</i>) [†] (duet or piano accomp) | Viola Time Runners | OUP 9780193221185 |
| 10. | HUWS JONES | Back-Scratcher [†] or Purry Slurry [†] | Ten O'Clock Rock | Boosey M060097928 |
| 11. | LUMSDEN & WEDGWOOD | Clever Compsognatus | Jurassic Blue | Faber 0571521797 |
| 12. | NELSON | On the Ice or Promenade | Piece by Piece book 1 | Boosey M060092626 |
| 13. | NORTON | Popular Song or Snooker Table | Microjazz for Starters | Boosey M060082573 |
| 14. | RODGERS, <i>arr.</i> DAVEY | Edelweiss | Abracadabra Viola | A & C Black 9781408114582 |
| 15. | TERZIBASCHITSCH | Marsch der Gänse | Violaträume | Holzschuh VHR3428 |
| 16. | THOMAS | Simon's Song | Seven Easy Pieces | Banks MT112 |
| 17. | TRAD., <i>arr.</i> COHEN | Home on the Range* | Bags of American Folk | Faber 0571534171 |
| 18. | TRAD., <i>arr.</i> DAVEY | Summer Is Icumen In | Abracadabra Viola | A & C Black 9781408114582 |
| 19. | TRAD., <i>arr.</i> GREGORY | Clown Dance [†] | Vamoosh Viola book 2 | Vamoosh VAM12 |
| 20. | TRAD., <i>arr.</i> HUWS JONES | Nyth y Gwch (The Cuckoo's Nest) (duet – candidate plays easy viola part, teacher plays viola melody) | The Fiddler Playalong Viola Collection | Boosey M060117855 |
| 21. | TRAD., <i>arr.</i> NELSON | Dance to Your Daddy | Piece by Piece book 1 | Boosey M060092626 |

| | | | | |
|-----|--|--------------------------|--------------------------|------------------|
| 22. | TRAD., <i>arr.</i> WATERFIELD & BEACH | Land of the Silver Birch | O Shenandoah! | Faber 0571522890 |
| 23. | WIDGER | Over the Bridge | Viola Jazz, Rock 'n' Bow | Spartan SP406 |
| 24. | WILKINSON & BASS | Computer Games | Viva Viola! | Faber 0571512925 |

TECHNICAL WORK

Candidates prepare section **1.** and *either* section **2.** or section **3.** See pages 20-21.

All requirements are in Trinity's book *Viola Scales, Arpeggios & Studies from 2016*.

1. BOWING EXERCISE (from memory)

Candidates play one of the Grade 1 scales, freely chosen from the list, with two separate crotchets on each degree of the scale, one down bow and one up bow. ♩ = 66

Either

2. SCALES, ARPEGGIOS & TECHNICAL EXERCISE (from memory) –

Candidates play the scale followed by the arpeggio. Examiners select from the following:

| | | | | |
|------------------------|---|-----------------------------|--|--------------------|
| ► F and C major | one octave | starting on 3rd finger | scales separate bows or slurred in pairs with a long tonic (upper tonic may be repeated); arpeggios separate bows only | min. tempo: ♩ = 88 |
| ► G and D major | | starting on the open string | | |
| ► G minor (scale only) | first five notes ascending and descending | | separate bows only | |

Technical exercise (from memory) ♩ = 50-75

Open strings:



Or

3. STUDIES (music may be used) – Candidates prepare all three studies.

Candidates choose one study to play first. Examiners then select one of the remaining two studies to be performed.

| | |
|-----------------------|--|
| 1. The Limping Rabbit | for tone and phrasing |
| 2. A Cheeky Hamster | for mixed articulation and bowing styles |
| 3. At the Ranch | for double stops and contrasts |

SUPPORTING TESTS

Candidates choose TWO of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level lower than the exam being taken. See pages 23-26 for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 27 for more information. The aural test requirements for Grade 1 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 27-33 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and the viola. Questions are based on candidates' chosen pieces. See pages 34-35 for example questions and responses.

Aural questions

| Parameters | Task | Requirement |
|--|--|--|
| Melody only 4 bars Major key $\frac{2}{4}$ or $\frac{3}{4}$ | Listen to the melody three times | Clap the pulse on the third playing, stressing the strong beat |
| | Listen to the melody once | i) Identify the dynamic as <i>forte</i> or <i>piano</i> ii) Identify the articulation as <i>legato</i> or <i>staccato</i> |
| | Listen to the first two bars of the melody once | Identify the last note as higher or lower than the first note |
| | Listen to the melody twice, with a change of rhythm or pitch in the second playing | Identify where the change occurs |

Viola: Grade 2

PIECES

Candidates perform a balanced programme of three pieces, chosen from the list below. Only one duet may be chosen. Only one unaccompanied piece may be chosen. Pieces by at least two composers must be played. An own composition may be played instead of one listed piece. See pages 16–19 for further guidance.

| | Composer | Piece | Book | Publisher |
|-----|--|--|--|-------------------|
| 1. | J S BACH, <i>arr.</i> DODD | Gavotte (from <i>Cello Suite no. 6</i>) | Viola Album | Schott ED10900 |
| 2. | BASS | Edinburgh Walkways or London Walkways | Viola Walkways | Piper PPVA005 |
| 3. | R R BENNETT | Fives or Work Song | Up Bow, Down Bow | Novello NOV120514 |
| 4. | BRAHMS, <i>arr.</i> WILKINSON & HART | Waltz, op. 39 no. 16 | First Repertoire for Viola book 2 | Faber 0571512941 |
| 5. | BYRD, <i>arr.</i> NELSON | Wolsey's Wilde | Piece by Piece book 2 | Boosey M060092640 |
| 6. | CAMPAGNOLI, <i>ed.</i> KREUZ | Presto, no. 24 (duet – candidate plays top part) | Select Studies for the Viola book 2 | Stainer 7657B |
| 7. | CHARPENTIER, <i>arr.</i> GREGORY | Prelude [†] | Vamoosh Viola book 2 | Vamoosh VAM12 |
| 8. | K & H COLLEDGE | Cakewalk | Shooting Stars | Boosey M060103452 |
| 9. | K & H COLLEDGE | The Ceilidh | Fast Forward | Boosey M060135439 |
| 10. | DANCLA | Chasse du jeune Henry, no. 17* | 36 Melodious and Easy Studies, op. 84 | Schott ED9981 |
| 11. | HANDEL, <i>arr.</i> NELSON | Gavotte (from <i>Suite no. 14</i>) | Piece by Piece book 2 | Boosey M060092640 |
| 12. | HAYDN/MAZAS, <i>ed.</i> KREUZ | Andante, no. 21 (duet – candidate plays top part) | Select Studies for the Viola book 1 | Stainer 7657A |
| 13. | HOLST, <i>arr.</i> GREGORY | Jupiter [†] | Vamoosh Viola book 2 | Vamoosh VAM12 |
| 14. | HOLZER-RHOMBERG | Mazurka [†] | Fiedel-Max für Viola – Der grosse Auftritt vol. 3 | Holzschuh VHR3832 |
| 15. | KABALEVSKY | Night on the River, op. 27 no. 4 | Viola Music for Beginners | EMB 14155 |
| 16. | MARTINI, <i>arr.</i> WILKINSON & HART | Gavotte | First Repertoire for Viola book 2 | Faber 0571512941 |
| 17. | MAZAS, <i>ed.</i> KREUZ | Moderato, no. 26 (duet – candidate plays top part; ornamentation optional) | Select Studies for the Viola book 1 | Stainer 7657A |
| 18. | NELSON | Willow Water | Piece by Piece book 2 | Boosey M060092640 |
| 19. | PURCELL, <i>arr.</i> DODD | Rondeau (from <i>The Fairy Queen</i>) | Viola Album | Schott ED10900 |
| 20. | RAE | Big Chief Sitting Bull (part 1) | Viola Debut | Universal UE21620 |
| 21. | RAE | The Guv'nor | Play It Cool | Universal UE21369 |
| 22. | TERZIBASCHITSCH | Sicilienne | Violaträume | Holzschuh VHR3428 |
| 23. | THOMAS | Matthew's March | Seven Easy Pieces | Banks MT112 |

| | | | | |
|-----|--|--|---|-------------------|
| 24. | TRAD., <i>arr.</i> HUWS JONES | Red-Haired Boy (duet or piano accompaniment) | The Fiddler Playalong Viola Collection | Boosey M060117855 |
| 25. | TRAD., <i>arr.</i> NELSON | Mango Walk | Piece by Piece book 2 | Boosey M060092640 |
| 26. | TRAD., <i>arr.</i> WATERFIELD & BEACH | All the Pretty Little Horses or The Railroad Corral | O Shenandoah! | Faber 0571522890 |
| 27. | WIDGER | Walking the Fingerboard | Viola Jazz, Rock 'n' Bow | Spartan SP406 |
| 28. | WILKINSON & BASS | Banana Bay | Viva Viola! | Faber 0571512925 |

TECHNICAL WORK

Candidates prepare section **1.** and *either* section **2.** or section **3.** See pages 20-21.

All requirements are in Trinity's book *Viola Scales, Arpeggios & Studies from 2016*.

1. BOWING EXERCISE (from memory)

Candidates play one of the Grade 2 scales, freely chosen from the list, with the rhythm ♩ ♪ ♪ on each degree of the scale, separate bows. The exercise may end with an additional long note on the tonic (♩ ♪ ♪ ♪). ♩ = 80

Either

2. SCALES, ARPEGGIOS & TECHNICAL EXERCISE (from memory) –

Candidates play the scale followed by the arpeggio. Examiners select from the following:

| | | | | |
|---|----------------|---|--|---|
| ▶ C major | two octaves | | | |
| ▶ F and B \flat major | one octave | | scales separate bows or slurred in pairs with a long tonic; arpeggios separate bows only | min. tempi: scales: ♩ = 58 arpeggios: ♩ = 40 |
| ▶ G major | | starting on the D string in 3rd position | | |
| ▶ A and G minor (candidate choice of <i>either</i> natural or harmonic or melodic minor) | | in 1st position | | |

Technical exercise (from memory) ♩ = 50-75

Octaves and sixths:



Or

3. STUDIES (music may be used) – Candidates prepare all three studies.

Candidates choose one study to play first. Examiners then select one of the remaining two studies to be performed.

| | |
|-----------------------|--|
| 1. A Scaly Experience | for tone and phrasing |
| 2. Arpeggio Antics | for mixed articulation and bowing styles |
| 3. Double Trouble | for double stops and contrasts |

SUPPORTING TESTS

Candidates choose TWO of the following:

- Sight reading
- Aural
- Improvisation
- Musical knowledge

Sight reading

After 30 seconds’ preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 23–26 for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 27 for more information. The aural test requirements for Grade 2 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- Stylistic
- Motivic
- Harmonic

See pages 27–33 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and the viola. Questions are based on candidates’ chosen pieces. See pages 34–35 for example questions and responses.

Aural questions

| Parameters | Task | Requirement |
|---|--|--|
| Melody only 4 bars Major or minor key $\frac{2}{4}$ or $\frac{3}{4}$ | Listen to the melody three times | Clap the pulse on the third playing, stressing the strong beat |
| | Listen to the melody once | i) Describe the dynamics, which will vary during the melody ii) Identify the articulation as <i>legato</i> or <i>staccato</i> |
| | Listen to the melody once | Identify the last note as higher or lower than the first note |
| | Listen to the melody twice, with a change of rhythm or pitch in the second playing | i) Identify where the change occurs ii) Identify the change as rhythm or pitch |

Viola: Grade 3

PIECES

Candidates perform a balanced programme of three pieces, chosen from the list below. Only one duet may be chosen. Only one unaccompanied piece may be chosen. Pieces by at least two composers must be played. An own composition may be played instead of one listed piece. See pages 16-19 for further guidance.

| | Composer | Piece | Book | Publisher |
|-----|--|--|--|-----------------------|
| 1. | ADAM, <i>arr.</i> CLASSENS | Hongroise | L'Alto classique vol. C | Combre P04438 |
| 2. | C P E BACH, <i>arr.</i> WILKINSON & HART | March | First Repertoire for Viola book 3 | Faber 057151295X |
| 3. | J S BACH, <i>arr.</i> K & D BLACKWELL | Gavotte (from <i>Cello Suite no. 6</i> , BWV 1012) | Solo Time for Viola book 1 | OUP 9780193513280 |
| 4. | BEETHOVEN, <i>arr.</i> ARNOLD | Sonatina in G | The Young Violist vol. 2 | Viola World VWP068 |
| 5. | BIZET, <i>arr.</i> K & D BLACKWELL | Habanera (from <i>Carmen</i>) [†] (duet or piano accomp) | Viola Time Sprinters | OUP 9780193360815 |
| 6. | K & D BLACKWELL | Wild West [†] (duet or piano accomp) | Viola Time Sprinters | OUP 9780193360815 |
| 7. | COHEN | Fivepenny Waltz* or Heidi Hi! [*] | Superstudies for Viola book 2 | Faber 0571514510 |
| 8. | CORELLI | Largo (from <i>Concerto Grosso</i> , op. 6 no. 1) | Viola Music for Beginners | EMB 14155 |
| 9. | DANCLA | Moderato, no. 27* | 36 Melodious and Easy Studies, op. 84 | Schott ED9981 |
| 10. | DANCLA, <i>arr.</i> K & D BLACKWELL | Petite fantaisie (from <i>Petite fantaisie et boléro</i>) | Solo Time for Viola book 2 | OUP 9780193513297 |
| 11. | HOLZER-RHOMBERG | Galopp [†] | Fiedel-Max für Viola – Der grosse Auftritt vol. 3 | Holzschuh VHR3832 |
| 12. | ILYNSKY, <i>arr.</i> TERZIBASCHITSCH | Berceuse, op. 13 | Violaträume | Holzschuh VHR3428 |
| 13. | JONES | Allegro energico e sempre forte, no. 3 | Three Pieces for Viola and Piano | Schott ED11260 |
| 14. | KÜCHLER | Allegro assai (final movt from <i>Concertino in G in the style of Vivaldi</i> , op. 15) | | Bosworth BOE004995 |
| 15. | MAZAS, <i>ed.</i> KREUZ | Andante, no. 27 (duet – candidate plays top part) | Select Studies for the Viola book 1 | Stainer 7657A |
| 16. | MOZART | German Dance, K 600 no. 2 | Viola Music for Beginners | EMB 14155 |
| 17. | NELSON | Roaring Jelly | Piece by Piece book 2 | Boosey M060092640 |
| 18. | NORTON | Rough Justice | Microjazz for Viola | Boosey M060082436 |
| 19. | OFFENBACH, <i>arr.</i> GREGORY | Barcarolle (from <i>The Tales of Hoffmann</i>) [†] | Vamoosh Viola book 2 | Vamoosh VAM12 |

* Unaccompanied † Accompaniment published separately

| | | | | |
|-----|---|---|---|-------------------|
| 20. | RAE | Bruno's Tune | Play It Cool | Universal UE21369 |
| 21. | RODGERS, <i>arr.</i> WILKINSON & HART | Oh What a Beautiful Morning (from <i>Oklahoma!</i>) | First Repertoire for Viola book 2 | Faber 0571512941 |
| 22. | SATIE, <i>arr.</i> K & D BLACKWELL | La diva de l'Empire | Solo Time for Viola book 1 | OUP 9780193513280 |
| 23. | TELEMANN, <i>arr.</i> WILKINSON & HART | Gavotte | First Repertoire for Viola book 3 | Faber 057151295X |
| 24. | TRAD. SPIRITUAL, <i>arr.</i> WILKINSON & HART | Were You There? | First Repertoire for Viola book 3 | Faber 057151295X |
| 25. | TRAD., <i>arr.</i> HUWS JONES | The Silver Leaves of the Poplar Tree <i>and</i> The Four Corners of my Handkerchief (duet or piano accomp) | The Fiddler Playalong Viola Collection | Boosey M060117855 |
| 26. | TRAD., <i>arr.</i> NELSON | Loch Lomond | Piece by Piece book 2 | Boosey M060092640 |

TECHNICAL WORK

Candidates prepare section **1.** and *either* section **2.** or section **3.** See pages 20–21.

All requirements are in Trinity's book *Viola Scales, Arpeggios & Studies from 2016*.

1. BOWING EXERCISE (from memory)

Candidates should play one of the Grade 3 scales, freely chosen from the list, with four semiquavers on each degree of the scale. The exercise may end with an additional long note on the tonic. ♩ = 60

Either

2. SCALES, ARPEGGIOS & TECHNICAL EXERCISES (from memory) –

Candidates play the scale followed by the arpeggio. Examiners select from the following:

| | | | | |
|---|-------------|--|--|---|
| ▶ G major | two octaves | starting on the open string | scales separate bows or slurred in pairs with a long tonic; arpeggios separate bows or slurred three notes to a bow | min. tempi: scales: ♩ = 66 arpeggios: ♩ = 44 7ths: ♩ = 76 |
| ▶ D major | | | | |
| ▶ B♭ major | one octave | starting on the G string in 2nd position | | |
| ▶ A♭ major | | | | |
| ▶ D minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic minor) | two octaves | | | |
| ▶ C minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic minor) | one octave | starting on the G string | separate bows | |
| ▶ Dominant 7th in the key of C | | starting on G | | |
| ▶ Dominant 7th in the key of D | | starting on A | | |

Technical exercises (from memory) ♩ = 60

a) Chromatic phrase to be played with separate bows, starting on the G string:



b) Octaves, sixths and thirds:



Or
3. STUDIES (music may be used) – Candidates prepare all three studies.

Candidates choose one study to play first. Examiners then select one of the remaining two studies to be performed.

| | |
|--------------------------|--|
| 1. Changing Weather | for tone and phrasing |
| 2. Flamingos in the Park | for mixed articulation and bowing styles |
| 3. On a Swing | for double stops and contrasts |

SUPPORTING TESTS

Candidates choose two of the following:

- Sight reading
- Aural
- Improvisation
- Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 23-26 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 27 for more information.

The aural test requirements for Grade 3 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- Stylistic
- Motivic
- Harmonic

See pages 27-33 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and the viola. Questions are based on candidates' chosen pieces. See pages 34-35 for example questions and responses.

Aural questions

| Parameters | Task | Requirement |
|---|---|--|
| Melody only 4 bars Major or minor key $\frac{3}{4}$ or $\frac{4}{4}$ | Listen to the melody twice | Clap the pulse on the second playing, stressing the strong beat |
| | Listen to the melody once | Identify the tonality as major or minor |
| | Listen to the first two notes of the melody once | Identify the interval by number only (second, third, fourth, fifth or sixth) |
| | Study a copy of the melody (provided in treble, alto or bass clef as appropriate), and listen to it once as written and once with a change of rhythm or pitch | i) Identify in which bar the change has occurred ii) Identify the change as rhythm or pitch |

Viola: Grade 4

PIECES

Candidates perform a balanced programme of three pieces, chosen from the list below. Only one unaccompanied piece may be chosen. Pieces by at least two composers must be played. An own composition may be played instead of one listed piece. See pages 16-19 for further guidance.


| | Composer | Piece | Book | Publisher |
|-----|--|---|---|-------------------|
| 1. | J S BACH, <i>trans.</i> ROWLAND-JONES | Bourrée I (from <i>Cello Suite no. 3 in C</i> , BWV 1009)* | 6 Cello Suites, BWV 1007-1012 | Peters EP7489 |
| 2. | BARTÓK, <i>trans.</i> KÁROLY | Slovak Peasant's Dance | An Evening at the Village & Slovak Peasant's Dance | EMB 5453 |
| 3. | R R BENNETT | All in a Garden Green | Six Country Dances | Novello NOV090750 |
| 4. | BIZET, <i>arr.</i> LANNING | Farandole (from <i>L'Arlésienne Suite no. 2</i>) | The Classic Experience | Cramer CRA90536 |
| 5. | A CLARKE, <i>arr.</i> OTTY | Avelette | Four Love Songs | S J Music D1992-3 |
| 6. | COHEN | Magic Carpet Ride* | Superstudies for Viola book 2 | Faber 0571514510 |
| 7. | COPLAND | Ching-a-Ring Chaw (from <i>Old American Songs, Set 2</i>) | Copland for Viola | Boosey M051490561 |
| 8. | CORELLI, <i>arr.</i> KREUZ | Tempo a piacere, no. 4* | Select Studies for the Viola book 3 | Stainer 7657C |
| 9. | DANCLA | Thème varié de l'Oratorio 'Judas Maccabaeus', no. 30* | 36 Melodious and Easy Studies, op. 84 | Schott ED9981 |
| 10. | DONALDSON, <i>arr.</i> HUWS JONES | Makin' Whoopee | The Fiddler Playalong Viola Collection | Boosey M060117855 |
| 11. | DVOŘÁK, <i>ed.</i> ARNOLD | Scherzo (3rd movt from <i>Sonatina</i> , op. 100) (scherzo only – not trio) | | Viola World |
| 12. | ELGAR, <i>arr.</i> LANNING | Chanson de matin, op. 15 no. 2 | The Classic Experience | Cramer CRA90536 |
| 13. | ELLINGTON, <i>arr.</i> HARRISON | It Don't Mean a Thing | Amazing Solos: Viola | Boosey M060094156 |

| | | | | |
|-----|--|--|---|--------------------------|
| 14. | GARDEL, arr. GREGORY | Tango por una Cabeza [†] | Vamoosh Viola book 3 | Vamoosh VAM13 |
| 15. | GOUNOD, arr. CLASSENS | Ave Maria | L'Alto classique vol. B | Combres P03580 |
| 16. | B HUMMEL | Andante cantabile (2nd movt from <i>Sonatina no. 2 for Viola & Piano</i> , op. 52b) | | Simrock M221108555 |
| 17. | MOZART, arr. HARRISON | Allegro | Amazing Solos: Viola | Boosey M060094156 |
| 18. | PURCELL | Sarabande & Hornpipe | Airs and Dances | PWM 6168 |
| 19. | RAMEAU, arr. NELSON | Rigaudon 1 and 2 [†] | Keytunes I | Boosey M060071157 |
| 20. | RODRÍGUEZ, arr. HUWS JONES | La Cumparsita | The Fiddler Playalong Viola Collection | Boosey M060117855 |
| 21. | RUBINSTEIN, arr. CLASSENS | Mélodie | L'Alto classique vol. C | Combres P04438 |
| 22. | SAINT-SAËNS, arr. WILKINSON & HART | L'éléphant | First Repertoire for Viola book 3 | Faber 057151295X |
| 23. | D SCARLATTI, arr. FORBES | Sonata, Kp 34 | Baroque Pieces for Viola and Piano | OUP 9780193564640 |
| 24. | SCHUBERT, arr. NELSON | Ballet Music (from <i>Rosamunde</i>) [†] | Keytunes I | Boosey M060071157 |
| 25. | TCHAIKOVSKY, arr. NELSON | March (from <i>The Nutcracker Suite</i>) | Piece by Piece book 2 | Boosey M060092640 |
| 26. | TRAD., arr. K & D BLACKWELL | Afton Water | Solo Time for Viola book 2 | OUP 9780193513297 |
| 27. | VAUGHAN WILLIAMS, arr. BARBER | Spurn Point and Young Henry the Poacher | Solos for Young Violists vol. 4 | Summy-Birchard 18750X |

TECHNICAL WORK

Candidates prepare section **1.** and *either* section **2.** or section **3.** See pages 20-21.
All requirements are in Trinity's book *Viola Scales, Arpeggios & Studies from 2016*.

1. BOWING EXERCISE (from memory)

Candidates play one of the Grade 4 scales, freely chosen from the list, with the rhythm  on each degree of the scale. The exercise may end with an additional long note on the tonic.
♩. = 50

Either

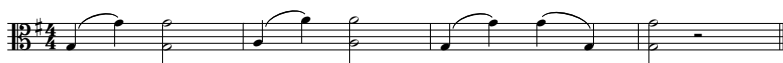
2. SCALES, ARPEGGIOS & TECHNICAL EXERCISES (from memory) –

Candidates play the scale followed by the arpeggio. Examiners select from the following:

| | | | | |
|--|-------------|--|--|---|
| <ul style="list-style-type: none">▷ F and E♭ major▷ F and E♭ minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic minor) | two octaves | | scales separate bows <i>or</i> slurred two crotchet beats to a bow; arpeggios separate bows <i>or</i> slurred three notes to a bow | min. tempi: scales: ♩ = 76 arpeggios: ♩ = 48 7ths: ♩ = 76 |
| <ul style="list-style-type: none">▷ A major▷ A minor (candidate choice of <i>either</i> harmonic <i>or</i> melodic minor) | one octave | starting on the D string in 4th position | | |
| ▷ Dominant 7th in the key of F | | starting on C | separate bows <i>or</i> slurred four notes to a bow | |
| ▷ Dominant 7th in the key of G | | starting on D | | |
| ▷ Dominant 7th in the key of A♭ | | starting on E♭ | | |
| ▷ Chromatic scale | | starting on open G | separate bows | |

Technical exercises (from memory) ♩ = 84

a) Octaves:



SUPPORTING TESTS

Candidates choose two of the following:

- Sight reading
- Aural
- Improvisation
- Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 23-26 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 27 for more information.

The aural test requirements for Grade 4 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- Stylistic
- Motivic
- Harmonic

See pages 27-33 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and the viola. Questions are based on candidates' chosen pieces. See pages 34-35 for example questions and responses.

Aural questions

| Parameters | Task | Requirement |
|--|--|--|
| Harmonised 4 bars Major or minor key $\frac{4}{4}$ or $\frac{6}{8}$ | Listen to the piece twice | Clap the pulse on the second playing, stressing the strong beat |
| | Listen to the piece twice | i) Identify the tonality as major or minor ii) Identify the final cadence as perfect or imperfect |
| | Listen to the first two notes of the melody once | Identify the interval as minor or major second, minor or major third, perfect fourth or fifth, minor or major sixth |
| | Study a copy of the melody (provided in treble, alto or bass clef as appropriate), and listen to it once as written and once with a change of rhythm and a change of pitch | i) Identify the bar in which the change of rhythm occurred ii) Identify the bar in which the change of pitch occurred |

Viola: Grade 5

PIECES

Candidates perform a balanced programme of three pieces, chosen from the list below. Only one unaccompanied piece may be chosen. Pieces by at least two composers must be played. An own composition may be played instead of one listed piece. See pages 16-19 for further guidance.

| | Composer | Piece | Book | Publisher |
|-----|----------------------------|---|--|--------------------------|
| 1. | J S BACH, arr. FORBES | A Merry Tune (from the <i>Peasant Cantata</i> , BWV 212) | Baroque Pieces for Viola and Piano | OUP 9780193564640 |
| 2. | J S BACH, arr. FORBES | Gigue (from <i>Suite no. 1</i>)* | The Solo Cello Suites arranged for Viola | Chester CH01401 |
| 3. | J S BACH, arr. PREUCIL | Gavotte in G minor [†] | Suzuki Viola School vol. 3 | Summy-Birchard 0243S |
| 4. | BERNSTEIN | I Feel Pretty | West Side Story Instrumental Solos: Viola | Boosey M051106493 |
| 5. | BRIDGE | Berceuse or Cradle Song | Four Pieces for Viola and Piano | Faber 0571513271 |
| 6. | CHAPPLE | For Latin Lovers | Composers Series 7: First Collection for Viola and Piano | Bosworth BOE005033 |
| 7. | DVOŘÁK, arr. PREUCIL | Humoresque [†] | Suzuki Viola School vol. 3 | Summy-Birchard 0243S |
| 8. | ELGAR, arr. KLENGEL | Sospiri, op. 70 | | Breitkopf EB4436 |
| 9. | FAURÉ, arr. BIRTEL | Après un rêve, op. 7 no. 1 | | Schott ED9962 |
| 10. | FLACKTON | Siciliana and Variations (3rd and 4th movts from <i>Sonata no. 4 in C minor</i> , op. 2 no. 8) | | Schott ED10957 |
| 11. | GLUCK, arr. ARNOLD | Melody (from <i>Orfeo</i>) | | Viola World VWP017 |
| 12. | GLUCK, arr. DOKTOR | Gavotte (from <i>Don Juan</i>) | First Solos for the Viola Player | Schirmer GS33133 |
| 13. | GRANADOS, arr. FORBES | Spanish Dance no. 5: Andaluza | Popular Pieces | OUP 9780193566125 |
| 14. | HANDEL, arr. ARNOLD | 1st movt (from <i>Concerto in Bb</i>) | | Viola World VWP079 |
| 15. | HAYDN, arr. PIATIGORSKY | Divertimento (3rd movt) | Solos for Young Violists vol. 3 | Summy-Birchard 18670X |
| 16. | B HUMMEL | Allegro (1st movt from <i>Little Suite for Viola & Piano</i> , op. 19c) | | Simrock M221108579 |

* Unaccompanied † Accompaniment published separately

| | | | | |
|-----|------------------------------------|---|---------------------------------------|---------------------------|
| 17. | B HUMMEL | Allegro maestoso or Finale-Toccata (1st or 3rd movt from <i>Sonatina no. 2 for Viola & Piano</i> , op. 52b) | | Simrock M221108555 |
| 18. | B HUMMEL | Maestoso (1st movt from <i>Sonatine no. 1 for Viola & Piano</i> , op. 35b) | | Simrock M221100320 |
| 19. | JOHNS | Midnight Blue (omit piano intro) | | Broadbent & Dunn 12403 |
| 20. | JOPLIN, arr. COWLES | Fig Leaf Rag or The Chrysanthemum | Ragtime Favourites | Fentone F854 |
| 21. | MÉHUL, arr. DOKTOR | Romance | Solos for the Viola Player | Schirmer GS32926 |
| 22. | PROKOFIEV, arr. FORST | Kijé's Wedding (from <i>Lieutenant Kijé Suite</i> , op. 60) | | Musicus M696 |
| 23. | PURCELL | Canzonet | Airs and Dances | PWM 6168 |
| 24. | SHOSTAKOVICH, arr. OTTY | Romance (from <i>The Gadfly</i>) | | S J Music D1990-4 |
| 25. | TCHAIKOVSKY | Waltz | First Solos for the Viola Player | Schirmer GS33133 |
| 26. | TCHAIKOVSKY, arr. FORBES | Humoreske, op. 10 no. 2 | Popular Pieces | OUP 9780193566125 |
| 27. | TELEMANN | Courante (from <i>Suite in D major</i>) | | Schott ED10196 |
| 28. | TRAD. SPIRITUAL, arr. DOKTOR | Were You There? | Solos for the Viola Player | Schirmer GS32926 |
| 29. | TRAD., arr. DOKTOR | Boston Fancy | Solos for the Viola Player | Schirmer GS32926 |
| 30. | TRAD., arr. R CLARKE | I'll Bid My Heart Be Still | Shorter Pieces for Viola and Piano | OUP 9780193865990 |
| 31. | VIVALDI, arr. KLENGEL | Giga, op. 2 no. 2 | Classical Pieces for Viola vol. 2 | Peters EP3853B |

TECHNICAL WORK

Candidates prepare section **1.** and *either* section **2.** or section **3.** See pages 20–21.
All requirements are in Trinity's book *Viola Scales, Arpeggios & Studies from 2016*.

1. BOWING EXERCISE (from memory)

Candidates play one of the Grade 5 scales, freely chosen from the list, with a *martelé* bow stroke.
♩ = 88

Either

2. SCALES, ARPEGGIOS & TECHNICAL EXERCISES (from memory) –

Candidates play the scale followed by the arpeggio. Examiners select from the following:

| | | | |
|--|---------------|--|---|
| ▶ C major | three octaves | scales separate bows or slurred two crotchet beats to a bow; arpeggios separate bows or slurred three notes to a bow | min. tempi: scales: ♩ = 80 arpeggios: ♩ = 54 7ths: ♩ = 72 |
| ▶ C minor (candidate choice of <i>either</i> harmonic or melodic minor) | | | |
| ▶ E, A and D♭ major | two octaves | scales separate bows or slurred two crotchet beats to a bow; arpeggios separate bows or slurred six notes to a bow | |
| ▶ E, A and C♯ minor (candidate choice of <i>either</i> harmonic or melodic minor) | | | |
| ▶ Chromatic scales starting on C and D | | separate bows or slurred two crotchet beats to a bow | |
| ▶ Dominant 7th in the key of F, starting on C | | | |
| ▶ Dominant 7th in the key of G♭, starting on D♭ | | | |
| ▶ Diminished 7th starting on G | one octave | separate bows | |

Technical exercises (from memory) ♩ = 104

a) F major in thirds:



b) E \flat major in sixths:



c) G major scale on one string:



Or

3. STUDIES (music may be used) – Candidates prepare all three studies.

Candidates choose one study to play first. Examiners then select one of the remaining two studies to be performed.

| | |
|----------------------|--|
| 1. C-Whizz | for tone and phrasing |
| 2. A Latin Adventure | for mixed articulation and bowing styles |
| 3. Swallows Gliding | for double stops and contrasts |

SUPPORTING TESTS

Candidates choose two of the following:

- ▮ Sight reading
- ▮ Aural
- ▮ Improvisation
- ▮ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 23-26 for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 27 for more information.

The aural test requirements for Grade 5 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▮ Stylistic
- ▮ Motivic
- ▮ Harmonic

See pages 27-33 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and the viola. Questions are based on candidates' chosen pieces. See pages 34-35 for example questions and responses.

Aural questions

| Parameters | Task | Requirement |
|--|--|---|
| | Listen to the piece twice | i) Clap the pulse on the second playing, stressing the strong beat ii) Identify the time signature |
| Harmonised | Listen to the piece twice | i) Identify the changing tonality ii) Identify the final cadence as perfect, plagal, imperfect or interrupted |
| 8 bars | | |
| Major or minor key | Listen to two notes from the melody line played consecutively | Identify the interval as minor or major second, minor or major third, perfect fourth or fifth, minor or major sixth, minor or major seventh or octave |
| $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$ | Study a copy of the piece, and listen to it once as written and once with a change of rhythm and a change of pitch (both changes in the melody line) | i) Identify the bar in which the change of rhythm occurred ii) Identify the bar in which the change of pitch occurred |

Viola: Grades 6-8

EXAM DURATION

The Grade 6 exam lasts 23 minutes



The Grade 7 exam lasts 23 minutes



The Grade 8 exam lasts 28 minutes



EXAM STRUCTURE

The Grade 6-8 exams contain the following:

| | Maximum marks |
|--|---------------|
| PIECE 1 | 22 |
| PIECE 2 | 22 |
| PIECE 3 | 22 |
| TECHNICAL WORK | 14 |
| <ul style="list-style-type: none">▶ Bowing exercise▶ <i>Either</i> scales, arpeggios and technical exercises or orchestral extracts | |
| SUPPORTING TEST 1 | 10 |
| <ul style="list-style-type: none">▶ Sight reading | |
| SUPPORTING TEST 2 | 10 |
| ONE of the following: | |
| <ul style="list-style-type: none">▶ Aural▶ Improvisation | |
| TOTAL | 100 |

Viola: Grade 6

PIECES

Candidates perform a balanced programme of three pieces chosen from the list below, containing at least one piece from each group. Only one unaccompanied piece may be chosen. Pieces by at least two composers must be played. An own composition may be played instead of one listed piece. One piece may be played on violin, chosen from the Grade 6 violin list. See pages 16–19 for further guidance.

| | Composer | Piece | Book | Publisher |
|----------------|--------------------------------------|---|--|-----------------------|
| Group A | | | | |
| 1. | J S BACH | Andante (3rd movt from <i>Gamba Sonata in D major</i> , BWV 1028) | Three Gamba Sonatas, BWV 1027–1029 | Henle HN684 |
| 2. | J S BACH, arr. FORBES | Bourrée 1 (5th movt from <i>Suite no. 4 in E♭</i>)* or Menuetto 1 & 2 (from <i>Suite no. 1 in G</i>)* | The Solo Cello Suites arranged for Viola | Chester CH01401 |
| 3. | BOHM | Moto Perpetuo [†] | Suzuki Viola School vol. 5 | Summy-Birchard 0249SX |
| 4. | BONPORTI | Bizzarria (4th movt from <i>Invenzione terza</i> , op. 10 no. 3) | Two Inventions for Viola | Kunzelmann GM1195 |
| 5. | CAIX D'HERVELOIS, arr. PREUCIL | La Milanese (no. 1) [†] or Tambourin and Gavotte (nos. 4 and 6) [†] (from <i>Suite in A</i>) | Suzuki Viola School vol. 7 | Summy-Birchard 0493 |
| 6. | COHEN | Sarabande with Variations* | Technique Takes Off! | Faber 0571514197 |
| 7. | FIOCCO | Allegro | | Viola World VWP015 |
| 8. | FLACKTON | Allegro (2nd movt from <i>Sonata in G major</i> , op. 2 no. 6) | | Schott ED10115 |
| 9. | GRITTON | Presto for Frankie | Character Pieces book 3 | S J Music D2006-2 |
| 10. | HANDEL, ed. PILKINGTON | Andante larghetto and Allegro (1st and 2nd movts from <i>Sonata in G minor</i> , op. 1 no. 6) | | Stainer H244 |
| 11. | LECLAIR, arr. CLASSENS | Tambourin | L'Alto classique vol. C | Combre P04438 |
| 12. | MARAIS | La Matelotte and Le Basque (nos. 3 and 4 from <i>Four French Dances</i>) [†] | Suzuki Viola School vol. 5 | Summy-Birchard 0249SX |
| 13. | MARCELLO | 1st and 2nd movts (from <i>Sonata in E minor</i>) | | IMC 2382 |
| 14. | MARCELLO, arr. PREUCIL | Largo and Allegro (1st and 2nd movts from <i>Sonata in G</i>) [†] | Suzuki Viola School vol. 5 | Summy-Birchard 0249SX |
| 15. | MAZAS | The Broad Stroke, no. 2* or Various Bowings, no. 17* | Etudes spéciales, op. 36 book 1 | Schirmer GS26257 |
| 16. | MENDELSSOHN, arr. FORBES | Song Without Words, op. 38 no. 2 | Chester Music for Viola | Chester CH00817 |

| | | | | |
|-----|---|--|-------------------------------|-------------------------|
| 17. | TELEMANN, <i>arr.</i> PREUCIL | Presto (4th movt from <i>Concerto in G</i>) [†] | Suzuki Viola School vol. 4 | Summy-Birchard 0244S |
| 18. | VIVALDI, <i>trans.</i> BÁRSONY & NAGY | Allegro (3rd movt from <i>Concerto in G minor</i> , RV 417) | | EMB 12616 |

Group B

| | | | | |
|-----|--|--|--|--------------------------|
| 1. | R R BENNETT | The Czar of Muscovy | Six Country Dances | Novello NOV090750 |
| 2. | BRAHMS, <i>arr.</i> TERTIS | Minnelied | Lionel Tertis: The Early Years book 1 | Comus 105 |
| 3. | BRIDGE | Élégie | Four Pieces for Viola and Piano | Faber 0571513271 |
| 4. | R CLARKE | Lullaby, p. 2 | Shorter Pieces for Viola and Piano | OUP 9780193865990 |
| 5. | DEBUSSY, <i>arr.</i> ARNOLD | Rêverie | | Viola World VWP119 |
| 6. | ELGAR, <i>arr.</i> ARNOLD | Chanson de nuit, op. 15 no. 1 | Chanson de matin & Chanson de nuit | Novello NOV120854 |
| 7. | GLAZUNOV, <i>arr.</i> GINOT | Sérénade espagnole, op. 20 | | Jobert JJ06589 |
| 8. | GRITTON | Jazz-Dance | Character Pieces book 3 | S J Music D2006-2 |
| 9. | B HUMMEL | Andante sostenuto (2nd movt from <i>Little Suite for Viola & Piano</i> , op. 19c) | | Simrock M221108579 |
| 10. | IRELAND, <i>arr.</i> TERTIS | The Holy Boy | Lionel Tertis: The Early Years book 2 | Comus 106 |
| 11. | LE BEAU | Träumerei | Drei Stücke für Viola, op. 26 | Furore 3220 |
| 12. | MARAIS | L'Agréable (no. 1 from <i>Four French Dances</i>) [†] | Suzuki Viola School vol. 5 | Summy-Birchard 0249SX |
| 13. | REGER, <i>arr.</i> WERDIN | Scherzo, no. 4 | Six Pieces, op. 47 | Doblinger 03589 |
| 14. | SCHUMANN | Langsam, mit melancholischem Ausdruck (4th movt from <i>Märchenbilder (Fairy Tale Pictures)</i> , op. 113) | | Peters EP2372 |
| 15. | SIBELIUS, <i>arr.</i> HERMANN | Valse triste, op. 44 no. 1 | | Breitkopf EB2284 |
| 16. | SITT | Moderato or Andante sostenuto or Allegro (1st or 2nd or 3rd movt from <i>Album Leaves</i> , op. 39) | Solos for Young Violists vol. 4 | Summy-Birchard 18750X |
| 17. | STRAVINSKY, <i>arr.</i> FORST | Dance of the Princesses (from <i>The Firebird</i>) | | Musicus M887 |
| 18. | TERTIS | Sunset | Lionel Tertis: The Early Years book 1 | Comus 105 |
| 19. | VAUGHAN WILLIAMS | Carol (from Group 1) | Suite for Viola and Orchestra | OUP 9780193694057 |
| 20. | VAUGHAN WILLIAMS, <i>arr.</i> FORBES | Fantasia on Greensleeves | | OUP 9780193593015 |

TECHNICAL WORK

Candidates prepare section **1.** and *either* section **2.** or section **3.** See pages 20–21.

The scales, arpeggios & technical exercises are in Trinity's book *Viola Scales, Arpeggios and Studies from 2016*.

The orchestral extracts are in *Orchester Probespiel: Viola* (published by Schott ED7852).

1. BOWING EXERCISE (from memory)

Candidates play one of the Grade 6 scales, freely chosen from the list, with each note of the scale played as two *spiccato* quavers. ♩ = 150

Either

2. SCALES, ARPEGGIOS & TECHNICAL EXERCISES (from memory) –

Candidates prepare major and minor scales and arpeggios from the following tonal centres, to be played with *separate bows* or *slurred* as requested by the examiner.

Examiners select from the following:

| | | | |
|---|---------------|---|---|
| ► D | three octaves | scales separate bows or slurred four crotchet beats to a bow; arpeggios separate bows or slurred three notes to a bow | min. tempi: scales: ♩ = 96 arpeggios: ♩ = 63 7ths: ♩ = 96 |
| ► B \flat and A \flat /G \sharp | two octaves | scales separate bows or slurred four crotchet beats to a bow; arpeggios separate bows or slurred six notes to a bow | |
| Plus: ► Chromatic scale starting on E \flat ► Diminished 7th starting on C | | separate bows or slurred two crotchet beats to a bow | |

When examiners request a **major tonal centre**, candidates should play in succession:

- The major scale
- The major arpeggio
- The dominant 7th starting on that note and resolving onto the tonic (to be prepared with separate bows and slurred two crotchet beats to a bow)

When examiners request a **minor tonal centre**, candidates should play in succession:

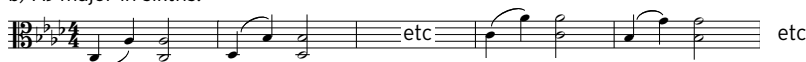
- The melodic minor scale
- The harmonic minor scale
- The minor arpeggio

Technical exercises (from memory) ♩ = 100

a) G major in thirds:



b) A♭ major in sixths:



c) G major in octaves:



d) A major scale on one string:

**Or****3. ORCHESTRAL EXTRACTS** (music may be used) –Candidates prepare three extracts in total: **1a or 1b, 2a or 2b, and 3a or 3b.**

Candidates choose one extract to play first. Examiners then select one of the remaining two prepared extracts to be performed.

1a. Beethoven: Sinfonie Nr. 5, 2. Satz (page 10, first 10 bars of extract, upper part of divisi)**1b.** Rossini: Der Barbier von Sevilla, Ouvertüre (page 35, bars 2 to 10 and bars 15 to 24)

for tone and phrasing

2a. Humperdinck: Hänsel und Gretel, 1. Bild, 3. Szene (page 24, bars 88 to 97)**2b.** Mozart: Die Zauberflöte, Ouvertüre (page 32, bar 27 to 1st note of bar 43)

for bowing

3a. Mahler: Sinfonie Nr. 5, 5. Satz: Rondo – Finale (page 27, bars 272 to 279)**3b.** Mozart: Sinfonie Nr. 41, 4. Satz: Finale (page 31, bars 173 to 189)

for left hand technique

SUPPORTING TESTS

Candidates prepare:

- ▮ Sight reading
- ▮ Aural or improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 23-26 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 27 for more information.

The aural test requirements for Grade 6 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▮ Stylistic
- ▮ Motivic
- ▮ Harmonic

See pages 27-33 for the requirements and parameters.

Aural questions

| Parameters | Task | Requirement |
|---|---|---|
| Harmonised 8 bars Major key $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$ | Listen to the piece twice | i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation |
| | Listen to the piece twice | Identify and comment on two other characteristics of the piece |
| | Listen to the first four bars of the piece once | Identify the key to which the music modulates as subdominant, dominant or 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 the changes as pitch or rhythm |

Viola: Grade 7

PIECES

Candidates perform a balanced programme of three pieces chosen from the list below, containing at least one piece from each group. Only one unaccompanied piece may be chosen. Pieces by at least two composers must be played. An own composition may be played instead of one listed piece. One piece may be played on violin, chosen from the Grade 7 violin list. See pages 16-19 for further guidance.

| | Composer | Piece | Book | Publisher |
|----------------|-----------------------------------|--|---|-------------------------|
| Group A | | | | |
| 1. | J C BACH, arr. CASADESUS | Allegro molto ma maestoso (1st movt from <i>Concerto in C minor</i>) | | Salabert SLB3920 |
| 2. | J S BACH | Adagio and Allegro (1st and 2nd movts) or Allegro (4th movt) (from <i>Gamba Sonata in D major</i> , BWV 1028) | Three Gamba Sonatas, BWV 1027-1029 | Henle HN684 |
| 3. | J S BACH | Allegro ma non tanto (2nd movt from <i>Gamba Sonata in G major</i> , BWV 1027) | Three Gamba Sonatas, BWV 1027-1029 | Henle HN684 |
| 4. | J S BACH, arr. FORBES | Allemande (2nd movt from <i>Suite no. 1 in G</i>)* or Bourrées 1 & 2 (from <i>Suite no. 3</i>)* | The Solo Cello Suites arranged for Viola | Chester CH01401 |
| 5. | J S BACH, trans. ROWLAND-JONES | Bourrées nos. 1 and 2 (from <i>Cello Suite no. 4 in E\flat</i> , BWV 1010)* | 6 Cello Suites, BWV 1007-1012 | Peters EP7489 |
| 6. | BEACH, arr. GRANT | Mazurka | Three Pieces, op. 40 | Spartan SP1389 |
| 7. | BRAHMS, arr. FORBES | Hungarian Dance no. 3 in F | Hungarian Dances nos. 1 & 3 | Peters EP7725 |
| 8. | CAIX D'HERVELOIS, arr. MARCHET | Allegro and Double | La Chambor (Allemande) | IMC 446 |
| 9. | MAZAS | Pizzicato with the Left Hand, no. 30* | Etudes spéciales, op. 36 book 1 | Schirmer GS26257 |
| 10. | MOZART, arr. PREUCIL | Adagio and Rondo in D \sharp | Suzuki Viola School vol. 6 | Summy-Birchard 0491S |
| 11. | REGER, arr. WERDIN | Canon, no. 1 and Fuge, no. 6 | Six Pieces, op. 47 | Doblinger 03589 |
| 12. | SCHUBERT | Adagio (2nd movt from <i>Sonata in A minor 'Arpeggione'</i> , D 821) | | Bärenreiter BA5683 |
| 13. | SCHUMANN | Nicht schnell (1st movt from <i>Märchenbilder (Fairy Tale Pictures)</i> , op. 113) | | Peters EP2372 |
| 14. | STAMITZ | Andante moderato (2nd movt from <i>Concerto in D</i> , op. 1) | | Breitkopf EB5580 |
| 15. | VIVALDI | Allegro moderato (2nd movt from <i>Sonata in G</i>) | | Viola World VWP076 |
| 16. | WIENIAWSKI | Rêverie | | PWM 7432 |

[†]Accompaniment published separately. * Unaccompanied.

Group B

| | | | | |
|-----|-----------------------------------|--|------------------------------------|-----------------------|
| 1. | BRIDGE | Pensiero | Two Pieces for Viola and Piano | Stainer H171 |
| 2. | R CLARKE | Passacaglia on an Old English Tune | Solos for Young Violists vol. 5 | Summy-Birchard 18830X |
| 3. | COWLES | Blues Variations | | Spartan SP386 |
| 4. | DVOŘÁK, arr. ARNOLD | Allegro (1st movt from <i>Sonatina</i> , op. 100) | | Viola World VWP058 |
| 5. | ELGAR, arr. ARNOLD | Chanson de matin, op. 15 no. 2 | Chanson de matin & Chanson de nuit | Novello NOV120854 |
| 6. | FAURÉ, arr. BUSSER | Pavane | | Hamelle HA9143 |
| 7. | GERSHWIN, arr. ARNOLD | Prelude no. 2 | Three Preludes | Viola World VWP096 |
| 8. | GRAINGER, arr. BARBER | The Sussex Mummer's Christmas Carol | Solos for Young Violists vol. 5 | Summy-Birchard 18830X |
| 9. | HINDEMITH | Meditation (no. 8 from <i>Nobilissima Visione</i>) | | Schott ED3684 |
| 10. | KIEL | Allegretto semplice and Allegro con passione (2nd and 3rd movts from <i>3 Romances</i> , op. 69) | | Kunzelmann GM101 |
| 11. | LE BEAU | Nachtstück | Drei Stücke für Viola, op. 26 | Furore 3220 |
| 12. | RACHMANINOV, arr. SILVERTHORNE | Vocalise, op. 34 no. 14 | | Boosey M060113246 |
| 13. | SATIE, arr. ARNOLD | Gymnopédie no. 1 | | Viola World VWP117 |
| 14. | VAUGHAN WILLIAMS | Prelude (from Group 1) | Suite for Viola and Orchestra | OUP 9780193694057 |

TECHNICAL WORK

Candidates prepare section **1.** and *either* section **2.** or section **3.** See pages 20-21.

The scales, arpeggios & technical exercises are in Trinity's book *Viola Scales, Arpeggios & Studies from 2016*.

The orchestral extracts are in *Orchester Probespiel: Viola* (published by Schott ED7852).

1. BOWING EXERCISE (from memory)

Candidates play one of the Grade 7 scales, freely chosen from the list, with hooked bowing, as in the following example. ♩ = 88



Either

2. SCALES, ARPEGGIOS & TECHNICAL EXERCISES (from memory) –

Candidates prepare major and minor scales and arpeggios from the following tonal centres, to be played with separate bows or slurred as requested by the examiner. Examiners select from the following:

| | | | |
|---|---------------|---|--|
| <ul style="list-style-type: none"> E and D\flat/C\sharp | three octaves | scales separate bows <i>or</i> slurred four crotchet beats to a bow; arpeggios separate bows <i>or</i> slurred nine notes to a bow | min. tempi: scales: ♩ = 108 arpeggios: ♩. = 72 7ths: ♩ = 108 |
| Plus: <ul style="list-style-type: none"> Chromatic scales starting on E and D\flat | two octaves | separate bows <i>or</i> slurred six notes to a bow | |
| <ul style="list-style-type: none"> Diminished 7ths starting on E and C\sharp | | separate bows <i>or</i> slurred two crotchet beats to a bow | |

When examiners request a **major tonal centre**, candidates should play in succession:

- The major scale
- The major arpeggio
- The dominant 7th starting on that note and resolving onto the tonic (to be prepared with separate bows and slurred two crotchet beats to a bow)

When examiners request a **minor tonal centre**, candidates should play in succession:

- The melodic minor scale
- The harmonic minor scale
- The minor arpeggio

Technical exercises (from memory) ♩ = 84

- a) E \flat major in thirds (one octave):



- b) Eb major in sixths (one octave):



- c) G major in octaves (one octave):



Or

3. ORCHESTRAL EXTRACTS (music may be used) –

Candidates prepare three extracts in total: 1a or 1b, 2a or 2b, and 3a or 3b.

Candidates choose one extract to play first. Examiners then select one of the remaining two prepared extracts to be performed.

- 1a.** Berlioz: Römischer Karneval, Ouvertüre (page 12, opening of extract to 1st note of penultimate line)

- 1b.** Mozart: Die Hochzeit des Figaro, Ouvertüre (page 32, entire extract)

for tone and phrasing

- 2a.** Mahler: Sinfonie Nr. 5, 3. Satz: Scherzo (page 27, entire extract)

- 2b.** Mendelssohn: Ein Sommernachtstraum, 1. Satz: Scherzo (page 29, bars 70-93 and bars 135-138)

for bowing

- 3a.** Beethoven: Ouvertüre zu 'Coriolan' (page 11, bars 100-114)

for left hand technique

- 3b.** Schubert: Sinfonie Nr. 4, 4. Satz (page 36, bars 85-113)

SUPPORTING TESTS

Candidates prepare:

- Sight reading
- Aural or improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 23-26 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 27 for more information.

The aural test requirements for Grade 7 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- Stylistic
- Motivic
- Harmonic

See pages 27-33 for the requirements and parameters.

Aural questions

| Parameters | Task | Requirement |
|--|--|---|
| | Listen to the piece twice | i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation |
| Harmonised | Listen to the piece twice | Identify and comment on two other characteristics of the piece |
| 8 bars | | Identify the key to which the music modulates as subdominant, dominant or relative key |
| Major or minor key | Listen to the first four bars of the piece once | Answers may alternatively be given as key names |
| $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$ | Study a copy of the piece, and listen to it twice with three changes | Locate and describe the changes as pitch (melody line only) or rhythm |

Viola: Grade 8

PIECES

Candidates perform a balanced programme of three pieces chosen from the list below, containing at least one piece from each group. Only one unaccompanied piece may be chosen. Pieces by at least two composers must be played. An own composition may be played instead of one listed piece. One piece may be played on violin, chosen from the Grade 8 violin list. See pages 16–19 for further guidance.

| | Composer | Piece | Book | Publisher |
|----------------|-----------------------------|--|--|--------------------------|
| Group A | | | | |
| 1. | J S BACH, arr. FORBES | Prelude (1st movt from <i>Suite no. 2 in D minor</i>)* | The Solo Cello Suites arranged for Viola | Chester CH01401 |
| 2. | BEETHOVEN | Romance in F, op. 50 | Two Romances, op. 40 & op. 50 | Peters EP2413 |
| 3. | BEETHOVEN, arr. FORBES | Theme and Variations (except nos. 2 & 4) | 7 Variations on Mozart's 'Bei Männern' from <i>The Magic Flute</i> | Peters EP7049 |
| 4. | BOCCHERINI | Largo and Allegro alla militare (1st and 2nd movts from <i>Sonata no. 3 in G</i>) | | IMC 821 |
| 5. | BONPORTI | Lamentevole and Balletto (1st and 2nd movts from <i>Invenzione sesta</i> , op. 10 no. 6) | Two Inventions for Viola | Kunzelmann GM1195 |
| 6. | BRAHMS | Vivace (4th movt from <i>Sonata in F minor</i> , op. 120 no. 1) | | Wiener UT50015 |
| 7. | BRUNETTI | Rondeau allegretto (3rd movt from <i>Sonata in D</i>) | | Amadeus BP2464 |
| 8. | CHANDOSHKIN | Rondo 'La chasse' (3rd movt from <i>Concerto in C</i>) | Solos for Young Violists vol. 5 | Summy-Birchard 18830X |
| 9. | DIMITRESCU | Romanian Peasant Dance, op. 15 | Solos for Young Violists vol. 3 | Summy-Birchard 18670X |
| 10. | L FUCHS | Any two of: Andante (no. 3)*, Giocoso (no. 4)*, Allegro piacevole (no. 5)* | Fifteen Characteristic Studies for Viola | OUP 9780193850125 |
| 11. | HANDEL | Allegro molto (3rd movt from <i>Concerto in B minor</i>) | | Eschig ME1311 |
| 12. | HOFFMEISTER, ed. COPLAND | Allegro con spirito (1st movt from <i>Viola Concerto in B♭ major</i>) | | Schott ED11247 |
| 13. | MACONCHY | Allegro deciso and Andantino (2nd and 3rd movts from <i>Five Sketches for Viola</i>)* | | Chester CH55784 |
| 14. | MAZAS | Short Detached Strokes and Octaves, no. 23* | Etudes spéciales, op. 36 book 1 | Schirmer GS26257 |
| 15. | MILHAUD | Air and Final (3rd and 4th movts from <i>Sonata no. 1</i>) | | Heugel HE31119 |

* Unaccompanied.

| | | | | |
|-----|---------------------------------|---|---|-------------------|
| 16. | MINSKY, <i>trans.</i> DALTON | Like Crazy* | Three American Pieces for Unaccompanied Viola | OUP 9780193858459 |
| 17. | MOZART, <i>arr.</i> SZALESKI | Theme with Variations (from <i>Divertimento in D</i> , K 334) (except nos. 3 & 5) | | PWM 6167 |
| 18. | STAMITZ | Rondeau (3rd movt from <i>Concerto in B♭ major</i>) | | Schott VAB29 |
| 19. | VÁNHÁL | Allegro moderato (1st movt from <i>Sonata in F</i> , op. 5 no. 3) | | Wollenweber WW42 |

Group B

| | | | | |
|-----|--------------------------------------|---|--|--------------------------|
| 1. | BERLIOZ | Serenade (3rd movt from <i>Harold in Italy</i>) | | Bärenreiter BA5457-90 |
| 2. | BRAHMS, <i>arr.</i> FORBES | Hungarian Dance no. 1 | Hungarian Dances nos. 1 & 3 | Peters EP7725 |
| 3. | BRIDGE, <i>arr.</i> BRITTEN | There is a Willow Grows Aslant a Brook | | Thames TH978297 |
| 4. | R CLARKE | Morpheus | | OUP 9780193864368 |
| 5. | FAURÉ, <i>arr.</i> KATIMS | Elegy, op. 24 | | IMC 896 |
| 6. | FRANCK | Allegretto poco mosso (4th movt from <i>Sonata in D</i>) | | Viola World VWP100111 |
| 7. | IBERT, <i>arr.</i> NEUBERTH | Aria | | Leduc AL18041 |
| 8. | LE BEAU | Polonaise | Drei Stücke für Viola, op. 26 | Furore 3220 |
| 9. | LISZT, <i>arr.</i> TERTIS | Liebestraum (Notturmo no. 3) | Lionel Tertis: The Early Years book 1 | Comus 105 |
| 10. | W LLOYD WEBBER | Allegro comodo (1st movt from <i>Sonatina for Viola and Piano</i>) | | Stainer H369 |
| 11. | MILHAUD | La Parisienne (no. 4 from <i>4 Visages</i>) | | Heugel HE33329 |
| 12. | NARDINI | Allegro moderato (1st movt from <i>Sonata in F minor</i>) | | IMC 1894 |
| 13. | RIVIER | Allegro vivace e leggiero (3rd movt from <i>Concertino for Viola</i>) | | Salabert SLB5844 |
| 14. | SCHUBERT | Allegro moderato (1st movt from <i>Sonata in A minor 'Arpeggione', D 821</i>) | | Bärenreiter BA5683 |
| 15. | SVENDSEN, <i>arr.</i> KALINOWSKY | Romance | | Peters EP9016A |
| 16. | A R THOMAS | Rainbow Bridge to Paradise* | | Nimbus NMP1044 |
| 17. | VILLA-LOBOS, <i>arr.</i> PRIMROSE | Aria (from <i>Bachianas Brasilieras</i> no. 5) | | Schirmer GS22443 |
| 18. | WIENIAWSKI, <i>arr.</i> ARNOLD | Romanza (from <i>Concerto no. 2</i> , op. 22) | | Viola World VWP100133 |

TECHNICAL WORK

Candidates prepare section **1.** and *either* section **2.** or section **3.** See pages 20-21.

The scales, arpeggios & technical exercises are in Trinity's book *Viola Scales, Arpeggios & Studies from 2016*.

The orchestral extracts are in *Orchester Probespiel: Viola* (published by Schott ED7852).

1. BOWING EXERCISE (from memory)

Candidates choose one of the Grade 8 scales listed below. Examiners choose any one of the specified bowings from Grades 5-7 and ask candidates to play the scale with that bowing.

Either

2. SCALES, ARPEGGIOS & TECHNICAL EXERCISES (from memory) –

Candidates prepare major and minor scales and arpeggios from the following tonal centres, to be played with separate bows or slurred as requested by the examiner.

Examiners select from the following:

| | | | |
|--|---------------|--|---|
| <ul style="list-style-type: none"> ▶ C, C#/D♭, D, E♭ and F | three octaves | scales separate bows or slurred three octaves to a bow (one bow up and one bow down, with a change of bow on the top note); arpeggios separate bows or slurred nine notes to a bow | min. tempi: scales: ♩ = 88 arpeggios: ♩ = 88 7ths: ♩ = 92 |
| Plus: <ul style="list-style-type: none"> ▶ Chromatic scales starting on E♭, F and G | two octaves | separate bows or slurred twelve notes to a bow | |
| <ul style="list-style-type: none"> ▶ Diminished 7ths starting on D♯, F and G | | separate bows or slurred eight notes to a bow | |

When examiners request a **major tonal centre**, candidates should play in succession:

- ▶ The major scale
- ▶ The major arpeggio
- ▶ The dominant 7th starting on that note and resolving onto the tonic (to be prepared with separate bows and slurred two crotchet beats to a bow)

When examiners request a **minor tonal centre**, candidates should play in succession:

- ▶ The melodic minor scale
- ▶ The harmonic minor scale
- ▶ The minor arpeggio

Technical exercises (from memory) ♩ = 84

a) E♭ major in thirds (two octaves):



b) C major in sixths (two octaves). Follow Grade 7 example, but over two octaves.

c) G major in octaves (one octave):

**Or****3. ORCHESTRAL EXTRACTS** (music may be used) –Candidates prepare three extracts in total: **1a or 1b, 2a or 2b, and 3a or 3b.**

Candidates choose one extract to play first. Examiners then select one of the remaining two prepared extracts to be performed.

1a. Brahms: Variationen über ein Thema von Joseph Haydn, Variation 4 (page 17, entire extract)

for tone and phrasing

1b. Strauss: Don Juan (page 40, first 7 lines of extract)**2a.** Prokofjew: Symphonie Classique, 4. Satz (page 34, from beginning of extract to 1st note of fig. 70)

for bowing

2b. Tschaikowsky: Sinfonie Nr. 6, 1. Satz (page 42, bars 19 to 23 and bars 32 to 38)**3a.** Bartók: Divertimento, 3. Satz (page 8, bars 192 to 221 and bars 460 to 475)

for left hand technique

3b. Brahms: Sinfonie Nr. 3, 1. Satz (page 15, bars 187 to 201)

SUPPORTING TESTS

Candidates prepare:

- Sight reading
- Aural or improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 23-26 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 27 for more information.

The aural test requirements for Grade 8 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- Stylistic
- Motivic
- Harmonic

See pages 27-33 for the requirements and parameters.

Aural questions

| Parameters | Task | Requirement |
|--|--|---|
| Harmonised | Listen to the piece once | i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation |
| 12-16 bars | | |
| Major or minor key | Listen to the piece twice | Identify and comment on three other characteristics of the piece |
| $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{6}{8}$ or $\frac{5}{8}$ | Study a copy of the piece, and listen to it twice with three changes | Locate and describe the changes as pitch or rhythm |

Cello: Initial to Grade 5

EXAM DURATION

The Initial exam lasts 11 minutes



The Grade 1 exam lasts 13 minutes



The Grade 2 exam lasts 13 minutes



The Grade 3 exam lasts 13 minutes



The Grade 4 exam lasts 18 minutes



The Grade 5 exam lasts 18 minutes



EXAM STRUCTURE

The Initial to Grade 5 exams contain the following:

| | Maximum marks |
|--|---------------|
| PIECE 1 | 22 |
| PIECE 2 | 22 |
| PIECE 3 | 22 |
| TECHNICAL WORK* | 14 |
| <ul style="list-style-type: none">▶ Bowing exercise▶ <i>Either</i> scales, arpeggios and technical exercises or studies | |
| SUPPORTING TESTS | 20 |
| <p>Any TWO of the following:</p> <ul style="list-style-type: none">▶ Sight reading▶ Aural▶ Improvisation▶ Musical knowledge | |
| TOTAL | 100 |

Cello: Initial

PIECES

Candidates perform a balanced programme of three pieces, chosen from the list below. Only one duet may be chosen. Only one unaccompanied piece may be chosen. Pieces by at least two composers must be played. An own composition may be played instead of one listed piece. See pages 16-19 for further guidance.

| | Composer | Piece | Book | Publisher |
|-----|-----------------------------|---|--|------------------------------|
| 1. | ANON., <i>arr.</i> NELSON | Sound for Us [†] | Stringsongs for Cello | Boosey M060039331 |
| 2. | K & D BLACKWELL | Beach Holiday [†] or Hide and Seek [†] | Cello Time Starters | OUP 9780193365834 |
| 3. | K & D BLACKWELL | City Lights (piano accomp [†]) or In the Groove (duet [†] or piano accomp [†]) or Listen to the Rhythm (duet [†] or piano accomp [†]) or On the Prowl (piano accomp [†]) or Chopsticks for Two (duet [†]) | Cello Time Joggers | OUP 9780193220874 |
| 4. | BULL, GOODBORN & DUCKETT | Daydreams [†] | Team Strings | Faber 0571528023 |
| 5. | COBB & YANDELL | Bossy Boots or Clockwork Clown or On the Ranch or Sad Smile | Take Your Bow: Cello | Trinity TCL018069 |
| 6. | K & H COLLEDGE | Bell-ringers or Butterflies or Waterfall | Waggon Wheels | Boosey M060087486 |
| 7. | GREGORY | Footprints in the Snow [†] or Walk on Mars! [†] | Vamoosh Cello book 1 | Vamoosh VAM21 |
| 8. | HUWS JONES | Back-Scratcher [†] or Gone for Good [†] or Ink-Spot [†] | Ten O'Clock Rock | Boosey M060097935 |
| 9. | LUMSDEN & ATTWOOD | Casting a Spell or Hubble Bubble, Here Comes Trouble or Trick, Treat or Tango or Wilhelmina's Cocktail Shop | Witches' Brew | Peters EP7677B |
| 10. | NELSON | Chicken-Feed or Over the Moon | Piece by Piece book 1 | Boosey M060087912 |
| 11. | NELSON | Three in a Bar (duet or piano accomp) | Right from the Start | Boosey M060065743 |
| 12. | SIMSON | Halfway Down the Stairs | Abracadabra Cello book 1 | A & C Black 9780713663129 |
| 13. | TRAD. | French Folk Song [†] or Go Tell Aunt Rhody [†] | Suzuki Cello School vol. 1 | Summy-Birchard 0479S |
| 14. | TRAD. | Little Bird | Abracadabra Cello book 1 | A & C Black 9780713663129 |
| 15. | TRAD. | Moravian Carol [†] or Twinkle Duet (top line only or duet) | The Essential String Method, Cello book 2 | Boosey M060105135 |

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|-----|--|---------------------------------|---------------------------------|-------------------|
| 16. | TRAD., arr. BULL, GOODBORN & DUCKETT | Who's that Yonder? [†] | Team Strings | Faber 0571528023 |
| 17. | TRAD., arr. NELSON | Au clair de la lune (duet) | Tunes You Know: Cello book 1 | Boosey M060085765 |
| 18. | WOHLFAHRT, arr. NELSON | Polka | Piece by Piece book 1 | Boosey M060087912 |

TECHNICAL WORK

Candidates prepare scales, as shown below. See pages 20-21.

All requirements are in Trinity's book *Cello Scales, Arpeggios & Studies from 2016*.

SCALES (from memory)

All one octave, with the indicated rhythmic pattern on each note. Minimum tempo: ♩ = 88

► C major



► G major



► D major



SUPPORTING TESTS

Candidates choose two of the following:

- Sight reading
- Aural
- Improvisation
- Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level lower than the exam being taken. See pages 23–26 for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 27 for more information. The aural test requirements for Initial are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- Stylistic
- Motivic
- Harmonic

See pages 27–33 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and the cello. Questions are based on candidates' chosen pieces. See pages 34–35 for example questions and responses.

Aural questions

| Parameters | Task | Requirement |
|---|--|--|
| Melody only 4 bars Major key $\frac{2}{4}$ | Listen to the melody three times | Clap the pulse on the third playing, stressing the strong beat |
| | Listen to the melody once | Identify the dynamic as <i>forte</i> or <i>piano</i> |
| | Listen to the melody once | Identify the articulation as <i>legato</i> or <i>staccato</i> |
| | Listen to the first three notes of the melody once | Identify the highest or lowest note |

Cello: Grade 1

PIECES

Candidates perform a balanced programme of three pieces, chosen from the list below. Only one duet may be chosen. Only one unaccompanied piece may be chosen. Pieces by at least two composers must be played. An own composition may be played instead of one listed piece. See pages 16–19 for further guidance.

| | Composer | Piece | Book | Publisher |
|-----|----------------------------|--|---|----------------------|
| 1. | J S BACH | Conversation Piece [†] | The Essential String Method, Cello book 3 | Boosey M060105142 |
| 2. | J S BACH, arr. HARRISON | Chorale (from the <i>St Matthew Passion</i>) | Amazing Solos for Cello and Keyboard | Boosey M060094163 |
| 3. | BARTÓK, arr. PREUSSER | Midsummer Night Song (duet) | A Treasure Chest of Duos | Schott ED21386 |
| 4. | BAYLEY | Long, Long Ago [†] | Suzuki Cello School vol. 1 | Summy-Birchard 0479S |
| 5. | BEETHOVEN, arr. GREGORY | Ode to Joy [†] | Vamoosh Cello book 1 | Vamoosh VAM21 |
| 6. | K & D BLACKWELL | Patrick's Reel (duet [†] or piano accomp [†]) or The Old Castle (duet [†] or piano accomp [†]) or Cello Time (duet [†] or piano accomp [†]) | Cello Time Joggers | OUP 9780193220874 |
| 7. | K & D BLACKWELL | Start the Show [†] or Spy Movie [†] | Cello Time Runners | OUP 9780193220850 |
| 8. | CARSE | A Little Reverie | Two Short Pieces for Cello & Piano | Stainer 2201 |
| 9. | CARSE | Dance Steps | A Fiddler's Nursery for Cello and Piano | Stainer H434 |
| 10. | CHÉDEVILLE | Rigadoon, p. 26 (duet) | Sassmannshaus Early Start on the Cello vol. 2 | Bärenreiter BA8997 |
| 11. | COBB & YANDELL | Busy Bee | Take Your Bow: Cello | Trinity TCL018069 |
| 12. | K & H COLLEDGE | At Harvest Time | Fast Forward | Boosey M060090837 |
| 13. | GREGORY | At the Ballet [†] | Vamoosh Cello book 2 | Vamoosh VAM22 |
| 14. | GREGORY | Fiery Fiddler [†] | Vamoosh Cello book 1 | Vamoosh VAM21 |
| 15. | GREGORY | Overture [†] | Vamoosh Cello book 1.5 | Vamoosh VAM24 |
| 16. | HANDEL, arr. NELSON | Gavotte (duet or piano accomp [†]) | Stringsongs for Cello | Boosey M060039331 |
| 17. | HOWARD | The Lochmaddy Ferry | The Essential String Method, Cello book 3 | Boosey M060105142 |
| 18. | HUWS JONES | Toodle-Pip [†] | Ten O'Clock Rock | Boosey M060097935 |

| | | | | |
|-----|---------------------------|---|---|------------------------------|
| 19. | KÜFFNER, arr. LENGYEL | Ländler | Violoncello Music for Beginners book 1 | EMB Z.6312 |
| 20. | LEGG | The Swing* | Superstudies for Cello book 1 | Faber 0571513786 |
| 21. | LULLY, arr. LENGYEL | Air | Violoncello Music for Beginners book 1 | EMB Z.6312 |
| 22. | LUMSDEN & ATTWOOD | Dizzy Lizzy Lightweight [†] or Flash of Light'ning [†] | Wizard's Potion | Peters EP7679a |
| 23. | MACMILLAN | March | Northern Skies | Boosey M060113451 |
| 24. | NELSON | Idle Cowboy (duet or piano accomp [†]) or Rumba Time (duet or piano accomp [†]) | Stringsongs for Cello | Boosey M060039331 |
| 25. | NELSON | Mad as a Hatter or Whirlpool Waltz | Piece by Piece book 1 | Boosey M060087912 |
| 26. | NORTON | Hebridean Song or Snooker Table | The Microjazz Cello Collection 1 | Boosey M060110269 |
| 27. | PURCELL | Rigadoon [†] | Suzuki Cello School vol. 1 | Summy-Birchard 0479S |
| 28. | RODGERS | Edelweiss | Abracadabra Cello book 1 | A & C Black 9780713663129 |
| 29. | SUGÁR, arr. LENGYEL | Old Hungarian Folk Song | Violoncello Music for Beginners book 1 | EMB Z.6312 |
| 30. | SUZUKI | Etude [†] | Suzuki Cello School vol. 1 | Summy-Birchard 0479S |
| 31. | SZERVANSKY | Tempo giusto, page 9 (duet) | Sassmannshaus Early Start on the Cello vol. 3 | Bärenreiter BA8998 |
| 32. | TRAD. | Pease Pudding Hot [†] | The Essential String Method, Cello book 3 | Boosey M060105142 |
| 33. | TRAD., arr. COHEN | Simple Gifts* | Bags of American Folk for Cello | Faber 057153418X |
| 34. | TRAD., arr. GREGORY | Clown Dance [†] | Vamoosh Cello book 2 | Vamoosh VAM22 |
| 35. | TRAD., arr. HELLEN | J'ai du bon tabac | Double Act | Mayhew 3611841 |
| 36. | TRAD., arr. MARTIN | Snug in a Blanket* | Session Tunes for Scottish Cellists | Taigh na Teud 1871931045 |
| 37. | TRAD., arr. NELSON | Rocking (duet) | Tunes You Know: Cello book 1 | Boosey M060085765 |
| 38. | TROWELL | Arietta | 6 Pieces for Violoncello (in the First Position) and Piano, op. 5 | Schott ED11214 |
| 39. | VIVALDI, arr. TAMBLING | Spring (from <i>The Four Seasons</i>) (duet – candidate plays top part) | Tunes for Two | Mayhew 3611120 |
| 40. | WIGGINS | Slumber Song (duet – candidate plays top part) | Two's Company, op. 157b | Wiggins CW473E |

TECHNICAL WORK

Candidates prepare section **1.** and *either* section **2.** or section **3.** See pages 20-21.

All requirements are in Trinity's book *Cello Scales, Arpeggios & Studies from 2016*.

1. BOWING EXERCISE (from memory)

Candidates play one of the Grade 1 scales, freely chosen from the list, with two separate crotchets on each degree of the scale, one down bow and one up bow. ♩ = 72

Either

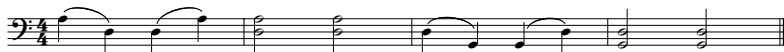
2. SCALES, ARPEGGIOS & TECHNICAL EXERCISE (from memory) –

Candidates play the scale followed by the arpeggio. Examiners select from the following:

| | | | |
|------------------------|---|--|-----------------------|
| ▶ C major | two octaves | scales separate bows or slurred in pairs with a long tonic (upper tonic may be repeated); arpeggios separate bows only | min. tempo: ♩ = 88 |
| ▶ D and G major | one octave | | |
| ▶ G minor (scale only) | first five notes ascending and descending | separate bows only | |

Technical exercise (from memory) ♩ = 92

Open strings:



Or

3. STUDIES (music may be used) – Candidates prepare all three studies.

Candidates choose one study to play first. Examiners then select one of the remaining two studies to be performed.

- | | |
|-------------------|--|
| 1. Back to Bach | for tone and phrasing |
| 2. Nursery Slopes | for mixed articulation and bowing styles |
| 3. The Sad Cowboy | for cello techniques |

SUPPORTING TESTS

Candidates choose TWO of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level lower than the exam being taken. See pages 23-26 for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 27 for more information.

The aural test requirements for Grade 1 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 27-33 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and the cello. Questions are based on candidates' chosen pieces. See pages 34-35 for example questions and responses.

Aural questions

| Parameters | Task | Requirement |
|--|--|--|
| Melody only 4 bars Major key $\frac{2}{4}$ or $\frac{3}{4}$ | Listen to the melody three times | Clap the pulse on the third playing, stressing the strong beat |
| | Listen to the melody once | i) Identify the dynamic as <i>forte</i> or <i>piano</i> ii) Identify the articulation as <i>legato</i> or <i>staccato</i> |
| | Listen to the first two bars of the melody once | Identify the last note as higher or lower than the first note |
| | Listen to the melody twice, with a change of rhythm or pitch in the second playing | Identify where the change occurs |

Cello: Grade 2

PIECES

Candidates perform a balanced programme of three pieces, chosen from the list below. Only one duet may be chosen. Only one unaccompanied piece may be chosen. Pieces by at least two composers must be played. An own composition may be played instead of one listed piece. See pages 16-19 for further guidance.

| | Composer | Piece | Book | Publisher |
|-----|---------------------------------------|--|--|-------------------------|
| 1. | ANON., arr. GREGORY | Dona Nobis Pacem (Give Us Peace) [†] | Vamoosh Cello book 3 | Vamoosh VAM23 |
| 2. | C P E BACH, arr. EAST | March (from <i>Notebook for Anna Magdalena</i> Bach) | Play Baroque! | Stainer H479 |
| 3. | BART, arr. LEGG & GOUT | As Long As He Needs Me (from <i>Oliver!</i>) | Play Showtime | Faber 0571518516 |
| 4. | BARTÓK, arr. PREUSSER | Hungarian Song (duet) or Teasing Song (duet) | A Treasure Chest of Duos | Schott ED21386 |
| 5. | BEETHOVEN, arr. ERHART-SCHWERTMANN | Gretels Warnung, op. 75 no. 4 | Haydn-Mozart-Beethoven for Cello & Piano | Doblinger 33756 |
| 6. | K & D BLACKWELL | Mean Street Chase [†] or Mexican Fiesta [†] or Paris Café [†] | Cello Time Runners | OUP 9780193220850 |
| 7. | BRÉVAL, arr. PREUSSER | Allegretto (no. 1 from <i>3 Easy Duets</i>) (duet) | A Treasure Chest of Duos | Schott ED21386 |
| 8. | CARSE | A Merry Dance | | Stainer 2202 |
| 9. | CARSE | Free from Care | A Fiddler's Nursery for Cello and Piano | Stainer H434 |
| 10. | K & H COLLEDGE | Mellow Cello or The Ceilidh | Fast Forward | Boosey M060090837 |
| 11. | K & H COLLEDGE | The Misty Isle | Shooting Stars | Boosey M060103476 |
| 12. | DARE | Serenade | Arietta | Schott ED22353 |
| 13. | GREGORY | Sinfonia [†] | Vamoosh Cello book 1.5 | Vamoosh VAM24 |
| 14. | HANDEL | Chorus (from <i>Judas Maccabaeus</i>) [†] | Suzuki Cello School vol. 2 | Summy-Birchard 0481S |
| 15. | HASSE, arr. MOHRS | Bourrée | Easy Concert Pieces vol. 1 | Schott ED21705 |
| 16. | HAYDN, arr. BIRTEL | Andante (from <i>The Surprise Symphony</i>) | Easy Concert Pieces vol. 3 | Schott ED22216 |
| 17. | HELLER, arr. MOHRS | Lalai | Easy Concert Pieces vol. 1 | Schott ED21705 |
| 18. | HOLST, arr. COWLES | Jupiter's Theme | 14 Easy Tunes for Cello | Fentone F829-400 |
| 19. | HOOK, arr. RAPP & MOHRS | Tempo di Menuetto | Easy Concert Pieces vol. 2 | Schott ED21706 |
| 20. | HOWARD | Oliver's Hornpipe* | The Essential String Method, Cello book 4 | Boosey M060105159 |

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|-----|---|--|--|-----------------------------|
| 21. | KEMMINER | Los niños del tango | Easy Concert Pieces vol. 3 | Schott ED22216 |
| 22. | KROGMANN, <i>arr.</i> SASSMANNSHAUS | The Little Prince (piano accomp) | Cello Recital Album vol. 1 | Bärenreiter BA8994 |
| 23. | LEGG | Calypso* (without DC) | Superstudies for Cello book 1 | Faber 0571513786 |
| 24. | LOZANNE (ALMA CLARKE), <i>arr.</i> OTTY | Night Brings Me You | Four Love Songs | S J Music D1992-4 |
| 25. | LUMSDEN & WEDGWOOD | Triceratops Rocks | Jurassic Blue | Faber 0571521991 |
| 26. | MANCINI & MERCER, <i>arr.</i> DAVIES | Moon River | Short Cello Pieces | Bosworth BOE005186 |
| 27. | MOZART, <i>arr.</i> ERHART- SCHWERTMANN | Menuett, KV 164 (with trio but no DC) | Haydn-Mozart-Beethoven for Cello & Piano | Doblinger 33756 |
| 28. | MOZART, <i>arr.</i> LENGYEL | German Dance | Violoncello Music for Beginners book 1 | EMB Z.6312 |
| 29. | NELSON | Dance of the Minor Thirds | Piece by Piece book 2 | Boosey M060087929 |
| 30. | NELSON | Reel (duet) or Toad in the Hole (duet) | Technitunes for Cello | Boosey M060039638 |
| 31. | TAKI | The Moon over the Ruined Castle†(NB only this edition may be used) | Suzuki Cello School vol. 2 | Summy-Birchard 0481S |
| 32. | TRAD. | All Through the Night† or Jenny Jones† | The Essential String Method, Cello book 4 | Boosey M060105159 |
| 33. | TRAD., <i>arr.</i> COWLES | Scarborough Fair | 14 Easy Tunes for Cello | Fentone F829-400 |
| 34. | TRAD., <i>arr.</i> HUWS JONES | Parson's Farewell | Jigs, Reels and More | Boosey M060112195 |
| 35. | TRAD., <i>arr.</i> MARTIN | The Pigeon on the Gate* or The Reconciliation* | Session Tunes for Scottish Cellists | Taigh na Teud 1871931045 |
| 36. | TRAD., <i>arr.</i> NELSON | Loch Lomond | Piece by Piece book 2 | Boosey M060087929 |
| 37. | TRAD., <i>arr.</i> SASSMANNSHAUS | Moo-lee-wha (piano accomp) | Cello Recital Album vol. 1 | Bärenreiter BA8994 |
| 38. | TRAD., <i>arr.</i> TAMBLING | Greensleeves (duet – candidate plays top part) or Skye Boat Song (duet – candidate plays top part) | Tunes for Two | Mayhew 3611120 |
| 39. | TROWELL | Idylle (from 6 <i>Easy Concert Pieces, op. 4</i>) | Arietta | Schott ED22353 |
| 40. | WEBER | Hunters' Chorus† | Suzuki Cello School vol. 2 | Summy-Birchard 0481S |
| 41. | WIGGINS | Hungarian Melody (duet – candidate plays top part) | Two's Company, op. 157b | Wiggins CW473E |
| 42. | WILLIAMS, <i>arr.</i> DAVIES | Schindler's List | Short Cello Pieces | Bosworth BOE005186 |

TECHNICAL WORK

Candidates prepare section **1.** and *either* section **2.** or section **3.** See pages 20-21.

All requirements are in Trinity's book *Cello Scales, Arpeggios & Studies from 2016*.

1. BOWING EXERCISE (from memory)

Candidates play one of the Grade 2 scales, freely chosen from the list, with the rhythm ♩ ♩ ♩ on each degree of the scale, separate bows. The exercise may end with an additional long note on the tonic (♩ ♩ ♩). ♩ = 80

Either

2. SCALES, ARPEGGIOS & TECHNICAL EXERCISE (from memory) –

Candidates play the scale followed by the arpeggio. Examiners select from the following:

| | | | |
|--|-------------|---|--|
| ▶ C major | two octaves | scales separate bows or slurred in pairs with a long tonic; arpeggios separate bows only | min. tempi: scales: ♩ = 58 arpeggios: ♩ = 40 |
| ▶ A, F and B♭ major | one octave | | |
| ▶ G minor (candidate choice of <i>either</i> natural or harmonic or melodic minor) | | | |

Technical exercise (from memory) ♩ = 75-100

Fifths and sixths, starting on G, D and C strings:



Or

3. STUDIES (music may be used) – Candidates prepare all three studies.

Candidates choose one study to play first. Examiners then select one of the remaining two studies to be performed.

| | |
|-------------------------------|--|
| 1. Summer on the Swings | for tone and phrasing |
| 2. When the Worm Met the Frog | for mixed articulation and bowing styles |
| 3. A Change of Scene | for cello techniques |

SUPPORTING TESTS

Candidates choose TWO of the following:

- Sight reading
- Aural
- Improvisation
- Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 23-26 for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 27 for more information.

The aural test requirements for Grade 2 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- Stylistic
- Motivic
- Harmonic

See pages 27-33 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and the cello. Questions are based on candidates' chosen pieces. See pages 34-35 for example questions and responses.

Aural questions

| Parameters | Task | Requirement |
|---|--|--|
| Melody only 4 bars Major or minor key $\frac{2}{4}$ or $\frac{3}{4}$ | Listen to the melody three times | Clap the pulse on the third playing, stressing the strong beat |
| | Listen to the melody once | i) Describe the dynamics, which will vary during the melody ii) Identify the articulation as <i>legato</i> or <i>staccato</i> |
| | Listen to the melody once | Identify the last note as higher or lower than the first note |
| | Listen to the melody twice, with a change of rhythm or pitch in the second playing | i) Identify where the change occurs ii) Identify the change as rhythm or pitch |

Cello: Grade 3

PIECES

Candidates play a balanced programme of three pieces, chosen from the lists below. Only one duet may be chosen. Only one unaccompanied piece may be chosen. Pieces by at least two composers must be played. An own composition may be played instead of one listed piece. See pages 16-19 for further guidance.

| | Composer | Piece | Book | Publisher |
|-----|------------------------------|---|--|-----------------------|
| 1. | J S BACH | Musette (from <i>English Suite no. 3</i>) [†] | Suzuki Cello School vol. 2 | Summy-Birchard 0481S |
| 2. | BART, arr. HELLEN | Consider Yourself (from <i>Oliver!</i>) (duet) | Pops for Two: Cello | Mayhew 3612205 |
| 3. | K & D BLACKWELL | Falling Leaves [†] or Overture: A Baroque Celebration [†] | Cello Time Sprinters | OUP 9780193221154 |
| 4. | BRAHMS, arr. PEJTSIK | Zigeunerlied (Gipsy Song) | Violoncello Music for Beginners book 3 | EMB Z.14037 |
| 5. | CAIX D'HERVELOIS, arr. EAST | La Néapolitaine (from <i>Suite no. 2 in D</i>) | Play Baroque! | Stainer H479 |
| 6. | CHENEY | Budapesto | Solos for Young Cellists vol. 1 | Summy-Birchard 20810X |
| 7. | K & H COLLEDGE | Cossacks or Stiffkey Blues or Winter Wind | Shooting Stars | Boosey M060103476 |
| 8. | DACRE | Daisy Bell | First Repertoire for Cello book 1 | Faber 0571516416 |
| 9. | ELGAR, arr. K & D BLACKWELL | Andante [†] | Cello Time Sprinters | OUP 9780193221154 |
| 10. | GAY, arr. LEGG & GOUT | The Lambeth Walk (from <i>Me and My Girl</i>) | Play Showtime | Faber 0571518516 |
| 11. | GLUCK, arr. CARSON TURNER | Dance of the Blessèd Spirits (from <i>Orpheus and Eurydice</i>) | The Cello Playlist | Schott ED13862 |
| 12. | GREGORY | Adios Amigo [†] or Rumba Cucumba [†] | Vamoosh Cello book 2 | Vamoosh VAM22 |
| 13. | GREGORY | Free Wheeling [†] or Renaissance [†] | Vamoosh Cello book 3 | Vamoosh VAM23 |
| 14. | HANDEL, arr. K & D BLACKWELL | Sarabande (duet) | Cello Time Sprinters | OUP 9780193221154 |
| 15. | HEWITT-JONES | Rumba | Ragtime, Serenade and Rumba | Musicland M1033VC |
| 16. | JOPLIN, arr. TAMBLING | The Entertainer (duet – candidate plays top part) | Tunes for Two | Mayhew 3611120 |
| 17. | KLENGEL | Sarabande (2nd movt from <i>Sonatina in C minor</i> , op. 48 no. 1) | Best of Cello Classics | Schott ED21998 |
| 18. | KUMMER, arr. PREUSSER | Etude (duet) | A Treasure Chest of Duos | Schott ED21386 |

| | | | | |
|-----|----------------------------------|--|--|--------------------------|
| 19. | LEGG | Medieval Drone* | Superstudies for Cello book 1 | Faber 0571513786 |
| 20. | LOZANNE (ALMA CLARKE), arr. OTTY | You Brought My Heart the Sunshine | Four Love Songs | S J Music D1992-4 |
| 21. | MOONEY | Busy Bees (duet – candidate plays top part) or I was a Teenage Monster (duet – candidate plays top part) | Position Pieces | Summy-Birchard 0762 |
| 22. | L MOZART | Etude, page 72 | Early Start on the Cello vol. 3 | Bärenreiter BA8998 |
| 23. | MOZART, arr. PREUSSER | Komm, lieber Mai (duet) | A Treasure Chest of Duos | Schott ED21386 |
| 24. | OFFENBACH, arr. GREGORY | Can-can [†] (play top line of scale in chorus) | Vamoosh Cello book 3 | Vamoosh VAM23 |
| 25. | OFFENBACH, arr. LANNING | Barcarolle (from <i>The Tales of Hoffmann</i>) | The Classic Experience | Cramer 90537 |
| 26. | PAGANINI | Theme from <i>Witches' Dance</i> [†] | Suzuki Cello School vol. 2 | Summy-Birchard 0481S |
| 27. | PAXTON | 1st movt (from <i>Sonata no. 2</i>) | First Repertoire for Cello book 2 | Faber 0571516424 |
| 28. | PUCCINI, arr. CARSON TURNER | O mio babbino caro (from <i>Gianni Schicchi</i>) | The Cello Playlist | Schott ED13862 |
| 29. | PURCELL, arr. FORBES | Rondeau (from <i>The Fairy Queen</i>) | Classical and Romantic Pieces | OUP 9780193564718 |
| 30. | REBIKOFF, arr. FORBES | Chanson Triste | Classical and Romantic Pieces | OUP 9780193564718 |
| 31. | ROTA & KUSIK, arr. DAVIES | Speak Softly Love (theme from <i>The Godfather</i>) | Short Cello Pieces | Bosworth BOE005186 |
| 32. | SCHUBERT, arr. CARSON TURNER | The Trout | The Cello Playlist | Schott ED13862 |
| 33. | SCHUBERT, arr. DE SMET | To Music | Cello Canto | Fentone F697-401 |
| 34. | STANLEY, arr. MOFFAT & MOHRS | Allegretto grazioso | Easy Concert Pieces vol. 3 | Schott ED22216 |
| 35. | TRAD., arr. GOUT | Argentine Folk-song | First Repertoire for Cello book 2 | Faber 0571516424 |
| 36. | TRAD., arr. GOUT | Tumbalaika | First Repertoire for Cello book 1 | Faber 0571516416 |
| 37. | TRAD., arr. HARRISON | Stars, No Moon | Amazing Solos for Cello and Keyboard | Boosey M060094163 |
| 38. | TRAD., arr. HUWS JONES | Danny Boy or Star of the County Down or The Keel Row | Jigs, Reels and More | Boosey M060112195 |
| 39. | TRAD., arr. MARTIN | Dinkies* or Sleep Soond in da Mornin'* | Session Tunes for Scottish Cellists | Taigh na Teud 1871931045 |
| 40. | TRAD., arr. SMITH | Skye Boat Song | 22 Traditional Tunes for Cello & Piano | Fentone F927-400 |
| 41. | WEDGWOOD | Hungarian Stomp | Jazzin' About | Faber 0571513166 |
| 42. | WILLIAMS, arr. HELLEN | Star Wars Main Theme (duet) | Pops for Two: Cello | Mayhew 3612205 |

TECHNICAL WORK

Candidates prepare section **1.** and *either* section **2.** or section **3.** See pages 20-21.
All requirements are in Trinity's book *Cello Scales, Arpeggios & Studies from 2016*.

1. BOWING EXERCISE (from memory)

Candidates play one of the Grade 3 scales, freely chosen from the list, with four semiquavers on each degree of the scale. The exercise may end with an additional long note on the tonic. ♩ = 60

Either

2. SCALES, ARPEGGIOS & TECHNICAL EXERCISES (from memory) –

Candidates play the scale followed by the arpeggio. Examiners select from the following:

| | | | | |
|--|-------------|--|---|---|
| ► G major | two octaves | | scales separate bows or slurred in pairs with a long tonic; arpeggios separate bows or slurred three notes to a bow | min. tempi: scales: ♩ = 60 arpeggios: ♩ = 40 7ths: ♩ = 60 |
| ► D and F major | | | | |
| ► E♭ major | one octave | starting on the C string | | |
| ► D minor (candidate choice of <i>either</i> harmonic or melodic minor) | two octaves | | | |
| ► Dominant 7th in the key of C | one octave | starting on open G | separate bows or slurred in pairs | |
| ► Dominant 7th in the key of G | | starting on 1st finger D on the C string | | |

Technical exercises (from memory)

a) Chromatic phrase to be performed with separate bows (♩ = 60):



b) Fifths, sixths and octaves, starting on the open G, D and C strings (♩ = 76):



Or

3. STUDIES (music may be used) – Candidates prepare all three studies.

Candidates choose one study to play first. Examiners then select one of the remaining two studies to be performed.

1. Take a Step Back

for tone and phrasing

2. Think of the Moments

for mixed articulation and bowing styles

3. Super Heroic

for cello techniques

SUPPORTING TESTS

Candidates choose two of the following:

- ▮ Sight reading
- ▮ Aural
- ▮ Improvisation
- ▮ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 23-26 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 27 for more information.

The aural test requirements for Grade 3 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▮ Stylistic
- ▮ Motivic
- ▮ Harmonic

See pages 27-33 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and the cello. Questions are based on candidates' chosen pieces. See pages 34-35 for example questions and responses.

Aural questions

| Parameters | Task | Requirement |
|--------------------------------|---|--|
| | Listen to the melody twice | Clap the pulse on the second playing, stressing the strong beat |
| Melody only | Listen to the melody once | Identify the tonality as major or minor |
| 4 bars | Listen to the first two notes of the melody once | Identify the interval by number only (second, third, fourth, fifth or sixth) |
| Major or minor key | Study a copy of the melody (provided in treble, alto or bass clef as appropriate), and listen to it once as written and once with a change of rhythm or pitch | i) Identify in which bar the change has occurred ii) Identify the change as rhythm or pitch |
| $\frac{3}{4}$ or $\frac{4}{4}$ | | |

Cello: Grade 4

PIECES

Candidates perform a balanced programme of three pieces, chosen from the list below. Only one unaccompanied piece may be chosen. Pieces by at least two composers must be played. An own composition may be played instead of one listed piece. See pages 16–19 for further guidance.

| | Composer | Piece | Book | Publisher |
|-----|--|--|--|----------------------|
| 1. | ANON., arr. PEJTSIK | Chorea Hungarica (from the Lócsei tablature) | Violoncello Music for Beginners book 3 | EMB Z.14037 |
| 2. | ANON., arr. PEJTSIK | Saltus Hungaricus (from the Mártonfi manuscript) | Violoncello Music for Beginners book 3 | EMB Z.14037 |
| 3. | J S BACH | Gavotte in C minor [†] | Suzuki Cello School vol. 3 | Summy-Birchard 0483S |
| 4. | BEETHOVEN | Minuet in G [†] | Suzuki Cello School vol. 3 | Summy-Birchard 0483S |
| 5. | BERNSTEIN, arr. HARRISON | Maria (from <i>West Side Story</i>) | Amazing Solos for Cello and Keyboard | Boosey M060094163 |
| 6. | BIZET, arr. CARSON TURNER | Toreador Song (from <i>Carmen</i>) | The Cello Playlist | Schott ED13862 |
| 7. | K & D BLACKWELL | Latin Nights [†] or Some Day [†] or Russian Wedding [†] | Cello Time Sprinters | OUP 9780193221154 |
| 8. | BOCK, arr. LEGG & GOUT | If I Were a Rich Man (from <i>Fiddler on the Roof</i>) | Play Showtime | Faber 0571518516 |
| 9. | CARSE | Waltz Steps | Fiddle Fancies for Cello & Piano | Stainer H437 |
| 10. | COHEN | Village Bagpipes* | Technique Takes Off! for Cello | Faber 0571514200 |
| 11. | DE FESCH | Arietta (from <i>Sonata in D minor</i> , op. 8 no. 3) | Arietta | Schott ED22353 |
| 12. | GILBERT & ORY, arr. HARRISON | Muskrat Ramble | Amazing Solos for Cello and Keyboard | Boosey M060094163 |
| 13. | GOSSEK, arr. RÉMY | Gavotte (from <i>Rosine</i>) | Cellowise | Spartan SP898 |
| 14. | GREGORY | The Jammy Dodger [†] | Vamoosh Cello book 3 | Vamoosh VAM23 |
| 15. | GRIEG, arr. FORBES | Norwegian Dance, op. 35 no. 2 | Classical and Romantic Pieces | OUP 9780193564718 |
| 16. | HANDEL | Bourrée [†] | Suzuki Cello School vol. 2 | Summy-Birchard 0481S |
| 17. | HARRIS | After the Ball is Over | First Repertoire for Cello book 2 | Faber 0571516424 |
| 18. | JÄRNEFELT | Berceuse | | Chester CH00305 |
| 19. | LEHÁR, arr. LEGG & GOUT | Waltz - Love Unspoken (from <i>The Merry Widow</i>) | Play Showtime | Faber 0571518516 |
| 20. | LENNON & MCCARTNEY, arr. TERZIBASCHITSCH | Yesterday | Wunschmelodien | Holzschuh VHR3427 |


| | | | | |
|-----|---|---|---|--------------------------|
| 21. | LOEWE, <i>arr.</i> LEGG & GOUT | I Could Have Danced All Night (from <i>My Fair Lady</i>) | Play Showtime | Faber 0571518516 |
| 22. | LOZANNE (ALMA CLARKE), <i>arr.</i> OTTY | Avelette | Four Love Songs | S J Music D1992-4 |
| 23. | MARAIS, <i>arr.</i> EAST | Caprice (from <i>Pièces de violes, 4e livre</i>) | Play Baroque! | Stainer H479 |
| 24. | MASCAGNI, <i>arr.</i> CARSON TURNER | Intermezzo (from <i>Cavalleria rusticana</i>) | The Cello Playlist | Schott ED13862 |
| 25. | MENDELSSOHN, <i>arr.</i> BIRTEL | Song without Words in F, op. 30 no. 3 | | Schott ED21278 |
| 26. | PERTI | Grave and Balletto (1st and 2nd movts from <i>Sonata in A minor</i>) | 9 Sonate facili | EMB Z.14110 |
| 27. | RAMEAU, <i>arr.</i> EAST | Rigaudon (from <i>Pièces de clavecin</i>) | Play Baroque! | Stainer H479 |
| 28. | RAMEAU, <i>arr.</i> PEJTSIK | Le Tambourin | Violoncello Music for Beginners book 3 | EMB Z.14037 |
| 29. | SAINT-SAËNS, <i>arr.</i> CARSON TURNER | Danse macabre | The Cello Playlist | Schott ED13862 |
| 30. | SPRINGTHORPE | Bustling Boulevard or Return to Aranjuez | Go with the Flow | Mayhew 3612303 |
| 31. | SQUIRE | Romance | | Stainer 2284 |
| 32. | TCHAIKOVSKY | 2nd movt (from <i>Symphony no. 5</i>) | First Repertoire for Cello book 2 | Faber 0571516424 |
| 33. | TCHAIKOVSKY, <i>arr.</i> PEJTSIK | Sweet Reverie | Violoncello Music for Beginners book 3 | EMB Z.14037 |
| 34. | THIRAUT | Petite histoire | | Billaudot GB3333 |
| 35. | TRAD., <i>arr.</i> MARTIN | Saratoga Hornpipe* | Session Tunes for Scottish Cellists | Taigh na Teud 1871931045 |
| 36. | TRAD., <i>arr.</i> WRIGHT | Blow the Wind Southerly | Three Northumbrian Folk Songs | S J Music D1995-1 |
| 37. | TROWELL | Arioso (no. 7 from <i>12 morceaux faciles</i> , op. 4) | Best of Cello Classics | Schott ED21998 |
| 38. | VIVALDI | Allegro (1st movt from <i>Concerto in C</i> , RV 399) | | Kunzelmann GM963 |
| 39. | VIVALDI, <i>arr.</i> GREGORY | Winter [†] | Vamoosh Cello book 3 | Vamoosh VAM23 |
| 40. | WEBSTER | Scherzo [†] | Suzuki Cello School vol. 3 | Summy-Birchard 0483S |
| 41. | WILLIAMS | Hedwig's Theme (from <i>Harry Potter and the Sorcerer's Stone</i>) | Selections from Harry Potter Instrumental Solos (Cello) | Alfred 29080 |
| 42. | WILLIAMS | May the Force Be With You (from <i>Star Wars: The Empire Strikes Back</i>) | The Very Best of John Williams Instrumental Solos (Cello) | Alfred IFM0428CD |
| 43. | WILLIAMS, <i>arr.</i> DAVIES | Raider's March (from <i>Raiders of the Lost Ark</i>) | Short Cello Pieces | Bosworth BOE005186 |

TECHNICAL WORK

Candidates prepare section **1.** and *either* section **2.** or section **3.** See pages 20–21.

All requirements are in Trinity's book *Cello Scales, Arpeggios & Studies from 2016*.

1. BOWING EXERCISE (from memory)

Candidates play one of the Grade 4 scales, freely chosen from the list, with the rhythm  on each degree of the scale. The exercise may end with an additional long note on the tonic.
♩. = 50

Either

2. SCALES, ARPEGGIOS & TECHNICAL EXERCISE (from memory) –

Candidates play the scale followed by the arpeggio. Examiners select from the following:

| | | | | |
|--|-------------|--|--|--|
| ▶ A, B♭ and E♭ major | two octaves | | scales separate bows or slurred two crotchet beats to a bow; arpeggios separate bows or slurred three notes to a bow | min. tempi: scales: ♩ = 69 arpeggios: ♩. = 44 7ths: ♩ = 69 |
| ▶ C and G minor (candidate choice of <i>either</i> harmonic or melodic minor) | | | | |
| ▶ Dominant 7th in the key of F | | starting on open C | separate bows or slurred in pairs | |
| ▶ Dominant 7th in the key of G | | starting on 1st finger D on the C string | | |
| ▶ Dominant 7th in the key of E♭ | one octave | starting on B♭ | | |
| ▶ Chromatic scale | | starting on open G | separate bows | |

Technical exercise (from memory) ♩. = 100

Octaves and sixths, starting on the open G, D and C strings:



Or

3. STUDIES (music may be used) – Candidates prepare all three studies.

Candidates choose one study to play first. Examiners then select one of the remaining two studies to be performed.

| | |
|---------------|--|
| 1. Lament | for tone and phrasing |
| 2. Countdown | for mixed articulation and bowing styles |
| 3. Barcarolle | for cello techniques |

SUPPORTING TESTS

Candidates choose two of the following:

- Sight reading
- Aural
- Improvisation
- Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 23-26 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 27 for more information.

The aural test requirements for Grade 4 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- Stylistic
- Motivic
- Harmonic

See pages 27-33 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and the cello. Questions are based on candidates' chosen pieces. See pages 34-35 for example questions and responses.

Aural questions

| Parameters | Task | Requirement |
|--|--|--|
| Harmonised 4 bars Major or minor key $\frac{4}{4}$ or $\frac{6}{8}$ | Listen to the piece twice | Clap the pulse on the second playing, stressing the strong beat |
| | Listen to the piece twice | i) Identify the tonality as major or minor ii) Identify the final cadence as perfect or imperfect |
| | Listen to the first two notes of the melody once | Identify the interval as minor or major second, minor or major third, perfect fourth or fifth, minor or major sixth |
| | Study a copy of the melody (provided in treble, alto or bass clef as appropriate), and listen to it once as written and once with a change of rhythm and a change of pitch | i) Identify the bar in which the change of rhythm occurred ii) Identify the bar in which the change of pitch occurred |

Cello: Grade 5

PIECES

Candidates perform a balanced programme of three pieces, chosen from the list below. Only one unaccompanied piece may be chosen. Pieces by at least two composers must be played. An own composition may be played instead of one listed piece. See pages 16-19 for further guidance.

| | Composer | Piece | Book | Publisher |
|-----|--------------------------------|--|---|--------------------------|
| 1. | ALDROVANDINI | Largo and Allegro (1st and 2nd movts from <i>Sonata in B♭</i>) | 9 Sonate facili | EMB Z.14110 |
| 2. | ARNE, <i>arr.</i> EAST | Air | Play Baroque! | Stainer H479 |
| 3. | BAZELAIRE | Montagnarde d'Auvergne (5th movt from <i>Suite Française sur des airs populaires</i> , op. 114) | | Schott SF7936 |
| 4. | BERNSTEIN | Cool or I Feel Pretty | West Side Story Instrumental Solos | Boosey M051106509 |
| 5. | BOCCHERINI | Minuet [†] | Suzuki Cello School vol. 3 | Summy-Birchard 0483S |
| 6. | BRIDGE | Spring Song | | Stainer 2196 |
| 7. | CHOPIN | Prelude in B minor, op. 28 no. 6 | Famous Transcriptions for Cello & Piano book 1 | PWM 10382 |
| 8. | COHEN | Prelude* or Swirling Arabesques* | Technique Takes Off! For Cello | Faber |
| 9. | FLOTOW, <i>arr.</i> DE SMET | M'appari (Like a Dream) | Cello Canto | Fentone F697-401 |
| 10. | GABRIEL-MARIE | La Cinquantaine [†] | Suzuki Cello School vol. 3 | Summy-Birchard 0483S |
| 11. | GERSHWIN | I Got Rhythm or Summertime | Play Gershwin | Faber 0571516238 |
| 12. | GOLTERMANN | Andante quasi allegretto (no. 1 from <i>Trois romances sans paroles</i> , op. 90) | Appassionato | Schott ED22354 |
| 13. | GOLTERMANN | Marche funèbre (from <i>Musical Pictures</i> , op. 97) | Arietta | Schott ED22353 |
| 14. | HANDEL, <i>arr.</i> CHENEY | Adagio (1st movt from <i>Sonata in C major</i>) | Solos for Young Cellists vol. 4 | Summy-Birchard 21110X |
| 15. | JENKINSON | Elfintanz | Solos for Young Cellists vol. 2 | Summy-Birchard 209X0 |

| | | | | |
|-----|--|--|--|-------------------------|
| 16. | LLOYD WEBBER, <i>arr. LEGG & GOUT</i> | Memory (from <i>Cats</i>) | Play Showtime | Faber 0571518516 |
| 17. | MACMILLAN | Sabre Dance | Northern Skies | Boosey M060113451 |
| 18. | MARCELLO | Allegro (4th movt from <i>Sonata no. 6 in G</i>) | | Peters EP7394 |
| 19. | MENDELSSOHN | Lied ohne Worte in G, op. 19 no. 4 | Cello & Piano II | EMB Z.14637 |
| 20. | MINSKY | Gathering of the Tribes* | Pop Goes the Cello | OUP 9780193399389 |
| 21. | MOSZKOWSKI | Melodie, op. 18 no. 1 | Polska miniatura wiolonczelowa vol. 1 | Eufonium EUF926 |
| 22. | MOZART, <i>arr. PALASCHKO</i> | Ave verum, K 618 | Classical Highlights | Schott ED21584 |
| 23. | PERGOLESİ, <i>arr. CHENEY</i> | Nina | Solos for Young Cellists vol. 2 | Summy-Birchard 209X0 |
| 24. | PÜTZ | Stomping Boys (Blues) (from 3 <i>Short Stories</i>) | Arietta | Schott ED22353 |
| 25. | ROMBERG, <i>arr. JANSEN</i> | Andante grazioso (2nd movt from <i>Sonata in E minor</i> , op. 38 no. 1) | Best of Cello Classics | Schott ED21998 |
| 26. | SHOSTAKOVICH, <i>arr. OTTY</i> | Romance (from <i>The Gadfly</i> , op. 97) | | S J Music D1990-5 |
| 27. | SQUIRE | Minuet | | Stainer 2286 |
| 28. | J STRAUSS I, <i>arr. LANNING</i> | Radetzky March | The Classic Experience | Cramer 90537 |
| 29. | TCHAIKOVSKY, <i>arr. DRATHS</i> | Chanson triste, op. 40 no. 2 | Best of Cello Classics | Schott ED21998 |
| 30. | TCHAIKOVSKY, <i>arr. PEJTSIK</i> | Neapolitan Dance Tune | Violoncello Music for Beginners book 3 | EMB Z.14037 |
| 31. | TROWELL | Meditation, op. 4 no. 9 | 12 morceaux faciles, op. 4 book 3 | Schott ED11212 |
| 32. | VIVALDI | Largo (from <i>Sonata no. 3</i>) | First Repertoire for Cello book 3 | Faber 0571516432 |
| 33. | WILLIAMS | Fawkes the Phoenix (from <i>Harry Potter and the Chamber of Secrets</i>) | Selections from Harry Potter Instrumental Solos (Cello) | Alfred 29080 |

TECHNICAL WORK

Candidates prepare section **1.** and *either* section **2.** or section **3.** See pages 20–21.

All requirements are in Trinity's book *Cello Scales, Arpeggios & Studies from 2016*.

1. BOWING EXERCISE (from memory)

Candidates play one of the Grade 5 scales, freely chosen from the list, with a *martelé* bow stroke.

♩ = 88

Either

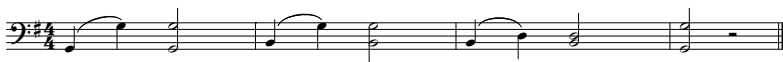
2. SCALES, ARPEGGIOS & TECHNICAL EXERCISE (from memory) –

Candidates play the scale followed by the arpeggio. Examiners select from the following:

| | | | | |
|--|---------------|--|--|---|
| ▶ C major | three octaves | | scales separate bows or slurred two crotchet beats to a bow; arpeggios separate bows or slurred three notes to a bow | min. tempi: scales: ♩ = 69 arpeggios: ♩ = 44 7ths: ♩ = 69 |
| ▶ E and A♭ major | two octaves | | | |
| ▶ A and E minor (candidate choice of <i>either</i> harmonic or melodic minor) | | | | |
| D major scale | one octave | in thumb position starting on the D string | with a down and an up bow on each note | |
| ▶ Chromatic scales starting on C and D | two octaves | | separate bows or slurred four notes to a bow | |
| ▶ Dominant 7th in the key of F | | starting on C | | |
| ▶ Dominant 7th in the key of G | | starting on D | | |
| ▶ Diminished 7th starting on A | one octave | starting on the G string, 1st finger | separate bows | |

Technical exercise (from memory) ♩ = 112

Octaves, sixths and thirds, starting on the open G, D and C strings:



Or

3. STUDIES (music may be used) – Candidates prepare all three studies.

Candidates choose one study to play first. Examiners then select one of the remaining two studies to be performed.

1. Ornamental Journey

for tone and phrasing

2. Tarantella

for mixed articulation and bowing styles

3. On the Slide

for cello techniques

SUPPORTING TESTS

Candidates choose two of the following:

- Sight reading
- Aural
- Improvisation
- Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 23-26 for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 27 for more information.

The aural test requirements for Grade 5 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- Stylistic
- Motivic
- Harmonic

See pages 27-33 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and the cello. Questions are based on candidates' chosen pieces. See pages 34-35 for example questions and responses.

Aural questions

| Parameters | Task | Requirement |
|---|--|---|
| Harmonised 8 bars Major or minor key $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$ | Listen to the piece twice | i) Clap the pulse on the second playing, stressing the strong beat ii) Identify the time signature |
| | Listen to the piece twice | i) Identify the changing tonality ii) Identify the final cadence as perfect, plagal, imperfect or interrupted |
| | Listen to two notes from the melody line played consecutively | Identify the interval as minor or major second, minor or major third, perfect fourth or fifth, minor or major sixth, minor or major seventh or octave |
| | Study a copy of the piece, and listen to it once as written and once with a change of rhythm and a change of pitch (both changes in the melody line) | i) Identify the bar in which the change of rhythm occurred ii) Identify the bar in which the change of pitch occurred |

Cello: Grades 6-8

EXAM DURATION

The Grade 6 exam lasts 23 minutes



The Grade 7 exam lasts 23 minutes



The Grade 8 exam lasts 28 minutes



EXAM STRUCTURE

The Grade 6-8 exams contain the following:

| | Maximum marks |
|--|---------------|
| PIECE 1 | 22 |
| PIECE 2 | 22 |
| PIECE 3 | 22 |
| TECHNICAL WORK | 14 |
| <ul style="list-style-type: none">▶ Bowing exercise▶ <i>Either</i> scales, arpeggios and technical exercises or orchestral extracts | |
| SUPPORTING TEST 1 | 10 |
| <ul style="list-style-type: none">▶ Sight reading | |
| SUPPORTING TEST 2 | 10 |
| ONE of the following: | |
| <ul style="list-style-type: none">▶ Aural▶ Improvisation | |
| TOTAL | 100 |

Cello: Grade 6

PIECES

Candidates perform a balanced programme of three pieces chosen from the list below, containing at least one piece from each group. Only one unaccompanied piece may be chosen. Pieces by at least two composers must be played. An own composition may be played instead of one listed piece. See pages 16-19 for further guidance.

| Composer | Piece | Book | Publisher |
|---------------------------|---|--|-----------------------|
| Group A | | | |
| 1. ALBRECHTSBERGER | Scherzando | Cello & Piano II | EMB Z.14637 |
| 2. J S BACH | Allemande* or Menuets 1 and 2* (from <i>Suite no. 1 in G, BWV 1007</i>) | Six Suites for Violoncello Solo, BWV 1007-1012 | Bärenreiter BA320 |
| 3. BAZELAIRE, arr. CHENEY | Bourrée d'Auvergne (from <i>Suite Française</i> , op. 114) | Solos for Young Cellists vol. 4 | Summy-Birchard Z1110X |
| 4. BRAHMS, arr. RÉMY | Hungarian Dance no. 5 | Cellowise | Spartan SP898 |
| 5. HANDEL, arr. CHENEY | Allegro (4th movt from <i>Sonata in C major</i>) | Solos for Young Cellists vol. 4 | Summy-Birchard Z1110X |
| 6. MACONCHY | The Clock, no. 3 | Divertimento | Lengnick AL0186 |
| 7. MARAIS | L'agrèable | Five Old French Dances | Chester CH56366 |
| 8. MINSKY | The Train Whistle* or Broadway* | Ten American Cello Etudes | OUP 9780193858176 |
| 9. ROMBERG, arr. JANSEN | Allegro non troppo (1st movt from <i>Sonata in E minor</i> , op. 38 no. 1) | Best of Cello Classics | Schott ED21998 |
| 10. SQUIRE | Danse rustique, op. 20 no. 5 [†] | Suzuki Cello School vol. 5 | Summy-Birchard 0267S |
| 11. SUREDA & CASTILLO | Bichitos de Luz, Tango | 7 Argentinische Tangos | Kunzelmann GM539 |
| 12. TRAD., arr. WRIGHT | The Keel Row | Three Northumbrian Folk Songs | S J Music D1995-1 |
| 13. VIVALDI | Largo and Allegro (3rd and 4th movts from <i>Sonata no. 5 in E minor</i> , RV 40) | Best of Cello Classics | Schott ED21998 |
| 14. VIVALDI, arr. EAST | Concerto in D minor (from <i>L'estro armonico</i> , op. 3 no. 6) | Play Baroque! | Stainer H479 |

| Group B | | | | |
|---------|-------------------------------------|---|--|-----------------------|
| 1. | J S BACH | Air, BWV 1068/II | Cello & Piano II | EMB Z.14637 |
| 2. | BERNSTEIN | Somewhere | West Side Story Instrumental Solos | Boosey M051106509 |
| 3. | BLOCH | Supplication (no. 2 from <i>Jewish Life</i>) | Music for Cello & Piano | Fischer 05482 |
| 4. | BRAHMS, arr. SALTER | Lovesong, op. 71 no. 5 | Six Songs | Simrock EE5197 |
| 5. | CUI | Orientale, op. 50 no. 9 | | Simrock EE3479 |
| 6. | DAVIDOFF | Romance sans paroles | | Schott ED11059 |
| 7. | DURANTE, arr. LEGG & GOUT | Aria | Learning the Tenor Clef | Faber 0571519172 |
| 8. | ELGAR, arr. LEGG & GOUT | Chanson de matin | Learning the Tenor Clef | Faber 0571519172 |
| 9. | HOUGH | Angelic Song | Angelic Song & Angelic Dance | Weinberger M570056286 |
| 10. | KREISLER, arr. DRATHS | Liebesleid (Love's Sorrow) | Classical Highlights | Schott ED21584 |
| 11. | KUCHYNKA | Canzonetta | | Recital RM086 |
| 12. | MENDELSSOHN | Song without Words, op. 109 | Appassionato | Schott ED22354 |
| 13. | NÖLCK | Marionetten-Walzer (Waltz of the Marionettes), op. 116 no. 2 | Appassionato | Schott ED22354 |
| 14. | NOSKOWSKI | Melodie, op. 3 no. 1 | Polska miniatura wiolonczelowa vol. 1 | Eufonium EUF926 |
| 15. | PARADIS | Sicilienne [†] | Suzuki Cello School vol. 7 | Summy-Birchard 0360S |
| 16. | POPPER | Fond Recollections, op. 64 no. 1 | Solos for Young Cellists vol. 3 | Summy-Birchard 21030X |
| 17. | SAINT-SAËNS | Prière, op. 158 or Romance, op. 36 | The Complete Shorter Works for Cello & Piano | Faber 0571518079 |
| 18. | SCHUMANN | Zart und mit Ausdruck (no. 1 from <i>Fantasiestücke</i> , op. 73) | Appassionato | Schott ED22354 |
| 19. | SIBELIUS | Romance, op. 78 no. 2 | | Hansen WH17879 |
| 20. | SQUIRE | Gondoliera | | Stainer H485 |
| 21. | VAUGHAN WILLIAMS, arr. FORBES | Fantasia on Greensleeves | | OUP 9780193593015 |
| 22. | VIVALDI, arr. EAST | Nulla in mundo pax sincera | Play Baroque! | Stainer H479 |

TECHNICAL WORK

Candidates prepare section **1.** and *either* section **2.** or section **3.** See pages 20–21.

The scales, arpeggios & technical exercise are in Trinity's book *Cello Scales, Arpeggios & Studies from 2016*.

The orchestral extracts are in *Orchester Probespiel: Violoncello* (published by Schott ED7853).

1. BOWING EXERCISE (from memory)

Candidates play one of the Grade 6 scales, freely chosen from the list, with each note of the scale played as two *spiccato* quavers. ♩ = 132

Either

2. SCALES, ARPEGGIOS & TECHNICAL EXERCISE (from memory) –

Candidates prepare major and minor scales and arpeggios from the following tonal centres, to be played with separate bows or slurred as requested by the examiner. Examiners select from the following:

| | | | |
|---|--|--|---|
| ► C | three octaves (dominant 7th two octaves) | scales separate bows <i>or</i> slurred two crotchet beats to a bow; arpeggios separate bows <i>or</i> slurred three notes to a bow | min. tempi: scales: ♩ = 76 arpeggios: ♩ = 48 7ths: ♩ = 76 |
| ► B and E♭ | two octaves | | |
| Plus: ► D major scale in thumb position, starting on the D string | one octave | separate bows <i>or</i> slurred in pairs with a long tonic | |
| ► Chromatic scales starting on C♯ and E♭ | two octaves | separate bows <i>or</i> slurred two crotchet beats to a bow | |
| ► Diminished 7ths starting on C and E | | | |

When examiners request a **major tonal centre**, candidates should play in succession:

- The major scale
- The major arpeggio
- The dominant 7th starting on that note and resolving onto the tonic (to be prepared with separate bows and slurred two crotchet beats to a bow)

When examiners request a **minor tonal centre**, candidates should play in succession:

- The melodic minor scale
- The harmonic minor scale
- The minor arpeggio

Technical exercise (from memory) ♩ = 100

Sixths in C major:

**Or****3. ORCHESTRAL EXTRACTS** (music may be used) –Candidates prepare three extracts in total: **1a or 1b, 2a or 2b, and 3a or 3b.**

Candidates choose one extract to play first. Examiners then select one of the remaining two prepared extracts to be performed.

1a. Beethoven: Sinfonie Nr. 5, 2. Satz (page 8, first two lines only)

1b. Brahms: Konzert Nr. 2 für Klavier und Orchester, 3. Satz (page 45, bar 1 to 1st note of bar 17)

for tone and phrasing

2a. Beethoven: Sinfonie Nr. 9, 4. Satz (page 10, bars 38–75)

2b. Bizet: Carmen, 1. Akt, Finale (page 14, fig. 171 to 7th bar of fig. 174)

for bowing

3a. Mozart: Die Entführung aus dem Serail, 2. Akt, Nr. 11, Arie (page 47, beginning of extract to bar 47)

3b. Suppé: Dichter und Bauer, Ouvertüre (page 56, bars 16–31)

for left hand technique

SUPPORTING TESTS

Candidates prepare:

- ▮ Sight reading
- ▮ Aural or improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 23-26 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 27 for more information.

The aural test requirements for Grade 6 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▮ Stylistic
- ▮ Motivic
- ▮ Harmonic

See pages 27-33 for the requirements and parameters.

Aural questions

| Parameters | Task | Requirement |
|---|---|---|
| Harmonised 8 bars Major key $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$ | Listen to the piece twice | i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation |
| | Listen to the piece twice | Identify and comment on two other characteristics of the piece |
| | Listen to the first four bars of the piece once | Identify the key to which the music modulates as subdominant, dominant or 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 the changes as pitch or rhythm |

Cello: Grade 7

PIECES

Candidates perform a balanced programme of three pieces chosen from the list below, containing at least one piece from each group. Only one unaccompanied piece may be chosen. Pieces by at least two composers must be played. An own composition may be played instead of one listed piece. See pages 16-19 for further guidance.

| | Composer | Piece | Book | Publisher |
|----------------|------------------------------|--|--|-----------------------|
| Group A | | | | |
| 1. | ARUTIUNIAN | Impromptu | | Zen-On 932006 |
| 2. | J S BACH | Gigue* (from <i>Suite no. 2 in D minor</i> , BWV 1008) or Bourrées I and II* (from <i>Suite no. 3 in C</i> , BWV 1009) | Six Suites for Violoncello Solo, BWV 1007-1012 | Bärenreiter BA320 |
| 3. | BEETHOVEN | Allegro molto più tosto presto (2nd movt from <i>Sonata no. 2 in G minor</i> , op. 5 no. 2) | Sonatas for Cello & Piano | Henle HN894 |
| 4. | BERNSTEIN | America | West Side Story Instrumental Solos | Boosey M051106509 |
| 5. | BRÉVAL | Rondo (from <i>Concerto no. 2 in D</i>) [†] | Suzuki Cello School vol. 6 | Summy-Birchard 0268S |
| 6. | ECCLES, arr. LIPKIN | Largo and Corrente (1st and 2nd movts from <i>Sonata in G minor</i>) [†] | Suzuki Cello School vol. 7 | Summy-Birchard 0360S |
| 7. | GRISSOM | Liberty* | Solo Cello Encore Series vol. 1 | Endpin 59730001 |
| 8. | HOUGH | Angelic Dance | Angelic Song & Angelic Dance | Weinberger M570056286 |
| 9. | KABALEVSKY | Study no. 5, Scherzo* | Five Studies in Major and Minor, op. 67 | Peters EP4765 |
| 10. | KLENGEL | Vivace (3rd movt from <i>Concertino no. 3 in A minor</i> , op. 46) | | Breitkopf EB3113 |
| 11. | LEE | Gavotte, op. 112 | Best of Cello Classics | Schott ED21998 |
| 12. | MACONCHY | Golubchik, no. 2 | Divertimento | Lengnick AL0186 |
| 13. | MARTINI | Gavotte des moutons | Classical Pieces of the 17th & 18th Century | Schott ED3678 |
| 14. | MINSKY | Sailing down the River* | Ten American Cello Etudes | OUP 9780193858176 |
| 15. | MONN | Allegro non tanto (3rd movt from <i>Concerto in G minor</i>) (starting at upbeat to bar 31 and finishing at bar 170) | | Kunzelmann GM140 |
| 16. | MOSZKOWSKI | Russisch, op. 23 no. 1 | Polska miniature wiolonczelowa vol. 1 | Eufonium EUF926 |
| 17. | MOUSSORGSKY/ RACHMANINOFF | Gopak (from <i>Sorochintsky Fair</i>) | Cellowise 2 | Spartan SP962 |

| | | | |
|-----------------|---|---|-----------------------|
| 18. POPPER | Gnomentanz (Gnomes' Dance), op. 50 no. 2 | Popular Concert Pieces vol. 1 | EMB Z.12943 |
| 19. SCHULTHEISS | Duex par deux | Collection Panorama Violoncelle vol. 2 | Billaudot GB4151 |
| 20. SQUIRE | Humoresque, op. 26 | Solos for Young Cellists vol. 3 | Summy-Birchard 21030X |
| 21. SQUIRE | Tarantella | | Stainer 2287 |
| 22. VIVALDI | Largo <i>and</i> Allegro (3rd and 4th movts from <i>Sonata no. 6 in Bb</i> , RV 46) | Complete Sonatas for Violoncello and Basso Continuo, RV 39-47 | Bärenreiter BA6995 |

Group B

| | | | |
|--------------------------------------|---|---|-----------------------|
| 1. J S BACH | Arioso (from <i>Cantata 156</i>) [†] | Suzuki Cello School vol. 5 | Summy-Birchard 0267S |
| 2. J S BACH | Sarabande* (4th movt from <i>Suite no. 2 in D minor</i> , BWV 1008) | Six Suites for Violoncello Solo, BWV 1007-1012 | Bärenreiter BA320 |
| 3. BEETHOVEN | Sonatina in C minor, WoO 43a | Appassionato | Schott ED22354 |
| 4. BIZET, arr. HOFFMAN | Habanera (from <i>Carmen</i>) | Dancing Cello | PWM 10324 |
| 5. BOULANGER | No. 2 in A minor (from <i>Trois pièces</i>) | | Heugel HE26534 |
| 6. CASSADÓ | Sérénade | | Universal UE8131 |
| 7. CHAPLIN, arr. BECKMANN | Limelight | Oh! That Cello! vol. 2 | Kunzelmann GM1250b |
| 8. ELGAR | Salut d'amour, op. 12 | Solos for Young Cellists vol. 5 | Summy-Birchard 212X0 |
| 9. FAURÉ | Sicilienne, op. 78 | Solos for Young Cellists vol. 3 | Summy-Birchard 21030X |
| 10. FAURÉ, arr. BIRTEL | Après un rêve | Classical Highlights | Schott ED21584 |
| 11. GRIEG, arr. GREY | Sarabande (from the <i>Holberg Suite</i>) | | Fentone F203-401 |
| 12. HESS | Theme from <i>Ladies in Lavender</i> | | Faber 0571537294 |
| 13. KLENGEL | Andante (2nd movt from <i>Concertino no. 1 in C</i> , op. 7) | | Breitkopf EB2938 |
| 14. RACHMANINOV | Vocalise, op. 34 no. 14 | | Boosey M060112027 |
| 15. RUBINSTEIN, arr. THOMAS-MIFUNE | Melodie, op. 3 no. 1 | Saluts d'amour | Kunzelmann GM523 |
| 16. SAINT-SAËNS | Le cygne (The Swan) | Best of Cello Classics | Schott ED21998 |
| 17. SKRJABIN, trans. CAVUTO | Prelude, op. 35 no. 2 | Preludi e altri pezzi (Preludes and Other Pieces) | Ricordi NR140539 |
| 18. TCHAIKOVSKY, arr. FITZENHAGEN | Nocturne, op. 19 no. 4 | Tchaikovsky for cello vol. 2 | Simrock EE5243 |
| 19. TRAD., arr. R CLARKE | I'll Bid My Heart Be Still | Shorter Pieces for Cello & Piano | OUP 9780193866553 |

TECHNICAL WORK

Candidates prepare section **1.** and *either* section **2.** or section **3.** See pages 20–21.

The scales, arpeggios & technical exercises are in Trinity's book *Cello Scales, Arpeggios & Studies from 2016*.

The orchestral extracts are in *Orchester Probespiel: Violoncello* (published by Schott ED7853).

1. BOWING EXERCISE (from memory)

Candidates play one of the Grade 7 scales, freely chosen from the list, with hooked bowing, as in the following example. ♩ = 88



Either

2. SCALES, ARPEGGIOS & TECHNICAL EXERCISES (from memory) –

Candidates prepare major and minor scales and arpeggios from the following tonal centres, to be played with separate bows or slurred as requested by the examiner.

Examiners select from the following:

| | | | |
|---|---|---|---|
| <ul style="list-style-type: none"> ► D, F and Db/C# | three octaves (dominant 7ths two octaves) | scales separate bows or slurred four crotchet beats to a bow; arpeggios separate bows or slurred three notes to a bow | min. tempi: scales: ♩ = 84 chromatic scales: ♩ = 100 arpeggios: ♩ = 50 7ths: ♩ = 84 |
| Plus: <ul style="list-style-type: none"> ► Chromatic scales starting on E and Db | two octaves | separate bows or slurred six notes to a bow | |
| <ul style="list-style-type: none"> ► Diminished 7ths starting on F and F# | | separate bows or slurred two crotchet beats to a bow | |
| Plus the following in thumb position: <ul style="list-style-type: none"> ► D major scale and arpeggio ► D melodic minor scale and arpeggio ► D harmonic minor scale and arpeggio | one octave | scales separate bows or slurred two crotchet beats to a bow; arpeggios separate bows or slurred three notes to a bow | |

When examiners request a **major tonal centre**, candidates should play in succession:

- The major scale
- The major arpeggio
- The dominant 7th starting on that note and resolving onto the tonic (to be prepared with separate bows and slurred two crotchet beats to a bow)

When examiners request a **minor tonal centre**, candidates should play in succession:

- The melodic minor scale
- The harmonic minor scale
- The minor arpeggio

Technical exercises (from memory) ♩ = 120

a) C major in sixths (one octave):



b) B♭ major in thirds (one octave):

**Or****3. ORCHESTRAL EXTRACTS** (music may be used) –

Candidates prepare three extracts in total: 1a or 1b, 2a or 2b, and 3a or 3b.

Candidates choose one extract to play first. Examiners then select one of the remaining two prepared extracts to be performed.

1a. Bruckner: Sinfonie Nr. 7, 1. Satz (page 16, entire extract)**1b.** Tschaikowsky: Schwanensee, 2. Akt, Nr. 13 (page 57, beginning of extract to 1st note of bar 97)

for tone and phrasing

2a. Brahms: Sinfonie Nr. 2, 2. Satz (page 16, entire extract)**2b.** Tschaikowsky: Sinfonie Nr. 6, 2. Satz (page 30, bar 1 to 1st note of bar 15)

for bowing

3a. Mozart: Die Hochzeit des Figaro, Ouvertüre (page 20, entire extract)**3b.** Strauss: Don Juan (page 23, beginning of extract to first note of 6th line)

for left hand technique

SUPPORTING TESTS

Candidates prepare:

- ▮ Sight reading
- ▮ Aural or improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 23–26 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 27 for more information.

The aural test requirements for Grade 7 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▮ Stylistic
- ▮ Motivic
- ▮ Harmonic

See pages 27–33 for the requirements and parameters.

Aural questions

| Parameters | Task | Requirement |
|--|--|---|
| | Listen to the piece twice | i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation |
| Harmonised | Listen to the piece twice | Identify and comment on two other characteristics of the piece |
| 8 bars | | Identify the key to which the music modulates as subdominant, dominant or relative key |
| Major or minor key | Listen to the first four bars of the piece once | Answers may alternatively be given as key names |
| $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$ | Study a copy of the piece, and listen to it twice with three changes | Locate and describe the changes as pitch (melody line only) or rhythm |

Cello: Grade 8

PIECES

Candidates perform a balanced programme of three pieces chosen from the list below, containing at least one piece from each group. Only one unaccompanied piece may be chosen. Pieces by at least two composers must be played. An own composition may be played instead of one listed piece. See pages 16-19 for further guidance.

| | Composer | Piece | Book | Publisher |
|----------------|--|--|---|-------------------------|
| Group A | | | | |
| 1. | J C BACH | Allegro molto ma maestoso (1st movt from <i>Concerto in C minor</i>) | | Salabert SLB00392200 |
| 2. | BARTÓK, arr. DAVIES | Romanian Folk Dances nos. 1, 2, 5 and 6 | Romanian Folk Dances | Boosey MO60132049 |
| 3. | BEETHOVEN | Andante – Allegro vivace (1st movt from <i>Sonata no. 4 in C</i> , op. 102 no. 1) | Sonatas for Cello & Piano | Henle HN894 |
| 4. | BERTEAU (formerly attrib. SAMMARTINI) | Allegro (1st movt from <i>Sonata in G</i>) | | IMC 2093 |
| 5. | BOULANGER | No. 3 in C# minor (from <i>Trois pièces</i>) | | Heugel HE26535 |
| 6. | BRAHMS | Allegretto quasi Menuetto (2nd movt from <i>Sonata in E minor</i> , op. 38) | | Henle HN18 |
| 7. | CASSADÓ | Requiebros | | Schott ED1562 |
| 8. | CHAYNES | Improvisation à deux | Collection Panorama Violoncelle vol. 2 | Billaudot GB4151 |
| 9. | CHOPIN | Scherzo (2nd movt from <i>Sonata in G minor</i> , op. 65) | Sonata, op. 65 & Polonaise, op. 3 | Peters EP1928 |
| 10. | DE FALLA, arr. PIATIGORSKY | Ritual Fire Dance | Ritual Fire Dance & Dance of Terror | Chester CH00933 |
| 11. | GARDEL, arr. COLLATTI | Por una cabeza | Tango | Universal UE35261 |
| 12. | GOLTERMANN | Capriccio | | EMB Z.13889 |
| 13. | GRISSOM | Celtic Cello Set* | Solo Cello Encore Series vol. 1 | Endpin 59730001 |
| 14. | LALO | Intermezzo (2nd movt from <i>Concerto in D minor</i>) | | Peters EP3799 |
| 15. | MINSKY | The Hipster | Pop Goes the Cello | OUP 9780193399389 |
| 16. | MONN | Allegro (1st movt from <i>Concerto in G minor</i>) | | Kunzelmann GM140 |
| 17. | MONTI, arr. ŁUKASZEWSKI | Czardas | Dancing Cello | PWM 10324 |
| 18. | POPPER | Mazurka in C, op. 51 | | EMB Z.13634 |

| | | | | |
|-----|--------------------------------|---|--------------|----------------------|
| 19. | SAINT-SAËNS | Allegro appassionato, op. 43 | Appassionato | Schott ED22354 |
| 20. | SCHUMANN | Rasch und mit Feuer (no. 3 from <i>Fantasiestücke</i> , op. 73) | Appassionato | Schott ED22354 |
| 21. | SHOSTAKOVICH, arr. ATOVMYAN | Springtime Waltz (from <i>Ballet Suite</i> no. 2) | Two Pieces | Boosey MO60024856 |

Group B

| | | | | |
|-----|---------------------------------|---|---|-----------------------|
| 1. | ALBINONI, arr. THOMAS-MIFUNE | Adagio in G minor | | Kunzelmann GM1670 |
| 2. | J S BACH | Prélude* (from <i>Suite</i> no. 1 in G, BWV 1007) | Six Suites for Violoncello Solo, BWV 1007-1012 | Bärenreiter BA320 |
| 3. | BLOCH | Prayer (no. 1 from <i>Jewish Life</i>) | Music for Cello & Piano | Fischer 05482 |
| 4. | BRIDGE | Mélodie | Scherzo & Mélodie | Faber 0571506720 |
| 5. | CERVELLÓ | Homenatge* | | Boileau 2986 |
| 6. | CHAPLIN, arr. BECKMANN | Falling Star | Oh! That Cello! vol. 2 | Kunzelmann GM1250b |
| 7. | DVOŘÁK, arr. STUTCH | Silent Woods 'Klid', op. 68 no. 5 | | IMC 1741 |
| 8. | ELGAR | Adagio (3rd movt from <i>Cello Concerto in E minor</i> , op. 85) | | Novello NOV081334 |
| 9. | FAURÉ | Élégie, op. 24 | | Henle HN563 |
| 10. | GLAZUNOV | Song of the Minstrel, op. 71 | | Belaieff BEL205 |
| 11. | GRIEG | Andante molto tranquillo (2nd movt from <i>Sonata in A minor</i> , op. 36) | Sonata in A minor, op. 36 and Other Works | Henle HN790 |
| 12. | HAYDN | Adagio (2nd movt from <i>Concerto in D</i> , Hob VIIb no. 2) | | Breitkopf EB2238 |
| 13. | MASSENET, arr. DELSART | Méditation (from <i>Thaïs</i>) | | EMB Z.13635 |
| 14. | MONN | Adagio (2nd movt from <i>Concerto in G minor</i>) | | Kunzelmann GM140 |
| 15. | MUFFAT, arr. CASSADÓ | Arioso | | Universal UE8285 |
| 16. | RACHMANINOV | Andante (3rd movt from <i>Sonata in G minor</i> , op. 19) | | Boosey MO60022197 |
| 17. | RAVEL, arr. MAGANINI | Pavane pour une infante défunte | | Musicus M783 |
| 18. | STUTSCHEWSKY | Kaddish (from <i>Sounds from the Past</i>) | | Or-Tav 12025 |
| 19. | SZYMANOWSKI | Song of Roxana (from <i>King Roger</i>) | | PWM 9195 |
| 20. | VIVALDI | Preludio and Allemanda (1st and 2nd movts from <i>Sonata</i> no. 9 in G minor, RV 42) | Complete Sonatas for Violoncello and Basso Continuo, RV 39-47 | Bärenreiter BA6995 |

TECHNICAL WORK

Candidates prepare section **1.** and *either* section **2.** or section **3.** See pages 20–21.

The scales, arpeggios & technical exercises are in Trinity's book *Cello Scales, Arpeggios & Studies from 2016*.

The orchestral extracts are in *Orchester Probespiel: Violoncello* (published by Schott ED7853).

1. BOWING EXERCISE (from memory)

Candidates choose one of the Grade 8 scales listed below. Examiners choose any one of the specified bowings from Grades 5–7 and ask candidates to play the scale with that bowing.

Either

2. SCALES, ARPEGGIOS & TECHNICAL EXERCISES (from memory) –

Candidates prepare major and minor scales and arpeggios from the following tonal centres, to be played with separate bows or slurred as requested by the examiner.

Examiners select from the following:

| | | | |
|---|---|---|---|
| <ul style="list-style-type: none"> ▶ A, F#, Bb and Db/C# | three octaves (dominant 7ths two octaves) | scales separate bows or slurred four crotchet beats to a bow; arpeggios separate bows or slurred three notes to a bow | min. tempi: scales: ♩ = 92 chromatic scales: ♩ = 100 arpeggios: ♩ = 50 7ths: ♩ = 92 |
| Plus: <ul style="list-style-type: none"> ▶ Chromatic scales starting on A, F#, Bb and Db | two octaves | separate bows or slurred twelve notes to a bow | |
| <ul style="list-style-type: none"> ▶ Diminished 7ths starting on A, F#, Bb and C# | | separate bows or slurred two crotchet beats to a bow | |

When examiners request a **major tonal centre**, candidates should play in succession:

- ▶ The major scale
- ▶ The major arpeggio
- ▶ The dominant 7th starting on that note and resolving onto the tonic (to be prepared with separate bows and slurred two crotchet beats to a bow)

When examiners request a **minor tonal centre**, candidates should play in succession:

- ▶ The melodic minor scale
- ▶ The harmonic minor scale
- ▶ The minor arpeggio

Technical exercises (from memory) ♩ = 120

a) E \flat major in thirds (one octave):



b) C major in sixths (one octave):



c) G major in octaves (one octave):



Or

3. ORCHESTRAL EXTRACTS (music may be used) –

Candidates prepare three extracts in total: 1a or 1b, 2a or 2b, and 3a or 3b.

Candidates choose one extract to play first. Examiners then select one of the remaining two prepared extracts to be performed.

- 1a.** Puccini: *Tosca*, 3. Akt (pages 51-52, Cello I part, entire extract)

for tone and phrasing

- 1b.** Verdi: Missa da Requiem, Nr. 3, Offertorium
(page 35, entire extract)

- 2a.** Beethoven: Ballett 'Die Geschöpfe des Prometheus', Nr. 5 (page 44, bars 33-49)

for bowing

- 2b.** Rossini: Wilhelm Tell, Ouverture (page 53, entire extract)

- 3a.** Strauss: *Ariadne auf Naxos*, Arie der Zerbinetta (page 53, entire extract)

for left hand technique

- 3b.** Verdi: *Aida*, 3. Akt (page 34, entire extract)

SUPPORTING TESTS

Candidates prepare:

- Sight reading
- Aural or improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 23-26 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 27 for more information.

The aural test requirements for Grade 8 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- Stylistic
- Motivic
- Harmonic

See pages 27-33 for the requirements and parameters.

Aural questions

| Parameters | Task | Requirement |
|--|--|---|
| Harmonised | Listen to the piece once | i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation |
| 12-16 bars | | |
| Major or minor key | Listen to the piece twice | Identify and comment on three other characteristics of the piece |
| $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{6}{8}$ or $\frac{5}{8}$ | Study a copy of the piece, and listen to it twice with three changes | Locate and describe the changes as pitch or rhythm |

Double Bass: Initial to Grade 5

EXAM DURATION

The Initial exam lasts 11 minutes



The Grade 1 exam lasts 13 minutes



The Grade 2 exam lasts 13 minutes



The Grade 3 exam lasts 13 minutes



The Grade 4 exam lasts 18 minutes



The Grade 5 exam lasts 18 minutes



EXAM STRUCTURE

The Initial to Grade 5 exams contain the following:

| | Maximum marks |
|---|---------------|
| PIECE 1 | 22 |
| PIECE 2 | 22 |
| PIECE 3 | 22 |
| TECHNICAL WORK* | 14 |
| <ul style="list-style-type: none">▶ Bowing exercise▶ <i>Either</i> scales, arpeggios and technical exercises <i>or</i> studies | |
| SUPPORTING TESTS | 20 |
| Any TWO of the following: <ul style="list-style-type: none">▶ Sight reading▶ Aural▶ Improvisation▶ Musical knowledge | |
| TOTAL | 100 |

Double Bass: Initial

PIECES

Candidates perform a balanced programme of three pieces, chosen from the list below. Only one duet may be chosen. Only one unaccompanied piece may be chosen. Pieces by at least two composers must be played. An own composition may be played instead of one listed piece. See pages 16-19 for further guidance.

| | Composer | Piece | Book | Publisher |
|-----|--------------------------|---|---|---------------------------|
| 1. | ALLEN, GILLESPIE & HAYES | Ice Skating, no. 165 | Essential Elements 2000: Double Bass book 1 | Hal Leonard HL00868052 |
| 2. | ANON., arr. FROSETH | Jolly Old St Nicholas, p. 16 | Do It! Play Bass book 1 | GIA G-M529 |
| 3. | BEETHOVEN | Ode to Joy, no. 39 [†] | Abracadabra Double Bass book 1 | A & C Black 9780713670974 |
| 4. | BULL, GOODBORN & DUCKETT | Procession, p. 25 [†] | Team Strings | Faber 0571528031 |
| 5. | CH | Brown Bread, no. 33 (duet – candidate plays bottom part) | Abracadabra Double Bass book 1 | A & C Black 9780713670974 |
| 6. | COBB & YANDELL | Bossy Boots or Clockwork Clown or On the Ranch or Sad Smile | Take Your Bow: Double Bass | Trinity TCL018076 |
| 7. | ELLIOTT | Dancing Partners [†] or Let's Have a Holiday [†] or Seesaw [†] or Swan Song [†] | The Essential String Method, Double Bass book 2 | Boosey M060105180 |
| 8. | FAULKNER | Raggy Times | First Bass | Recital RM406 |
| 9. | GREGORY | Under the Coconut Tree [†] | Vamoosh Double Bass book 1 | Vamoosh VAM31 |
| 10. | HEILBUT | Little Peter Rabbit, p. 25* | Sassmannshaus Early Start on the Double Bass vol. 1 | Bärenreiter BA9661 |
| 11. | NELSON | Lullaby or Rainy Day | Right from the Start | Boosey M060098178 |
| 12. | OSBORNE | Russian Circus | The Really Easy Bass Book | Faber 0571511708 |
| 13. | RHODA | China Sea [†] | The ABC's of Bass book 1 | Fischer ABC25 |
| 14. | ROSSINI, arr. HIGGINS | William Tell Overture, no. 190 (duet – candidate plays part B) | Essential Elements 2000: Double Bass book 1 | Hal Leonard HL00868052 |
| 15. | SASSMANNSHAUS | We Are on Vacation, p. 28* | Sassmannshaus Early Start on the Double Bass vol. 1 | Bärenreiter BA9661 |
| 16. | TRAD. | Au clair de la lune, no. 23 [†] or Miss Mary Mac, no. 25 [†] | Abracadabra Double Bass book 1 | A & C Black 9780713670974 |
| 17. | TRAD., arr. ELLIOTT | Down by the Station [†] or Old MacDonald [†] or Stomping Song [†] or The Jolly Miller [†] | Ready Steady Go | Bartholomew BMP502 |

| | | | | |
|-----|------------------------|-----------------------------|---|-------------------|
| 18. | TRAD., arr. ELLIOTT | Twinkle Duet [†] | The Essential String Method, Double Bass book 2 | Boosey M060105180 |
| 19. | TRAD., arr. FROSETH | Champaigne Branle, p. 11 | Do It! Play Bass book 1 | GIA G-M529 |
| 20. | TRAD., arr. NELSON | Moravian Carol [†] | The Essential String Method, Double Bass book 2 | Boosey M060105180 |

TECHNICAL WORK

Candidates prepare scales and arpeggio phrases, as shown below. See pages 20-21.

All requirements are in Trinity's book *Double Bass Scales, Arpeggios & Studies from 2016*.

SCALES (from memory) –

To be performed with the indicated rhythmic pattern on each note. Minimum tempo: ♩ = 112

► D major (to the 6th)



etc

► A major (to the 6th)



etc

ARPEGGIO PHRASES (from memory) –

To be performed with the indicated rhythmic pattern on each note. Minimum tempo: ♩ = 112

► D major (triad with added 6th)



► A major (triad with added 6th)



SUPPORTING TESTS

Candidates choose two of the following:

- Sight reading
- Aural
- Improvisation
- Musical knowledge

Sight reading

After 30 seconds’ preparation time, candidates perform a previously unseen musical extract at a level lower than the exam being taken. See pages 23-26 for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 27 for more information. The aural test requirements for Initial are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- Stylistic
- Motivic
- Harmonic

See pages 27-33 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and the double bass. Questions are based on candidates’ chosen pieces. See pages 34-35 for example questions and responses.

Aural questions

| Parameters | Task | Requirement |
|---|--|--|
| Melody only 4 bars Major key $\frac{2}{4}$ | Listen to the melody three times | Clap the pulse on the third playing, stressing the strong beat |
| | Listen to the melody once | Identify the dynamic as <i>forte</i> or <i>piano</i> |
| | Listen to the melody once | Identify the articulation as <i>legato</i> or <i>staccato</i> |
| | Listen to the first three notes of the melody once | Identify the highest or lowest note |

Double Bass: Grade 1

PIECES

Candidates perform a balanced programme of three pieces, chosen from the list below. Only one duet may be chosen. Only one unaccompanied piece may be chosen. Pieces by at least two composers must be played. An own composition may be played instead of one listed piece. See pages 16–19 for further guidance.

| | Composer | Piece | Book | Publisher |
|-----|-------------------------------------|---|---|---------------------------|
| 1. | J S BACH, <i>arr.</i> NELSON | Conversation Piece [†] | The Essential String Method, Double Bass book 3 | Boosey M060105197 |
| 2. | BULL, GOODBORN & DUCKETT | The Wizard, p. 43 [†] | Team Strings | Faber 0571528031 |
| 3. | COBB & YANDELL | Busy Bee | Take Your Bow: Double Bass | Trinity TCL018076 |
| 4. | ELLIOTT | Carnival Waltz [†] | The Essential String Method, Double Bass book 3 | Boosey M060105197 |
| 5. | EMERY & LEACH | Knocking on the Door, no. 65 | Bass is Best! book 1 | Yorke YE0090 |
| 6. | FAULKNER | On the Water | First Bass | Recital RM406 |
| 7. | FOSTER | Oh, Susanna [†] | The ABC's of Bass Book 1 | Fischer ABC25 |
| 8. | GORDON | Gander's March | Feathered Friends | Recital RM413 |
| 9. | GREGORY | Fiery Fiddler [†] or Walk on Mars! [†] | Vamoosh Double Bass book 1 | Vamoosh VAM31 |
| 10. | HAYDN, <i>arr.</i> ELLIOTT | Papa Haydn Goes Walking and any two other variations [†] | Ready Steady Go | Bartholomew BMP502 |
| 11. | JOLLIFFE | The Mighty Chieftain Comes | | Recital RM492 |
| 12. | LEHAR | Waltz, no. 63 [†] | Abracadabra Double Bass book 1 | A & C Black 9780713670974 |
| 13. | LEOGRANDE | Down the Road | Eight Progressive Solos for the Beginner Bassist | Spartan SP1330 |
| 14. | NELSON | Fiddler's Fancy | Right from the Start | Boosey M060098178 |
| 15. | NORTON | Grizzly Bear | Microjazz for Double Bass | Boosey M060085628 |
| 16. | OSBORNE | Bass Bridges of Paris or Bobby Shaftoe Goes to New Orleans | The Really Easy Bass Book | Faber 0571511708 |
| 17. | PURCELL | Rigaudon | La Contrebasse classique vol. A | Combre C05440 |
| 18. | REGNER | Lied des Schlafes, no. 5 | Kontra-Spass | Schott KBB11 |
| 19. | ROE | Who's Knocking at My Door? | Play-a-Day | Thames TH978352 |
| 20. | SAINT-SAENS, <i>arr.</i> ELLIOTT | A Baby Elephant [†] | Ready Steady Go | Bartholomew BMP502 |
| 21. | SWANN | The Hippopotamus Song, no. 53 [†] | Abracadabra Double Bass book 1 | A & C Black 9780713670974 |
| 22. | TRAD. | Countless Stars, p. 68* | Sassmannshaus Early Start on the Double Bass vol. 1 | Bärenreiter BA9661 |
| 23. | TRAD. | Secret Agents, no. 28 (duet – candidate plays either part) | Abracadabra Double Bass book 1 | A & C Black 9780713670974 |

| | | | | |
|-----|----------------------------------|--|--|------------------------------|
| 24. | TRAD., arr. ELLIOTT | Hatikvah [†] | The Essential String Method, Double Bass book 3 | Boosey M060105197 |
| 25. | TRAD., arr. ELLIOTT | Mattachins [†] | Ready Steady Go | Bartholomew BMP502 |
| 26. | TRAD., arr. EMERY & HARPER | In my little Snuff-box, no. 48 | Bass is Best! Book 1 | Yorke YE0090 |
| 27. | TRAD., arr. NELSON | I Have a Bonnet [†] or Michael Finnegan [†] | The Essential String Method, Double Bass book 3 | Boosey M060105197 |
| 28. | TRAD., arr. SCHOFIELD | There was a Crooked Man | Amazing Solos | Boosey M060094170 |
| 29. | YARROW & UPTON | Puff the Magic Dragon, no. 64 (duet – candidate plays top part) | Abracadabra Double Bass book 1 | A & C Black 9780713670974 |

TECHNICAL WORK

Candidates prepare section **1.** and *either* section **2.** or section **3.** See pages 20–21.

All requirements are in Trinity's book *Double Bass Scales, Arpeggios & Studies from 2016*.

1. BOWING EXERCISE (from memory)

Candidates play the scale of G major (one octave). The scale should be played with two separate crotchets on each degree of the scale, one down bow and one up bow. ♩ = 72

Either

2. SCALES & ARPEGGIO PHRASES (from memory)

Major keys – Candidates play the scale followed by the arpeggio phrase. Examiners select from the following:

| | | | |
|--------------------|---|---|-------------------------|
| ► A, C and D major | scale to 6th; arpeggio phrase a major triad with added 6th | scales separate bows or slurred in pairs; arpeggio phrases separate bows only | min tempo: ♩ = 88 |
|--------------------|---|---|-------------------------|

Minor keys – Candidates play the scale only. Examiners select from the following:

| | | | |
|-----------------|------------------|--------------------------------------|-------------------------|
| ► A and D minor | to flattened 6th | separate bows or slurred in pairs | min tempo: ♩ = 88 |
|-----------------|------------------|--------------------------------------|-------------------------|

Or

3. STUDIES (music may be used) – Candidates prepare all three studies.

Candidates choose one study to play first. Examiners then select one of the remaining two studies to be performed.

| | |
|---------------|--|
| 1. Look Smart | for tone and phrasing |
| 2. Jolly Song | for mixed articulation and bowing styles |
| 3. Waltz | for double bass techniques |

SUPPORTING TESTS

Candidates choose TWO of the following:

- Sight reading
- Aural
- Improvisation
- Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level lower than the exam being taken. See pages 23-26 for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 27 for more information.

The aural test requirements for Grade 1 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- Stylistic
- Motivic
- Harmonic

See pages 27-33 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and the double bass. Questions are based on candidates' chosen pieces. See pages 34-35 for example questions and responses.

Aural questions

| Parameters | Task | Requirement |
|--|--|--|
| Melody only 4 bars Major key $\frac{2}{4}$ or $\frac{3}{4}$ | Listen to the melody three times | Clap the pulse on the third playing, stressing the strong beat |
| | Listen to the melody once | i) Identify the dynamic as <i>forte</i> or <i>piano</i> ii) Identify the articulation as <i>legato</i> or <i>staccato</i> |
| | Listen to the first two bars of the melody once | Identify the last note as higher or lower than the first note |
| | Listen to the melody twice, with a change of rhythm or pitch in the second playing | Identify where the change occurs |

Double Bass: Grade 2

PIECES

Candidates perform a balanced programme of three pieces, chosen from the list below. Only one duet may be chosen. Only one unaccompanied piece may be chosen. Pieces by at least two composers must be played. An own composition may be played instead of one listed piece. See pages 16-19 for further guidance.

| | Composer | Piece | Book | Publisher |
|-----|--------------------------|---|--|---------------------------|
| 1. | ARLEN | We're Off to See the Wizard, no. 70 [†] | Abracadabra Double Bass book 1 | A & C Black 9780713670974 |
| 2. | CARROLL | Prelude <i>and</i> Gigue | Five Simple Pieces for Double Bass & Piano | Stainer 2310 |
| 3. | CRUTTENDEN | Bass Swing | Bow that Bass! | Recital RM511 |
| 4. | DONKIN | The Ogre's Dance | Bass-Time Beginners | Recital RM410 |
| 5. | EMERY | Lionel's Rhythm, no. 38 | Bass is Best! book 2 | Yorke YE0098 |
| 6. | EMERY & SLATFORD | Dinosaur Dance, no. 70 | Bass is Best! book 1 | Yorke YE0090 |
| 7. | GORDON | Hungry Old Owl or Penguin Parade | Feathered Friends | Recital RM413 |
| 8. | GREGORY | Smooth Operator [†] | Vamoosh Double Bass book 2 | Vamoosh VAM32 |
| 9. | HOAG | The Half Position Rag | Rags, Boogies & Blues for Young Bassists | Presser 114-40436 |
| 10. | KOZELUCH | Bernoise | Pièces classiques pour contrebasse vol. 1A | Billaudot GB3299 |
| 11. | MENKEN | Part of Your World, no. 74 (duet – candidate plays top part) | Abracadabra Double Bass book 1 | A & C Black 9780713670974 |
| 12. | NICKS | The Little Sailor, no. 91 | Bass is Best! book 1 | Yorke YE0090 |
| 13. | NORTON | Mean Streets | Microjazz for Double Bass | Boosey M060085628 |
| 14. | OSBORNE | Alpen Song or The Duke of York Joins the Navy | The Really Easy Bass Book | Faber 0571511708 |
| 15. | PETZOLD | Minuet in G minor [†] | The Anna Magdalena Bach Notebook for Double Bass | Bartholomew BMP009 |
| 16. | RABBATH | Divertimento no. 1 in C | Nouvelle technique de la contrebasse book 1 | Leduc AL25437 |
| 17. | RODGERS | Edelweiss, no. 50 [†] | Abracadabra Double Bass book 1 | A & C Black 9780713670974 |
| 18. | ROE | Reflections | Play-a-Day | Thames TH978352 |
| 19. | SCHUMANN, arr. HARTLEY | The Merry Peasant (from <i>Album for the Young</i> , op. 68) [†] | Double Bass Solo 1 | OUP 9780193222496 |
| 20. | TCHAIKOVSKY, arr. NELSON | Old French Song [†] | The Essential String Method, Double Bass book 4 | Boosey M060105203 |

| | | | | |
|-----|-------------------------------|---|--|---------------------------|
| 21. | TRAD. | Cherry Blossoms [†] or Good Morning, Merry Sunshine [†] | The ABC's of Bass book 2 | Fischer ABC27 |
| 22. | TRAD., <i>arr.</i> ELLIOTT | March of the Kings [†] | The Essential String Method, Double Bass book 4 | Boosey M060105203 |
| 23. | TRAD., <i>arr.</i> HIGGINS | Simple Gifts, no. 192 (duet – candidate plays top part) | Essential Elements 2000: Double Bass book 1 | Hal Leonard HL00868052 |
| 24. | TRAD., <i>arr.</i> KERNEN | The British Grenadier | Easy Double Bass | De Haske DHP1043610-400 |
| 25. | TRAD., <i>arr.</i> LEIRE | Peruvian Dance Tune | Easy Double Bass | De Haske DHP1043610-400 |
| 26. | TRAD., <i>arr.</i> SALLES | Le vieux roi, no. 21 | Pour les jeunes contrebassistes vol. 1 | Billaudot GB5978 |
| 27. | YORK | Madeleine Dreaming [†] | The Essential String Method, Double Bass book 4 | Boosey M060105203 |

TECHNICAL WORK

Candidates prepare section **1.** and *either* section **2.** or section **3.** See pages 20-21.

All requirements are in Trinity's book *Double Bass Scales, Arpeggios & Studies* from 2016.

1. BOWING EXERCISE (from memory)

Candidates play the scale of D major (one octave) with the rhythm ♩ ♪ on each degree of the scale, separate bows. The exercise may end with an additional long note on the tonic (♩ ♪ ♪).
♩ = 80

Either

2. SCALES & ARPEGGIOS (from memory) –

Candidates play the scale followed by the arpeggio. Examiners select from the following:

| | | | |
|---------------------|------------------|---|--|
| ► G, F and B♭ major | one octave | scales separate bows or slurred in pairs; arpeggios separate bows only (highest note of slurred scales may be repeated) | min. tempi: scales: ♩ = 60 arpeggios: ♩ = 36 |
| ► E and G minor | to flattened 6th | | |

Minor arpeggios should be performed according to the following pattern:



Or

3. STUDIES (music may be used) – Candidates prepare all three studies.

Candidates choose one study to play first. Examiners then select one of the remaining two studies to be performed.

| | |
|----------------------------|--|
| 1. Let Me Explain | for tone and phrasing |
| 2. Wait - a Minuet! | for mixed articulation and bowing styles |
| 3. Climbing Frame | for double bass techniques |

SUPPORTING TESTS

Candidates choose TWO of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 23-26 for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 27 for more information. The aural test requirements for Grade 2 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 27-33 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and the double bass. Questions are based on candidates' chosen pieces. See pages 34-35 for example questions and responses.

Aural questions

| Parameters | Task | Requirement |
|---|--|--|
| Melody only 4 bars Major or minor key $\frac{2}{4}$ or $\frac{3}{4}$ | Listen to the melody three times | Clap the pulse on the third playing, stressing the strong beat |
| | Listen to the melody once | i) Describe the dynamics, which will vary during the melody ii) Identify the articulation as <i>legato</i> or <i>staccato</i> |
| | Listen to the melody once | Identify the last note as higher or lower than the first note |
| | Listen to the melody twice, with a change of rhythm or pitch in the second playing | i) Identify where the change occurs ii) Identify the change as rhythm or pitch |

Double Bass: Grade 3

PIECES

Candidates play a balanced programme of three pieces, chosen from the lists below. Only one duet may be chosen. Only one unaccompanied piece may be chosen. Pieces by at least two composers must be played. An own composition may be played instead of one listed piece. See pages 16-19 for further guidance.

| | Composer | Piece | Book | Publisher |
|-----|-------------------------------|--|---|--------------------|
| 1. | CRUTTENDEN | Rocking Rhumba | Bow that Bass! | Recital RM511 |
| 2. | CZERNY | Dans la vallée | La Contrebasse classique vol. B | Combrel C5716 |
| 3. | DEUTSCHMANN | Menuett (with trio) | Yorke Solos vol. 1: 35 Easy Pieces | Yorke YE0087 |
| 4. | EMERY | Gypsy Song, no. 42 | Bass is Best! book 2 | Yorke YE0098 |
| 5. | GREGORY | Rumba Cucumba [†] | Vamoosh Double Bass book 2 | Vamoosh VAM32 |
| 6. | GRIEG, arr. HARTLEY | Norwegian Dance, op. 35 [†] | Subterranean Solos | Bartholomew BMP006 |
| 7. | HANDEL | Allegro | Pièces classiques pour contrebasse vol. 1A | Billaudot GB3299 |
| 8. | HAYDN, arr. NELSON | Dance for a Party [†] | The Essential String Method, Double Bass book 4 | Boosey M060105203 |
| 9. | HAYHURST | The Bottom Line | Easy Bass Jazz with backing tracks | Spartan SP1127 |
| 10. | HOAG | The Second Position Boogie | Rags, Boogies & Blues for Young Bassists | Presser 114-40436 |
| 11. | HOLDSTOCK, arr. EMERY | Calypto, no. 97 (duet – candidate plays top part) | Bass is Best! book 1 | Yorke YE0090 |
| 12. | JOYNES | The Old Sea Dog, no. 52 | Bass is Best! book 2 | Yorke YE0098 |
| 13. | LÁSKA | Strolling Along! | Yorke Solos vol. 1: 35 Easy Pieces | Yorke YE0087 |
| 14. | MERLE | Mummers [†] | Festival Performance Solos | Fischer BF5 |
| 15. | NELSON | Reel (top part) [†] or Toad in the Hole (top part) [†] | Technitunes | Boosey M060090868 |
| 16. | NORTON | Soft Drink | Microjazz for Double Bass | Boosey M060085628 |
| 17. | OSBORNE | Syncopated Swing (pizzicato or arco) | Junior Jazz book 1 | Recital RM037 |
| 18. | REGNER | Bitte nicht stolpern, no. 10 | Kontra-Spass | Schott KBB11 |
| 19. | TRAD., arr. HOHMANN-BARKER | Kelvin Grove, no. 114 (duet – candidate plays top part) | Bass is Best! book 1 | Yorke YE0090 |
| 20. | TRAD., arr. NELSON | Camptown Races [†] | The Essential String Method, Double Bass book 4 | Boosey M060105203 |
| 21. | TRAD., arr. NELSON | The Lincolnshire Poacher (top part) [†] | Technitunes | Boosey M060090868 |

| | | | |
|------------------------------|--|----------------------|-----------------------|
| 22. TUTT | Perpetuum Mobile, no. 98 | Bass is Best! book 1 | Yorke YE0090 |
| 23. WALTON | Donkey Cart, no. 96 | Bass is Best! book 1 | Yorke YE0090 |
| 24. WARLOCK, arr. HARTLEY | Basse-Danse (from <i>Capriol Suite</i>)† | Subterranean Solos | Bartholomew BMP006 |
| 25. WOOD | Country Dance | Four Dances | Peters EP71246 |

TECHNICAL WORK

Candidates prepare section 1. and either section 2. or section 3. See pages 20-21.
All requirements are in Trinity's book *Double Bass Scales, Arpeggios & Studies from 2016*.

1. BOWING EXERCISE (from memory)

Candidates play one of the Grade 3 scales, freely chosen from the list, with four semiquavers on each degree of the scale. The exercise may end with an additional long note on the tonic. ♩ = 60

Either

2. SCALES, ARPEGGIOS & TECHNICAL EXERCISE (from memory) –
Candidates play the scale followed by the arpeggio. Examiners select from the following:

| | | | |
|---|------------|---|---|
| ▶ A, C and D major | one octave | scales separate bows or slurred in pairs with a long tonic; arpeggios separate bows only | min. tempi: scales: ♩ = 69 arpeggios: ♩ = 40 7ths: ♩ = 58 |
| ▶ A, D and G minor (candidate choice of either harmonic or melodic minor) | | | |
| ▶ Dominant 7th in the key of D | | | |
| ▶ Chromatic scales starting on A and G | | separate bows | |

Technical exercise (from memory) ♩ = 72

Fifths and sixths:



Or

3. STUDIES (music may be used) – Candidates prepare all three studies.

Candidates choose one study to play first. Examiners then select one of the remaining two studies to be performed.

| | |
|---------------------|--|
| 1. Bangers and Mash | for tone and phrasing |
| 2. Intermezzo | for mixed articulation and bowing styles |
| 3. El Sombrero | for double bass techniques |

SUPPORTING TESTS

Candidates choose two of the following:

- Sight reading
- Aural
- Improvisation
- Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 23-26 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 27 for more information.

The aural test requirements for Grade 3 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- Stylistic
- Motivic
- Harmonic

See pages 27-33 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and the double bass. Questions are based on candidates' chosen pieces. See pages 34-35 for example questions and responses.

Aural questions

| Parameters | Task | Requirement |
|--|---|--|
| Melody only 4 bars | Listen to the melody twice | Clap the pulse on the second playing, stressing the strong beat |
| | Listen to the melody once | Identify the tonality as major or minor |
| | Listen to the first two notes of the melody once | Identify the interval by number only (second, third, fourth, fifth or sixth) |
| Major or minor key $\frac{3}{4}$ or $\frac{4}{4}$ | Study a copy of the melody (provided in treble, alto or bass clef as appropriate), and listen to it once as written and once with a change of rhythm or pitch | i) Identify in which bar the change has occurred ii) Identify the change as rhythm or pitch |

Double Bass: Grade 4

PIECES

Candidates perform a balanced programme of three pieces, chosen from the list below. Only one unaccompanied piece may be chosen. Pieces by at least two composers must be played. An own composition may be played instead of one listed piece. See pages 16-19 for further guidance.

| | Composer | Piece | Book | Publisher |
|-----|--------------------------------|---|---|--------------------|
| 1. | J S BACH (<i>attr.</i>) | Polonaise in D minor [†] | The Anna Magdalena Bach Notebook for Double Bass | Bartholomew BMP009 |
| 2. | COPLAND | The Little Horses (from <i>Old American Songs set 2</i>) | Copland for Double Bass | Boosey M060360239 |
| 3. | GIOVANNINO | Ballo Arioso e presto (4th movt from <i>Sonata in A minor</i>) | | Yorke YE0008 |
| 4. | GOSSEC, <i>arr.</i> HARTLEY | Tambourin [†] | Subterranean Solos | Bartholomew BMP006 |
| 5. | HAYHURST | Ol' Orleans | Easy Bass Jazz with backing tracks | Spartan SP1127 |
| 6. | LANCEN | Si j'étais... Moussorgsky | Yorke Solos vol. 1: 35 Easy Pieces | Yorke YE0087 |
| 7. | LEOGRANDE | Cool Shoes | Eight Progressive Solos for the Beginner Bassist | Spartan SP1330 |
| 8. | MÜLLER | Neapolitan Dance | | Kjos KJ15920 |
| 9. | NELSON | German Dance (top part) [†] | Technitunes | Boosey M060090868 |
| 10. | OSBORNE | A Fun Day! | Suite for Eloise | Recital RM330 |
| 11. | OSBORNE | Brontosaurus Bop | Jurassic Jazz | Recital RM226 |
| 12. | OSBORNE | Chill-Out (pizzicato or arco) | Junior Jazz book 1 | Recital RM037 |
| 13. | OSBORNE | Lonesome & Blue | Junior Jazz book 2 | Recital RM081 |
| 14. | OSBORNE | Rockin' Rag | Recital Rags | Recital RM083 |
| 15. | REGNER | Der Clown tritt auf, no. 8 | Kontra-Spass | Schott KBB11 |
| 16. | RIDOUT | Andante, no. 3 | Dance Preludes for Double Bass or Cello and Piano | Yorke YE0095 |
| 17. | SCHLEMÜLLER | Forward, March!, op. 14 no. 6 or Our Soldiers March, op. 12 no. 5 | Solos for the Young Bassist book 1 | Recital RM245 |
| 18. | SCHUMANN | Envoi | Pièces classiques pour contrebasse vol. 2A | Billaudot GB3300 |
| 19. | SHITTE | Étude, no. 63 | Bass is Best! book 2 | Yorke YE0098 |
| 20. | THOMAS, <i>arr.</i> HARTLEY | Gavotte (from <i>Mignon</i>) [†] | Subterranean Solos | Bartholomew BM006 |
| 21. | TRAD. | Le Pastoureau | Pièces classiques pour contrebasse vol. 2A | Billaudot GB3300 |
| 22. | VIVALDI, <i>arr.</i> SCHOFIELD | Allegro, p. 13 | Amazing Solos | Boosey M060094170 |
| 23. | WOOD | Hippos | Wallpaper Tales | Peters EP71268 |
| 24. | WOOD | Pavane | Four Dances | Peters EP71246 |


* Unaccompanied † Accompaniment published separately

TECHNICAL WORK

Candidates prepare section **1.** and *either* section **2.** or section **3.** See pages 20–21.

All requirements are in Trinity's book *Double Bass Scales, Arpeggios & Studies from 2016*.

1. BOWING EXERCISE (from memory)

Candidates play one of the Grade 4 scales, freely chosen from the list, with the rhythm  on each degree of the scale. The exercise may end with an additional long note on the tonic.
♩ = 50

Either

2. SCALES, ARPEGGIOS & TECHNICAL EXERCISE (from memory) –

Candidates play the scale followed by the arpeggio. Examiners select from the following:

| | | | |
|--|-------------|---|---|
| ▶ A, G and F major | to the 12th | scales separate bows or slurred in pairs with a long tonic; arpeggios separate bows or slurred three notes to a bow | min. tempi: scales: ♩ = 80 arpeggios: ♩ = 48 7ths: ♩ = 66 |
| ▶ A and G minor (candidate choice of <i>either</i> harmonic or melodic minor) | | | |
| ▶ Dominant 7th in the key of C, starting on G | one octave | separate bows or slurred in pairs | |
| ▶ Dominant 7th in the key of B♭, starting on F | | | |
| ▶ Chromatic scales starting on C and D | | separate bows | |

Technical exercise (from memory) ♩ = 84

Fourths, fifths and sixths:



Or

3. STUDIES (music may be used) – Candidates prepare all three studies.

Candidates choose one study to play first. Examiners then select one of the remaining two studies to be performed.

| | |
|----------------------|--|
| 1. Creeping About | for tone and phrasing |
| 2. Tea at the Palace | for mixed articulation and bowing styles |
| 3. Groovy Blues | for double bass techniques |

SUPPORTING TESTS

Candidates choose two of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 23-26 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 27 for more information. The aural test requirements for Grade 4 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 27-33 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and the double bass. Questions are based on candidates' chosen pieces. See pages 34-35 for example questions and responses.

Aural questions

| Parameters | Task | Requirement |
|--|--|--|
| Harmonised 4 bars Major or minor key $\frac{4}{4}$ or $\frac{6}{8}$ | Listen to the piece twice | Clap the pulse on the second playing, stressing the strong beat |
| | Listen to the piece twice | i) Identify the tonality as major or minor ii) Identify the final cadence as perfect or imperfect |
| | Listen to the first two notes of the melody once | Identify the interval as minor or major second, minor or major third, perfect fourth or fifth, minor or major sixth |
| | Study a copy of the melody (provided in treble, alto or bass clef as appropriate), and listen to it once as written and once with a change of rhythm and a change of pitch | i) Identify the bar in which the change of rhythm occurred ii) Identify the bar in which the change of pitch occurred |

Double Bass: Grade 5

PIECES

Candidates perform a balanced programme of three pieces, chosen from the list below. Only one unaccompanied piece may be chosen. Pieces by at least two composers must be played. Only one all pizzicato piece may be played. An own composition may be played instead of one listed piece. See pages 16-19 for further guidance.

| | Composer | Piece | Book | Publisher |
|-----|---------------------------|---|--|--------------------|
| 1. | BOTTESINI | Study no. 18 or Study no. 40 | Method for Double Bass part 1 | Yorke YE0076 |
| 2. | CARROLL | Cuban Rumba | Five National Dances | Stainer H290 |
| 3. | DARE | Menuet | | Yorke YE0012 |
| 4. | DITTERSDORF | German Dance | Double Bass Collection: Concert Pieces for Double Bass and Piano | Bärenreiter BA9696 |
| 5. | GLIÈRE, arr. ISAAC | Russian Sailors' Dance (from <i>The Red Poppy</i>) | | Fischer B3394 |
| 6. | GODDARD | Gerty Goat Scuffer | | Spartan SP1202 |
| 7. | HAUTA-AHO | Latin Jazz (no. 1 from <i>Two Pieces for TDR</i>)*† | Pizzicato Pieces book 2 | Recital RM163 |
| 8. | LANCEN | Berceuse for Baby Hippopotamus | | Yorke YE0054 |
| 9. | MENDELSSOHN | Romance sans paroles | Pièces classiques pour contrebasse vol. 2B | Billaudot GB4195 |
| 10. | MERLE | Demetrius [†] | Festival Performance Solos | Fischer BF5 |
| 11. | NICKS | A Dog's Life: Dog Tired and The Great Tail Chase | Yorke Solos vol. 1: 35 Easy Pieces | Yorke YE0087 |
| 12. | OSBORNE | Faster than You Think! [†] | Pizzicato All-Sorts | Recital RM420 |
| 13. | PAXTON, trans. ELLIOTT | Allegretto (1st movt from <i>Sonata in D major</i> , op. 3 no. 2) | | Bartholomew BMP005 |
| 14. | PITFIELD | Quodlibet (2nd movt from <i>Sonatina for Double Bass and Piano</i>) | | Yorke YE0029 |
| 15. | PROUST | Le bon barbu rond | | Combre C06174 |
| 16. | PURCELL, arr. HARTLEY | Rondeau (from <i>A Midsummer Night's Dream</i>) [†] | Subterranean Solos | Bartholomew BMP006 |
| 17. | RAMEAU | Dance, no. 68 | Bass is Best! book 2 | Yorke YE0098 |
| 18. | RIMSKY-KORSAKOV | Mazurka | La Contrebasse classique vol. B | Combre C5716 |
| 19. | WOOD | Teddy Bears | Wallpaper Tales | Peters EP71268 |

TECHNICAL WORK

Candidates prepare section 1. and either section 2. or section 3. See pages 20-21.
All requirements are in Trinity's book *Double Bass Scales, Arpeggios & Studies from 2016*.

1. BOWING EXERCISE (from memory)

Candidates play one of the Grade 5 scales, freely chosen from the list, with a *martelé* bow stroke. ♩ = 88

Either

2. SCALES, ARPEGGIOS & TECHNICAL EXERCISE (from memory) –
Candidates play the scale followed by the arpeggio. Examiners select from the following:

| | | | |
|---|-------------|--|---|
| ● G major | two octaves | scales separate bows or slurred two crotchet beats to a bow; arpeggios separate bows or slurred three notes to a bow | min. tempi: scales: ♩ = 88 chromatic scales: ♩. = 63 arpeggios: ♩. = 54 7ths: ♩. = 66 |
| ● C and B♭ major | to the 12th | | |
| ● E♭ major | one octave | | |
| ● G minor (candidate choice of <i>either</i> harmonic or melodic minor) | two octaves | | |
| ● C and B♭ minor (candidate choice of <i>either</i> harmonic or melodic minor) | to the 12th | | |
| ● Chromatic scales starting on E♭ and G | one octave | separate bows or slurred three notes to a bow | |
| ● Dominant 7th in the key of F, starting on C | | separate bows or slurred in pairs | |
| ● Dominant 7th in the key of E♭, starting on B♭ | | | |
| ● Diminished 7ths starting on C and B♭ | | separate bows | |

Technical exercise (from memory) ♩ = 92-108

Broken thirds in C major:



Or

3. STUDIES (music may be used) – Candidates prepare all three studies.

Candidates choose one study to play first. Examiners then select one of the remaining two studies to be performed.

| | |
|-----------------------|--|
| 1. Victorian Elegance | for tone and phrasing |
| 2. Spicy Goulash | for mixed articulation and bowing styles |
| 3. Get With It! | for double bass techniques |

SUPPORTING TESTS

Candidates choose two of the following:

- ▮ Sight reading
- ▮ Aural
- ▮ Improvisation
- ▮ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 23-26 for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 27 for more information.

The aural test requirements for Grade 5 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▮ Stylistic
- ▮ Motivic
- ▮ Harmonic

See pages 27-33 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and the double bass. Questions are based on candidates' chosen pieces. See pages 34-35 for example questions and responses.

Aural questions

| Parameters | Task | Requirement |
|---|--|---|
| Harmonised 8 bars Major or minor key $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$ | Listen to the piece twice | i) Clap the pulse on the second playing, stressing the strong beat ii) Identify the time signature |
| | Listen to the piece twice | i) Identify the changing tonality ii) Identify the final cadence as perfect, plagal, imperfect or interrupted |
| | Listen to two notes from the melody line played consecutively | Identify the interval as minor or major second, minor or major third, perfect fourth or fifth, minor or major sixth, minor or major seventh or octave |
| | Study a copy of the piece, and listen to it once as written and once with a change of rhythm and a change of pitch (both changes in the melody line) | i) Identify the bar in which the change of rhythm occurred ii) Identify the bar in which the change of pitch occurred |

Double Bass: Grades 6-8

EXAM DURATION

The Grade 6 exam lasts 23 minutes



The Grade 7 exam lasts 23 minutes



The Grade 8 exam lasts 28 minutes



EXAM STRUCTURE

The Grade 6-8 exams contain the following:

| | Maximum marks |
|--|---------------|
| PIECE 1 | 22 |
| PIECE 2 | 22 |
| PIECE 3 | 22 |
| TECHNICAL WORK | 14 |
| <ul style="list-style-type: none">▶ Bowing exercise▶ <i>Either</i> scales, arpeggios and technical exercises or orchestral extracts | |
| SUPPORTING TEST 1 | 10 |
| <ul style="list-style-type: none">▶ Sight reading | |
| SUPPORTING TEST 2 | 10 |
| ONE of the following: <ul style="list-style-type: none">▶ Aural▶ Improvisation | |
| TOTAL | 100 |

Double Bass: Grade 6

PIECES

Candidates perform a balanced programme of three pieces chosen from the list below, containing at least one piece from each group. Only one unaccompanied piece may be chosen. Pieces by at least two composers must be played. Only one all pizzicato piece may be played. An own composition may be played instead of one listed piece. See pages 16-19 for further guidance.

| Composer | Piece | Book | Publisher |
|---------------------------------|--|-------------------------------|---------------|
| Group A | | | |
| 1. CLUCAS | Courante* or Gigue* | Baroque Suite | Recital RM141 |
| 2. ELLIOTT | Odd Man Out | | Yorke YE0015 |
| 3. GIORDANI, arr. STERLING | Larghetto | Two Eighteenth-Century Pieces | Stainer H468 |
| 4. GOINGUENÉ | Adagio | | Leduc AL25774 |
| 5. HAUTA-AHO | A Little Waltz (Pieni Valssi) | Teppo's Tunes | Recital RM068 |
| 6. MARCELLO, arr. ZIMMERMANN | Grave and Allegro (3rd and 4th movts from <i>Sonata no. 6 in G</i>) | | IMC 1159 |
| 7. MERLE | Caballero [†] | Festival Performance Solos | Fischer BF5 |
| 8. OSBORNE | Ballad in Blue [‡] | Junior Jazz book 2 | Recital RM081 |
| 9. RUSSELL | Con moto (3rd movt from <i>Lyric Sonata</i>) | | Recital RM436 |
| 10. SAINT-SAËNS | The Elephant (from <i>The Carnival of the Animals</i>) | | Henle HN730 |
| 11. WALTON | A Deep Song | | Yorke YE005 |

Group B

| | | | |
|-----------------------------------|--|--|--------------------|
| 1. BOCCHERINI | Menuet | Pièces classiques pour contrebasse vol. 2B | Billaudot GB4195 |
| 2. BOTTESINI | Study no. 43 or Study no. 54 | Method for Double Bass part 1 | Yorke YE0076 |
| 3. CARROLL | Fantasia in E minor | Three Pieces for Double Bass | Forsyth FCI01 |
| 4. DIABELLI | Sonatine | La Contrebasse classique vol. B | Combre C5716 |
| 5. GABRIEL-MARIE, arr. ELLIOTT | La Cinquantaine | | Bartholomew BMP001 |
| 6. GORDON | Fine Day?* | Fine Day? and Skerry Selkie | Spartan SP929 |
| 7. HAUTA-AHO | Allegro sostenuto (3rd movt from <i>Jazz Sonatine no. 2</i>)* | | Recital RM333 |
| 8. HAUTA-AHO | Di-Ba-Dum* [‡] | Pizzicato Pieces book 1 | Recital RM097 |
| 9. LÁSKA | A la Hongroise | Miniatures book 1 | Recital RM113 |
| 10. NÖLCK | Tempo di Ballo (from <i>Petit album de concert</i>) | Double Bass Collection: Concert Pieces for Double Bass and Piano | Bärenreiter BA9696 |
| 11. RATEZ | Parade, op. 46 no. 1 | Characteristic Pieces book 1 | Recital RM189 |
| 12. RUSSELL | Allegro ritmico and Andante (1st and 2nd movts from <i>Buffo Set</i>) | | Recital RM243 |
| 13. WALTER | The Elephant's Gavotte | | Yorke YE0038 |

TECHNICAL WORK

Candidates prepare section **1.** and *either* section **2.** or section **3.** See pages 20–21.

The scales, arpeggios & technical exercise are in Trinity's book *Double Bass Scales, Arpeggios & Studies from 2016*.

The orchestral extracts are in *Orchester Probespiel: Kontrabass* (published by Schott ED7854).

1. BOWING EXERCISE (from memory)

Candidates play one of the Grade 6 scales, freely chosen from the list, with each note of the scale played as two *spiccato* quavers. ♩ = 132

Either

2. SCALES, ARPEGGIOS & TECHNICAL EXERCISE (from memory) –

Candidates prepare major and minor scales and arpeggios from the following tonal centres, to be played with separate bows or slurred as requested by the examiner. Examiners select from the following:

| | | | |
|--|-------------|--|---|
| <ul style="list-style-type: none"> ▶ A, E and F | two octaves | scales separate bows or slurred two crotchet beats to a bow; arpeggios separate bows or slurred three notes to a bow | min. tempi: scales: ♩ = 96 arpeggios: ♩ = 58 7ths: ♩ = 72 |
| Plus: <ul style="list-style-type: none"> ▶ D major scale in thumb position ▶ D melodic minor scale in thumb position | one octave | with a down bow and an up bow on each note | |
| <ul style="list-style-type: none"> ▶ Chromatic scales starting on E and F | two octaves | separate bows or slurred two crotchet beats to a bow | |
| <ul style="list-style-type: none"> ▶ Diminished 7ths starting on E and F | | separate bows or slurred two notes to a bow | |

When examiners request a **major tonal centre**, candidates should play in succession:

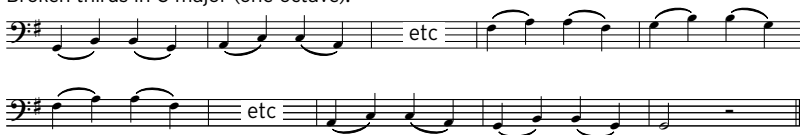
- ▶ The major scale
- ▶ The major arpeggio
- ▶ The dominant 7th starting on that note and resolving onto the tonic (to be prepared with separate bows and slurred two crotchet beats to a bow)

When examiners request a **minor tonal centre**, candidates should play in succession:

- ▶ The melodic minor scale
- ▶ The harmonic minor scale
- ▶ The minor arpeggio

Technical exercise (from memory) ♩ = 92–108

Broken thirds in G major (one octave):



Or**3. ORCHESTRAL EXTRACTS** (music may be used) –**Candidates prepare the following three extracts.**

Candidates choose one extract to play first. Examiners then select one of the remaining two extracts to be performed.

| | |
|---|-------------------------|
| 1. Brahms: Sinfonie Nr. 2, 4. Satz (page 15, bars 44–63) | for tone and phrasing |
| 2. Mozart: Die Zauberflöte, Ouvertüre (page 28, bars 33–53) | for bowing |
| 3a. Beethoven: Sinfonie Nr. 5, 2. Satz (page 11, entire extract) | for left hand technique |

SUPPORTING TESTS

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 23–26 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 27 for more information.

The aural test requirements for Grade 6 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 27–33 for the requirements and parameters.

Aural questions

| Parameters | Task | Requirement |
|---|---|---|
| Harmonised 8 bars Major key $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$ | Listen to the piece twice | i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation |
| | Listen to the piece twice | Identify and comment on two other characteristics of the piece |
| | Listen to the first four bars of the piece once | Identify the key to which the music modulates as subdominant, dominant or 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 the changes as pitch or rhythm |

Double Bass: Grade 7

PIECES

Candidates perform a balanced programme of three pieces chosen from the list below, containing at least one piece from each group. Only one unaccompanied piece may be chosen. Pieces by at least two composers must be played. Only one all pizzicato piece may be played. An own composition may be played instead of one listed piece. See pages 16-19 for further guidance.

| Composer | Piece | Book | Publisher |
|---------------------------------|--|--|------------------------|
| Group A | | | |
| 1. HARRISON | Harlequin's Dance for Columbine | Harlequinade | Recital RM506 |
| 2. HAUTA-AHO | Erkon Elegia* | | Recital RM104 |
| 3. HEGNER | Romance | | Recital RM028 |
| 4. KELLY | Caliban | Caliban and Ariel | Yorke YE0065 |
| 5. KOHAUT | Adagio (2nd movt from <i>Concerto for Double Bass</i>) | | Yorke YE0094 |
| 6. NOSKOWSKI | Elegy Polonaise | Miniatures book 1 | Recital RM113 |
| 7. OSBORNE | Count Me In!† | Junior Jazz book 2 | Recital RM081 |
| 8. RATEZ | Cantabile, op. 46 no. 2 | Characteristic Pieces book 1 | Recital RM189 |
| 9. ROSSINI, arr. HEYES | Une larme (A Tear) | | Recital RM303 |
| 10. RUSSELL | Divergent Dances | | Recital RM458 |
| 11. SAINT-SAËNS, arr. MCTIER | Aria 'Mon cœur s'ouvre à ta voix' | | McTier MM207 |
| 12. WAUD | Novelette | Yorke Solos vol. 1: 35 Easy Pieces | Yorke YE0087 |
| Group B | | | |
| 1. J S BACH | Gavotte in G minor† | Festival Performance Solos | Fischer BF5 |
| 2. BEETHOVEN | Tema con variazioni | La Contrebasse classique vol. B | Combre C05716 |
| 3. BREUER | Allegro ma non troppo (1st movt from <i>Sonatine</i>) | | Breitkopf BG506 |
| 4. CARROLL | Toccata | Three Pieces for Double Bass | Forsyth FCI01 |
| 5. CLUCAS | Andante con moto (2nd movt from <i>Sonatina</i>) | | Recital RM295 |
| 6. FURTOK | Concert Piece | Double Bass Collection: Concert Pieces for Double Bass and Piano | Bärenreiter BA9696 |
| 7. GALLIARD | Allegro and Andante teneramente (2nd and 3rd movts from <i>Sonata in G</i>) | | IMC 1152 |
| 8. JOHNS | Deeply Blue‡ | | Broadbent & Dunn 12407 |
| 9. LEOGRANDE | May I? | | Spartan SP930 |

* Unaccompanied † Accompaniment published separately ‡ All pizzicato

| | | | |
|-----|-------------------------------------|---|--------------------------------------|
| 10. | MARCELLO, <i>arr.</i> ZIMMERMANN | Adagio and Allegro (1st and 2nd movts from <i>Sonata no. 2 in E minor</i>) | IMC 1050 |
| 11. | MOZART, <i>arr.</i> SANKEY | Rondo: tempo di minuetto (3rd movt from <i>Bassoon Concerto in B♭, K 191</i>) (bar 42 played 8va higher; bar 135 optional 8va higher) | IMC 2421 |
| 12. | OSBORNE | Mixed Feelings [‡] | Pizzicato All-Sorts Recital RM420 |
| 13. | SULLIVAN, <i>arr.</i> FRAMPTON | Idyll | Four Bass |

TECHNICAL WORK

Candidates prepare section **1.** and *either* section **2.** or section **3.** See pages 20-21.

The scales, arpeggios & technical exercises are in Trinity's book *Double Bass Scales, Arpeggios and Studies from 2016*.

The orchestral extracts are in *Orchester Probespiel: Kontrabass* (published by Schott ED7854).

1. BOWING EXERCISE (from memory)

Candidates play one of the Grade 7 scales, freely chosen from the list, with hooked bowing, as in the following example. ♩ = 88



When examiners request a **major tonal centre**, candidates should play in succession:

- ▶ The major scale
- ▶ The major arpeggio
- ▶ The dominant 7th starting on that note and resolving onto the tonic (to be prepared with separate bows and slurred two crotchet beats to a bow)

When examiners request a **minor tonal centre**, candidates should play in succession the:

- ▶ The melodic minor scale
- ▶ The harmonic minor scale
- ▶ The minor arpeggio

Technical exercises (from memory)

a) Broken thirds in B \flat major (♩ = 120):

b) Running thirds in B \flat major (♩ = 60):

Or

3. ORCHESTRAL EXTRACTS (music may be used) –
Candidates prepare the following three extracts.

Candidates choose one extract to play first. Examiners then select one of the remaining two extracts to be performed.

| | |
|---|-------------------------|
| 1a. Beethoven: Sinfonie Nr. 9, 4. Satz (page 14, beginning of extract to bar 47) | for tone and phrasing |
| 2a. Weber: Euryanthe, Ouvertüre (page 56, bars 164-185) | for bowing |
| 3a. Mozart: Sinfonie Nr. 40, 1. Satz (page 22, bars 114-134) | for left hand technique |

SUPPORTING TESTS

Candidates prepare:

- Sight reading
- Aural or improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 23–26 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 27 for more information.

The aural test requirements for Grade 7 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- Stylistic
- Motivic
- Harmonic

See pages 27–33 for the requirements and parameters.

Aural questions

| Parameters | Task | Requirement |
|--|--|---|
| | Listen to the piece twice | i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation |
| Harmonised | Listen to the piece twice | Identify and comment on two other characteristics of the piece |
| 8 bars | | Identify the key to which the music modulates as subdominant, dominant or relative key |
| Major or minor key | Listen to the first four bars of the piece once | Answers may alternatively be given as key names |
| $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$ | Study a copy of the piece, and listen to it twice with three changes | Locate and describe the changes as pitch (melody line only) or rhythm |

Double Bass: Grade 8

PIECES

Candidates perform a balanced programme of three pieces chosen from the list below, containing at least one piece from each group. Only one unaccompanied piece may be chosen. Pieces by at least two composers must be played. An own composition may be played instead of one listed piece. See pages 16-19 for further guidance.

| | Composer | Piece | Book | Publisher |
|----------------|--------------------------|---|--|--------------------|
| Group A | | | | |
| 1. | BENSTEAD | Lament, no. 3 | Four Episodes | Yorke YE0085 |
| 2. | BOTTESINI | Rêverie in D | | McTier MM203 |
| 3. | CHAPUIS | Choral | | Recital RM188 |
| 4. | DITTERSDORF | Adagio (2nd movt from <i>Concerto no. 2</i>) (without cadenza) | Concertos for Double Bass | Yorke YE0059 |
| 5. | FAURÉ | Sicilienne, op. 78 | Double Bass Collection: Concert Pieces for Double Bass and Piano | Bärenreiter BA9696 |
| 6. | FURTOK | Elegie | Double Bass Collection: Concert Pieces for Double Bass and Piano | Bärenreiter BA9696 |
| 7. | GEISSEL | Adagio | Solos for the Double Bass Player | Schirmer GS33083 |
| 8. | GOUFFÉ | Concertino, op. 10 | | Billaudot R19143 |
| 9. | HAUTA-AHO | Miniature | | Recital RM391 |
| 10. | KOHAUT | Allegro (1st movt from <i>Concerto for Double Bass</i>) | | Yorke YE0094 |
| 11. | NIELSEN, arr. KORDA | Romance | Fantasy Pieces, op. 2 | AMP 103 |
| 12. | RAMEAU, arr. STERLING | Tambourin | Two Eighteenth-Century Pieces | Stainer H468 |
| 13. | RATEZ | Scherzo, op. 46 no. 5 | Characteristic Pieces book 2 | Recital RM190 |
| 14. | TULÁČEK | Berçouse or Chant d'amour or Valse miniature | Three Pieces for Double Bass & Piano | Recital RM021 |
| 15. | VERDI, arr. BOTTESINI | Air d'il Trovatore | Arias for Double Bass & Piano | Yorke YE0023 |
| 16. | WILSON | Aria Da Capo | | Recital RM484 |
| Group B | | | | |
| 1. | A BEN EZRA | Can't Stop Running | | Ezra |
| 2. | BENSTEAD | Finale, no. 4 | Four Episodes | Yorke YE0085 |

| | | | | |
|-----|----------------------------|--|----------------------------------|--------------------|
| 3. | BREUER | Allegro con brio (3rd movt from <i>Sonatine</i>) | | Breitkopf BG506 |
| 4. | CIMADOR | Allegro (1st movt from <i>Concerto in G</i>) | | Yorke YE0003 |
| 5. | DRAGONETTI | Allegro maestoso (1st movt from <i>Concerto in C major</i>) | | Recital RM346 |
| 6. | DRAGONETTI | Waltz no. 7* or Waltz no. 11* | 12 Waltzes | Henle HN847 |
| 7. | ECCLES | Corrente <i>and</i> Adagio (2nd and 3rd movts from <i>Sonata in G minor</i>) | | IMC 1712 |
| 8. | EISENGRÄSSER | Variations on a Favourite Syrian Folk Song (without var. 1, 2 & 3) [†] | Festival Performance Bass Solos | Fischer BF5 |
| 9. | GAJDOŠ | Capriccio no. 5* | Selected Works for Bass | Presser 414-41178 |
| 10. | HANDEL | Adagio <i>and</i> Allegro (1st and 2nd movts from <i>Sonata in C minor</i>) | Solos for the Double Bass Player | Schirmer GS33083 |
| 11. | JACOB | Introduction <i>and</i> Scherzo | A Little Concerto | Yorke YE0032 |
| 12. | KEYPER | Rondo | Romance and Rondo | Yorke YE0030 |
| 13. | LORENZETTI | Gavotte | | Bartholomew BMP003 |
| 14. | OSBORNE | Blues with a Swing | Moving On Again! | Recital RM419 |
| 15. | PERGOLESI, arr. ELLIOTT | Comodo <i>and</i> Allegro (1st and 2nd movts from <i>Sinfonia in F major</i>) | | Bartholomew BMP010 |
| 16. | PICHL, ed. ELLIOTT | Allegro moderato (1st movt from <i>Concerto in C major</i>) | | Bartholomew BMP007 |
| 17. | QUANTZ, ed. RUSSELL | Adagio <i>and</i> Allegro (1st and 2nd movts from <i>Sonata in G major</i>) | | Recital RM320 |
| 18. | REYNOLDS | Hornpipe | | Bartholomew BMP004 |
| 19. | ROMBERG | Rondo – Allegretto (3rd movt from <i>Sonata in E minor</i> , op. 38 no. 1) | | IMC 3097 |
| 20. | VIVALDI, trans. ZIMMERMANN | Largo <i>and</i> Allegro (1st and 2nd movts from <i>Sonata no. 3 in A minor</i> , RV 43) | | IMC 1474 |

TECHNICAL WORK

Candidates prepare section **1.** and *either* section **2.** or section **3.** See pages 20-21.

The scales, arpeggios & technical exercises are in Trinity's book *Double Bass Scales, Arpeggios & Studies* from 2016.

The orchestral extracts are in *Orchester Probespiel: Kontrabass* (published by Schott ED7854).

1. BOWING EXERCISE (from memory)

Candidates choose one of the Grade 8 scales listed below. Examiners choose any one of the specified bowings from Grades 5-7 and ask candidates to play the scale with that bowing.

Either

2. SCALES, ARPEGGIOS & TECHNICAL EXERCISES (from memory) – Candidates prepare major and minor scales and arpeggios from the following tonal centres, to be played with separate bows or slurred as requested by the examiner. Examiners select from the following:

SUPPORTING TESTS

Candidates prepare:

- Sight reading
- Aural or improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 23-26 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 27 for more information.

The aural test requirements for Grade 8 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- Stylistic
- Motivic
- Harmonic

See pages 27-33 for the requirements and parameters.

Aural questions

| Parameters | Task | Requirement |
|---|---|---|
| Harmonised 12-16 bars Major or minor key $\frac{2}{4}, \frac{3}{4}, \frac{4}{4}, \frac{6}{8}$ or $\frac{5}{8}$ | Listen to the piece once Listen to the piece twice Study a copy of the piece, and listen to it twice with three changes | i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation Identify and comment on three other characteristics of the piece Locate and describe the changes as pitch or rhythm |

Harp/Pedal Harp/Non-Pedal Harp: Initial to Grade 5

EXAM DURATION

The Initial exam lasts
13 minutes



The Grade 1 exam
lasts 15 minutes



The Grade 2 exam
lasts 15 minutes



The Grade 3 exam
lasts 15 minutes



The Grade 4 exam
lasts 20 minutes



The Grade 5 exam
lasts 20 minutes



EXAM STRUCTURE

The Initial to Grade 5 exams contain the following:

| | Maximum marks |
|--|---------------|
| PIECE 1 | 22 |
| PIECE 2 | 22 |
| PIECE 3 | 22 |
| TECHNICAL WORK | 14 |
| ▶ <i>Either scales, arpeggios and exercises or studies</i> | |
| SUPPORTING TESTS | 20 |
| Any TWO of the following: <ul style="list-style-type: none"> ▶ Sight reading ▶ Aural ▶ Improvisation ▶ Musical knowledge | |
| TOTAL | 100 |

Harp: Initial

PIECES

Candidates perform a balanced programme of three pieces, chosen from the list below. Pieces by at least two composers must be played. An own composition may be played instead of one listed piece. All of the listed pieces are playable on either pedal or non-pedal harp. See pages 16-19 for further guidance.

| | Composer | Piece | Book | Publisher |
|-----|----------------------------|---|---|--------------------------|
| 1. | CLIFTON-WELKER | Lullaby or Skaters | Harping On book 1 | Clifton-Welker |
| 2. | DUNSTONE | Ace Café | Harpo One | Creighton SD1001 |
| 3. | DUNSTONE | The Rocking Horse | Harpo Two | Creighton SD1002 |
| 4. | EVANS | Tilly's Dance (bars 1-16) | Pulling Strings on the Clarsach book 1 | Evans |
| 5. | GOUGH | Chop-Chop! or Donkey Ride or Games in the Playground | Lift-Off! | Beartramka |
| 6. | GRANDJANY | Three o'clock | First-Grade Pieces for Harp | Fischer 04466 |
| 7. | HARBISON | Brian Boru's March or Fly in the Soup or Grace and Favour or Ten Green Bottles or The A-B-C Song or There Stands a Lady or This Old Man | Traditional Irish Harp Tutor for Junior Beginners | Janet Harbison 1005 |
| 8. | KANGA | King Henry's Dance or March of the Wooden Soldiers or Queen Mary's Lullaby | Minstrel's Gallery | Maruka |
| 9. | MACDEARMID | To and Fro | First Steps (Folio 21) | Clarsach Society |
| 10. | MCDONALD | Fa, Sol, La, Doh or Lullaby | Harp Olympics: Preliminary Round | MusicWorks |
| 11. | PERNEL | Petits pas or Pleurs de joie | Les Amuse-Bouches | La Harpe Libre |
| 12. | ROTHSTEIN | Glow Worm | Magical Animals on the Harp | Rothstein |
| 13. | ROTHSTEIN | The Mistle Thrush | A Walk in the Forest | Rothstein |
| 14. | SCHLOMOVITZ | Little Harper or Japanese Sunset | Beginner's Harp Book 1 | Salvi |
| 15. | STRACHAN | Sneachd (Gentle Snow) | A' Cheud Cheum | Taigh na Teud 1871931029 |
| 16. | TRAD., arr. DEERE-JONES | An Dro | Twelve Easy Pieces for Celtic or Traditional Harp | Cornwall Harp Centre |
| 17. | TRAD., arr. MILLIGAN | Lazy Mary or Round Dance | Fun from the First vol. 1 | Lyon & Healy |
| 18. | TRAD., arr. RADFORD | Clog Bransle | The Very Small Harp Book | Radford |
| 19. | TRAD., arr. ROBERTSON | Au clair de la lune | Harp from the Start | Pentland |
| 20. | TRAD., arr. THOMSON | Melody or We Dance | Beginning at the Harp vol. 1 | Lovelace |

TECHNICAL WORK

Candidates prepare *either* section **1.** or section **2.** See page 22.

The exercises and studies are in Trinity's book *Harp Studies & Exercises from 2013*.

Either

1. SCALES, ARPEGGIOS & EXERCISES

Scales & arpeggios (from memory)

Examiners select from the following:

Scales:

- ▶ C major
- ▶ A minor
(candidate choice of *either*
harmonic or natural minor)

one octave

divided between
hands

min. tempo:
♩ = 60
(one note per
quaver)

mf

Arpeggios:

- ▶ C major
- ▶ A minor

to the 5th

hands separately

Exercises (music may be used) – Candidates prepare all three exercises.

Candidates choose one exercise to play first. Examiners then select one of the remaining two exercises to be performed.

- | | |
|----------------------|-----------------------|
| a. 1. Swinging | for arpeggio patterns |
| b. 2. Small Scissors | for playing in thirds |
| c. 3. Big Scissors | for playing in sixths |

Or

2. STUDIES (music may be used) – Candidates prepare all three studies.

Candidates choose one study to play first. Examiners then select one of the remaining two studies to be performed.

- | |
|------------------------|
| a. 31. Bears in a Cage |
| b. 33. Fanfare |
| c. 34. Rodeo |

SUPPORTING TESTS

Candidates choose two of the following:

- Sight reading
- Aural
- Improvisation
- Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level lower than the exam being taken. See pages 23-26 for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 27 for more information.

The aural test requirements for Initial are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- Stylistic
- Motivic
- Harmonic

See pages 27-33 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and the harp. Questions are based on candidates' chosen pieces. See pages 34-35 for example questions and responses.

Aural questions

| Parameters | Task | Requirement |
|----------------------------|--|--|
| Melody only 4 bars | Listen to the melody three times | Clap the pulse on the third playing, stressing the strong beat |
| | Listen to the melody once | Identify the dynamic as <i>forte</i> or <i>piano</i> |
| Major key $\frac{2}{4}$ | Listen to the melody once | Identify the articulation as <i>legato</i> or <i>staccato</i> |
| | Listen to the first three notes of the melody once | Identify the highest or lowest note |

Harp: Grade 1

PIECES

Candidates perform a balanced programme of three pieces, chosen from the list below. Pieces by at least two composers must be played. An own composition may be played instead of one listed piece. Unless indicated otherwise, all of the listed pieces are playable on either pedal or non-pedal harp. See pages 16-19 for further guidance.

| | Composer | Piece | Book | Publisher |
|-----|----------------------------|--|---|----------------------|
| 1. | CLIFTON-WELKER | Raindrops for Rachel | Harping On book 1 | Schott ED21386 |
| 2. | CORRI | Marche | Panorama de la harpe celtique | Summy-Birchard 0479S |
| 3. | DEERE-JONES | Day Dreaming or The Young Horse Reel | Twelve Easy Pieces for Celtic or Traditional Harp | Vamoosh VAM21 |
| 4. | DUNSTONE | A Trifle | Harpo Two | Stainer 2201 |
| 5. | DUNSTONE | Fairy Dust | Harpo One | Stainer H434 |
| 6. | EVANS | The Ferris Wheel | Pulling Strings on the Clarsach book 1 | Bärenreiter BA8997 |
| 7. | GOUGH | Kangaroos | Lift-Off! | Trinity TCL018069 |
| 8. | GRANDJANY | Little Waltz | First-Grade Pieces for Harp | Vamoosh VAM22 |
| 9. | HUMPERDINCK, arr. MILLIGAN | There Stands a Little Man (from <i>Hansel and Gretel</i>) | Fun from the First vol. 1 | Vamoosh VAM21 |
| 10. | LEWIS | Ripples | Melodic Moments | Vamoosh VAM24 |
| 11. | MACDEARMID | Fiesta! (Cuirmeachd) or The Merry-Go-Round (A' dol mun cuairt) | Beginner's Choice (Folio 18) | Boosey MO60039331 |
| 12. | MACDEARMID | On Parade or The Elfin Piper | First Steps (Folio 21) | Boosey MO60105142 |
| 13. | MCDONALD | Dreamy Little Cow or Lady Bug | Harp Olympics: Preliminary Round | Boosey MO60097935 |
| 14. | OWENS | A Red Waltz* or Bird Discussion* or Sunday Morning* | Twelve Impressions on Pedal Patterns for Young Harpists | Boosey MO60105142 |
| 15. | PARET | Rondo | First Harp Book | Boosey MO60094163 |
| 16. | PERNEL | Sorbet pistache | Les Amuse-Bouches | OUP 9780193220850 |
| 17. | PERNEL | Vers les nuages | Autre chose for lever harp | OUP 9780193220874 |
| 18. | PRAETORIUS, arr. ROBERTSON | Spagnoletta | Kim Robertson Celtic Harp Solos | Boosey MO60090837 |
| 19. | ROBERTSON | Ocean Waves | Harp from the Start | EMB Z.6312 |
| 20. | ROSE | Jack and the Giant | The Enchanted Harp | Faber 0571513786 |
| 21. | ROTHSTEIN | All the Way Home | A Walk in the Forest | EMB Z.6312 |
| 22. | THOMSEN | Bhalsa an Teuda Geal (The White String Waltz) | Puirt Ùra (New Tunes for Harp): Beginners | Peters EP7679a |
| 23. | TOURNIER | Les tierces | Les plaisirs de la harpe vol. 1 | Boosey MO60113451 |
| 24. | TRAD., arr. DEERE-JONES | Cantigo no. 100 | Twelve Easy Pieces for Celtic or Traditional Harp | Boosey MO60087912 |

* Pedal harp only.

| | | | | |
|-----|--------------------------------|--|---|------------------------------|
| 25. | TRAD., <i>arr.</i> GREEN | The Ash Grove | Mixed Doubles | Boosey M060039331 |
| 26. | TRAD., <i>arr.</i> HEWAT | Oran na Maighdinn Mhara | Scottish Harp | Boosey M060110269 |
| 27. | TRAD., <i>arr.</i> JACKSON | Tuireadh Iain Ruaidh (Red John's Lament) | Lullabies, Airs and Dances vol. 1 (Folio 40) | Summy-Birchard 0479S |
| 28. | TRAD., <i>arr.</i> MILLIGAN | The Northern Princess | Fun from the First vol. 1 | A & C Black 9780713663129 |
| 29. | TRAD., <i>arr.</i> MILLIGAN | The Purple Bamboo | Fun From the First vol. 2 | EMB Z.6312 |
| 30. | TRAD., <i>arr.</i> SINCLAIR | Soraidh Slàn Le Fionnairidh (Farewell to Fuinary) | Mist Covered Mountains | Summy-Birchard 0479S |
| 31. | WEIDENSAUL | Barn Dance Memory or Midnight Stars | First-Grade Pieces for Harp | Bärenreiter BA8998 |

TECHNICAL WORK

Candidates prepare *either* section **1.** or section **2.** See page 22.

The exercises and studies are in Trinity's book *Harp Studies & Exercises from 2013*.

Either

1. SCALES, ARPEGGIOS & EXERCISES

Scales & arpeggios (from memory)

Examiners select from the following:

Scales:

- G and F major
- D and E minor
(candidate choice of *either*
harmonic or natural minor)

one octave

hands separately

min. tempo:
♩ = 60
(one note
per quaver)

mf

Arpeggios:

- G and F major
- D and E minor

Exercises (music may be used) – Candidates prepare all three exercises.

Candidates choose one exercise to play first. Examiners then select one of the remaining two exercises to be performed.

- | | | |
|----|--|-----------------------------------|
| a. | 4. Zebra Crossing | for turning under and over loudly |
| b. | 5. Why did the Chicken Cross the Road? | for turning under and over softly |
| c. | 6. Stilts | for playing octaves in one hand |

Or

2. STUDIES (music may be used) – Candidates prepare all three studies.

Candidates choose one study to play first. Examiners then select one of the remaining two studies to be performed.

- | | |
|----|------------------------------|
| a. | 35. A Grand Event |
| b. | 37. Chimes Across the Fields |
| c. | 39. Rocking Horse |

SUPPORTING TESTS

Candidates choose TWO of the following:

- Sight reading
- Aural
- Improvisation
- Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level lower than the exam being taken. See pages 23-26 for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 27 for more information.

The aural test requirements for Grade 1 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- Stylistic
- Motivic
- Harmonic

See pages 27-33 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and the harp. Questions are based on candidates' chosen pieces. See pages 34-35 for example questions and responses.

Aural questions

| Parameters | Task | Requirement |
|--|--|--|
| Melody only 4 bars Major key $\frac{2}{4}$ or $\frac{3}{4}$ | Listen to the melody three times | Clap the pulse on the third playing, stressing the strong beat |
| | Listen to the melody once | i) Identify the dynamic as <i>forte</i> or <i>piano</i> ii) Identify the articulation as <i>legato</i> or <i>staccato</i> |
| | Listen to the first two bars of the melody once | Identify the last note as higher or lower than the first note |
| | Listen to the melody twice, with a change of rhythm or pitch in the second playing | Identify where the change occurs |

Harp: Grade 2

PIECES

Candidates perform a balanced programme of three pieces, chosen from the list below. Pieces by at least two composers must be played. An own composition may be played instead of one listed piece. Unless indicated otherwise, all of the listed pieces are playable on either pedal or non-pedal harp. See pages 16-19 for further guidance.

| | Composer | Piece | Book | Publisher |
|-----|---------------------------------|---|--|-------------------|
| 1. | ANDRÈS | No. 2 <i>or</i> no. 4 | Charades | Hamelle HA009609 |
| 2. | ANDRÈS | No. 2 <i>or</i> no. 6 | Aquatintes | Hamelle HA009606 |
| 3. | ANON., <i>arr.</i> ROBERTSON | Kalenda Maya | Kim Robertson Celtic Harp Solos | Mel Bay 95345 |
| 4. | BARTÓK, <i>arr.</i> MARZUKI | In Yugoslav Mode, no. 3 | Mikrokosmos for Harp | Boosey M060011931 |
| 5. | BOUCHARD | Le parapluie | Harpe d'Or | Billaudot GB5993 |
| 6. | CLIFTON-WELKER | Frogs | Harping On book 2 | Clifton-Welker |
| 7. | CLIFTON-WELKER | Goblin Rustle | Harping On book 1 | Clifton-Welker |
| 8. | DHUGLAS, <i>arr.</i> NAPIER | An Cala Seimh (The Peaceful Harbour) | Lullabies, Airs & Dances vol. 1 (Folio 40) | Clarsach Society |
| 9. | DUNSTONE | Leaving | Harpo Three | Creighton SD1003 |
| 10. | DUNSTONE | The Faded Flower | Harpo Two | Creighton SD1002 |
| 11. | GOUGH | Deep Sea Diving <i>or</i> Into Space | Lift-Off! | Beartramka |
| 12. | GRANDJANY | Gigue | Petite suite classique | Fischer 04788 |
| 13. | GRANDJANY | Rêverie <i>or</i> Nocturne | Trois petites pièces très faciles, op. 7 | Leduc AL20039 |
| 14. | GRANDJANY | The See-saw | Little Harp Book | Fischer 04636 |
| 15. | HAYDN, <i>arr.</i> PARET | Andante (from the 'Surprise' Symphony) | First Harp Book | Lyra |
| 16. | HOLÝ | Dolly's Cradle Song | In Toyland, op. 30 | Lyra |
| 17. | KANGA | Sunshine Valley | Minstrel's Holiday | Maruka |
| 18. | LEE, <i>arr.</i> LAWRENCE | Variations | Early English Pieces for the Beginner | Lyra |
| 19. | LEWIS | Monastery Bells <i>or</i> Troubadour | Echoes of Olden Times | Goodmusic GM222 |
| 20. | LULLY | Minuet | Early French Pieces for the Beginner | Lyra |

| | | | | |
|-----|-----------------------------------|--|---|--------------------------------|
| 21. | MACDEARMID | Copy Cat or O Dear, What Can the Matter Be? | First Steps (Folio 21) | Clarsach Society |
| 22. | MAROS | Notturmo | Suite for Harp | EMB Z.7390 |
| 23. | NORTON, <i>arr. BENNETT</i> | Country Ballad or Stairway | A Selection from Microjazz Collection 1 arranged for harp or lever harp | 80 Days |
| 24. | OWENS | Dance of the Little Fish* | Twelve Impressions on Pedal Patterns for Young Harpists | Lyon & Healy |
| 25. | PARET | O'Carolan's Air or The Foggy Dew | First Harp Book | Lyra |
| 26. | PERNEL | En grappes | Les Amuse-Bouches | La Harpe Libre |
| 27. | PERNEL | La coccinelle | Autre chose for lever harp | La Harpe Libre |
| 28. | ROSE | Peter Rabbit | The Enchanted Harp | Lyra |
| 29. | ROTHSTEIN | Butterfly or The Frolicking Lambs | Animals on the Harp | Rothstein |
| 30. | THOMSON | Ebbing Tide | | Lovelace |
| 31. | THOMSON | Song at Night | | Lovelace |
| 32. | TRAD., <i>arr. BENNETT</i> | Early One Morning or Scarborough Fair | Traditional Treasures | Gabriel |
| 33. | TRAD., <i>arr. DEERE-JONES</i> | Over the Hills and Far Away or The Mayflower | Twelve Easy Pieces for Celtic or Traditional Harp | Cornwall Harp Centre |
| 34. | TRAD., <i>arr. HÖLLER</i> | Schlaf Mein Kleiner | Harfenspiel | Preissler JP6208 |
| 35. | TRAD., <i>arr. MARTIN</i> | Se Gaol a Bhobain Fionnlagh (Finlay is his Father's Darling) or Thig am Bàta, Hug-o (The Boat Will Come) | A' Cheud Cheum | Taigh na Teud 1871931029 |
| 36. | TRAD., <i>arr. MIERAS</i> | Arrane Ghelby | More Tunes to Treasure | Swanston |
| 37. | TRAD., <i>arr. ROBERTSON</i> | The Britches Full of Stitches | Harp from the Start | Pentland |
| 38. | TRAD., <i>arr. SINCLAIR</i> | Bàigh Na Hearadh (Bays of Harris) | Mist Covered Mountains | Alaw |
| 39. | TRAD., <i>arr. THOMSEN</i> | Seallaibh curaidh Eòghain | Puirt Ùra (New Tunes for Harp): Beginners | Taigh na Teud 9781906804077 |
| 40. | VERDELL | A Cloudy Day | Songs of Four Seasons | Broekmans BP1924 |
| 41. | WEIDENSAUL | El número uno | First-Grade Pieces for Harp | Fischer 04636 |

TECHNICAL WORK

Candidates prepare *either* section **1.** or section **2.** See page 22.


The exercises and studies are in Trinity's book *Harp Studies and Exercises from 2013*.

Either

1. SCALES, ARPEGGIOS & EXERCISES

Scales & arpeggios (from memory)

Examiners select from the following:

| | | | | |
|--|-------------|----------------|--|------------------------------------|
| Scales: B♭ and D major G and B minor (candidate choice of <i>either</i> harmonic or natural minor except non-pedal harp B minor which should be natural minor only) | two octaves | hands together | min. tempo:  = 70 (one note per quaver) | <i>f</i> or <i>p</i> |
| Arpeggios: B♭ and D major G and B minor | | | | |

Exercises (music may be used) – Candidates prepare all three exercises.

Candidates choose one exercise to play first. Examiners then select one of the remaining two exercises to be performed.

| | |
|---------------------|-------------------------------------|
| a. 7. Oceans Eight | for arpeggio patterns in inversions |
| b. 8. Sliding Down | for sliding the thumb |
| c. 9. Hard as Nails | for use of the fingernail |

Or

2. STUDIES (music may be used) – Candidates prepare all three studies.

Candidates choose one study to play first. Examiners then select one of the remaining two studies to be performed.

| |
|---|
| a. 41. Hymn |
| b. 42. Sailing the Isles |
| c. 48. Scales in the Mountains (pedal harp) / 47. Scales in the Desert (non-pedal harp) |

SUPPORTING TESTS

Candidates choose TWO of the following:

- ▮ Sight reading
- ▮ Aural
- ▮ Improvisation
- ▮ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 23-26 for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 27 for more information.

The aural test requirements for Grade 2 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▮ Stylistic
- ▮ Motivic
- ▮ Harmonic

See pages 27-33 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and the harp. Questions are based on candidates' chosen pieces. See pages 34-35 for example questions and responses.

Aural questions

| Parameters | Task | Requirement |
|---|--|--|
| Melody only 4 bars Major or minor key $\frac{2}{4}$ or $\frac{3}{4}$ | Listen to the melody three times | Clap the pulse on the third playing, stressing the strong beat |
| | Listen to the melody once | i) Describe the dynamics, which will vary during the melody ii) Identify the articulation as <i>legato</i> or <i>staccato</i> |
| | Listen to the melody once | Identify the last note as higher or lower than the first note |
| | Listen to the melody twice, with a change of rhythm or pitch in the second playing | i) Identify where the change occurs ii) Identify the change as rhythm or pitch |

Harp: Grade 3

PIECES

Candidates perform a balanced programme of three pieces, chosen from the list below. Pieces by at least two composers must be played. An own composition may be played instead of one listed piece. Unless indicated otherwise, all of the listed pieces are playable on either pedal or non-pedal harp. See pages 16-19 for further guidance.

| | Composer | Piece | Book | Publisher |
|-----|--|---|--|----------------------|
| 1. | ANDRÈS | Gavotte | Automates | Hamellet HAO09608 |
| 2. | ANDRÈS | No. 10 [†] | Les petits pas | Lemoine HL26985 |
| 3. | ANON., <i>arr.</i> ROBERTSON | Lauda to Sta. Maddalena | Kim Robertson Celtic Harp Solos | Mel Bay 95345 |
| 4. | BARON, <i>trans.</i> WARD | Air, no. 7 | Suite in C major | Broken String BSP002 |
| 5. | BURGON | First Man* | Beginnings | Stainer H52 |
| 6. | CAMIDGE, <i>arr.</i> LAWRENCE | Christ-Church Bells | Early English Pieces for the Beginner | Lyra |
| 7. | CLEMENTI, <i>trans.</i> PARET | 1st movt (from <i>Sonatina</i>)* | Second Harp Book | Lyra |
| 8. | CLIFTON-WELKER | Autumn Skies or Boats on the Solent or Fairground or Harp Break or Lanterns | Harping On book 2 | Clifton-Welker |
| 9. | EVANS | The Sleeping Child | Pulling Strings on the Clarsach book 1 | Evans |
| 10. | FRANZL | Der Vorderkaiserfeldner | Lieder und Tänze für die Volksharfe | Preissler JP6201/1 |
| 11. | GILCHRIST | Hospitality of Jane [†] | The Scottish Harp Anthology vol. 1: Elementary | Pentland |
| 12. | GOUGH | Cuckoo Clock | Lift-Off! | Beartramka |
| 13. | GOUNOD, <i>ed.</i> MILLIGAN | Les Pifferari [†] | Medieval to Modern vol. 2 | Lyon & Healy |
| 14. | GRANDJANY | Barcarolle | Trois petites pièces très faciles, op. 7 | Leduc AL20039 |
| 15. | GREEN | Blistering Rock! | Blistering Along! | Spartan SP1281 |
| 16. | GRUBNER, <i>arr.</i> ROBINSON & WHITING | Silent Night | Twelve Jazzy Christmas Songs | Pedal Sliders |
| 17. | HAUN | Gemütlicher Ländler | Lieder und Tänze für die Volksharfe | Preissler JP6201/1 |
| 18. | HEWAT | Redesmouth Mill [†] | The Scottish Harp Anthology vol. 2: Intermediate | Pentland |
| 19. | HOLÝ | Colombine or Harlequin | In Toyland, op. 30 | Lyra |

| | | | | |
|-----|--------------------------|--|---|--------------------------|
| 20. | KANGA | Coconut Joe or Magic Dreams or Party Time Rag or We're at the Seaside, We're at the Sea or When We're Swimming Along | Minstrel's Holiday | Maruka |
| 21. | LEWIS | Blue Sky and Long Grass or Shepherd's Tune | Melodic Moments | Goodmusic GM226 |
| 22. | LEWIS | Contemplation or Gentle Interlude | Contemplation and Comedy | Goodmusic GM223 |
| 23. | LEWIS | Tibby Telor | Echoes of Olden Times | Goodmusic GM222 |
| 24. | MACDEARMID | Hoe Down | Party Pieces (Folio 23) | Clarsach Society |
| 25. | MCDONALD | Serenade* | Harp Solos: Graded Recital Pieces vol. 2 | MusicWorks M18 |
| 26. | NORTON, arr. BENNETT | Chant or Reggae or Sunset | A Selection from Microjazz Collection 2 arranged for harp or lever harp | 80 Days |
| 27. | NORTON, arr. BENNETT | Cross-over or New Confidence or Walking Together | A Selection from Microjazz Collection 1 arranged for harp or lever harp | 80 Days |
| 28. | PHILLIPS | No. 1 or no. 4 | Le Jardin secret d'Elodie | Combre 5136 |
| 29. | PLEYEL, arr. ZINGEL | Allegretto | Kleine Werke alter Meister für die Harfe | Preissler JP6204 |
| 30. | RODGERS | Skylark | | Stainer H495 |
| 31. | ROSE | The Clock and the Mouse | The Enchanted Harp | Lyra |
| 32. | ROSETTY | Samba Rosa | Groovy Harping Together | XYZ 1411 |
| 33. | ROTHSTEIN | Seagull | Animals on the Harp | Rothstein |
| 34. | ROTHSTEIN | The Dance of Danny's Dragon | Magical Animals on the Harp | Rothstein |
| 35. | SALZEDO | Beethoven at School (on non-pedal harp: to be played in B♭ major) | Sketches for Harpist Beginners | Presser 464-00053 |
| 36. | SALZEDO | On Stilts | Short Stories in Music vol. 2 | Lyra |
| 37. | SALZEDO | Processional or The Clock Maker's Shop | Tiny Tales for Harpist Beginners vol. 2 | Lyra |
| 38. | SIMPSON | A Cheerful Piece for a Wintry January Afternoon* | Pedal Harp World | Beartramka |
| 39. | TRAD., arr. HEWAT | Gilleán an Dròbhair (The Drover's Lads) | Scottish Harp | Taigh na Teud 1871931037 |
| 40. | TRAD., arr. OWENS | Song of Alsace or Steal Away | Nine Folk Melodies | Lyra |
| 41. | TRAD., arr. PARET | Londonderry Air | | Lyra |
| 42. | TRAD., arr. ROBERTSON | The Streets of Dublin | Harp from the Start | Pentland |
| 43. | TRAD., arr. STEVENSON | The Christ Child's Lullaby | Sounding Strings | UMP 9790224402476 |

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|-----|-----------------------|---|-----------------------|------------------|
| 44. | TRAD., arr. YEATS | Bog braon do'n tSeanduine (Warm a Drop for the Baby) [†] | Sounding Harps book 1 | Cairde na Cruite |
| 45. | WHITING & ROBINSON | A Harmonic Waltz or Interrupted Blues or Jazz Lullaby | Easy Jazz & Blues | Pedal Sliders |

TECHNICAL WORK

Candidates prepare *either* section **1.** or section **2.** See pages 20-21.

The exercises and studies are in Trinity's book *Harp Studies & Exercises from 2013*.

Either

1. SCALES, ARPEGGIOS & EXERCISES

Scales & arpeggios (from memory)

Examiners select from the following:

| | | | | |
|---|-------------|---|--|------------------------------------|
| Scales: ▮ E♭ and A major ▮ C minor (non-pedal harp only) or F minor (pedal harp only) (candidate choice of <i>either</i> harmonic or melodic minor) ▮ E♭ major contrary motion starting from single E♭ string | two octaves | hands together (melodic minor scale on non-pedal harp RH only) | min. tempo: ♩ = 80 (one note per quaver) | <i>f</i> or <i>p</i> |
| Arpeggios: ▮ E♭ and A major ▮ C and F minor | | | | |

Exercises (music may be used) – Candidates prepare all three exercises.

Candidates choose one exercise to play first. Examiners then select one of the remaining two exercises to be performed.

| | | |
|----|----------------|-------------------------------|
| a. | 10. Popcorn | for staccato playing |
| b. | 11. Bluesy | for étouffés in the left hand |
| c. | 12. Sliding Up | for sliding the 4th finger |

Or

2. STUDIES (music may be used) – Candidates prepare all three studies.

Candidates choose one study to play first. Examiners then select one of the remaining two studies to be performed.

| | |
|----|-------------------|
| a. | 44. The Watermill |
| b. | 49. Camel Ride |
| c. | 52. Goldfish |

SUPPORTING TESTS

Candidates choose two of the following:

- ▮ Sight reading
- ▮ Aural
- ▮ Improvisation
- ▮ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 23-26 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 27 for more information.

The aural test requirements for Grade 3 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▮ Stylistic
- ▮ Motivic
- ▮ Harmonic

See pages 27-33 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and the harp. Questions are based on candidates' chosen pieces. See pages 34-35 for example questions and responses.

Aural questions

| Parameters | Task | Requirement |
|---|---|--|
| Melody only 4 bars Major or minor key $\frac{3}{4}$ or $\frac{4}{4}$ | Listen to the melody twice | Clap the pulse on the second playing, stressing the strong beat |
| | Listen to the melody once | Identify the tonality as major or minor |
| | Listen to the first two notes of the melody once | Identify the interval by number only (second, third, fourth, fifth or sixth) |
| | Study a copy of the melody (provided in treble, alto or bass clef as appropriate), and listen to it once as written and once with a change of rhythm or pitch | i) Identify in which bar the change has occurred ii) Identify the change as rhythm or pitch |

Pedal Harp: Grade 4

PIECES

Candidates perform a balanced programme of three pieces, chosen from the list below. Pieces by at least two composers must be played. An own composition may be played instead of one listed piece. See pages 16-19 for further guidance.

| | Composer | Piece | Book | Publisher |
|-----|--------------------------------------|--|--|----------------------------|
| 1. | J S BACH, <i>trans.</i> CHEFSON | Menuets 1 and 2 (from <i>Cello Suite no. 1</i> , BWV 1007) or Menuets 1 and 2 (from <i>Cello Suite no. 2</i> , BWV 1008) | Cello Suites vol. 1: Suites 1-2 (BWV 1007-1008) | Billaudot GB8517 |
| 2. | BARON, <i>trans.</i> WARD | Minuet, no. 3 | Suite in C major | Broken String BSP002 |
| 3. | BARTÓK, <i>arr.</i> MARZUKI | Triplets, no. 11 | Mikrokosmos for Harp | Boosey M060011931 |
| 4. | CHAVARRI, <i>trans.</i> GRANDJANY | El Viejo Castillo Moro | | Lyra |
| 5. | DALVIMARE | Andantino poco allegretto (2nd movt from <i>Sonata</i> , op. 2 no. 1) | | UT Orpheus MAG252 |
| 6. | DELIBES, <i>arr.</i> VOLPÉ BLIGH | Flower Duet (from <i>Lakmé</i>) | Solos for Lever or Pedal Harp | Avondale AvP105 |
| 7. | DELIBES, <i>ed.</i> COSTELLO | Solo for Harp – Morceau à déchiffrer | Franck & Delibes: Two Original Pieces for Harp | Allegro/OUP |
| 8. | DESARGUS, <i>ed.</i> WATKINS | Ah! vous dirai-je maman (Twinkle, Twinkle, Little Star) | First Easy-Medium Grade Volume | Morley 500296 |
| 9. | DUSSEK | Andante con moto (1st movt from <i>Sonatina no. 1 in C</i>) or Andante grazioso (1st movt from <i>Sonatina no. 2 in F</i>) | Six Sonatines for Harp | Bärenreiter Praha H1748 |
| 10. | FRANCK, <i>ed.</i> COSTELLO | Solo for Harp – Allegretto | Franck & Delibes: Two Original Pieces for Harp | Allegro/OUP |
| 11. | FRANÇOIS | Ragtime | Easy Swing | Billaudot GB7382 |
| 12. | GRANDJANY | Arabesque | | Lyra |
| 13. | GRANDJANY | Noël provençal, op. 24 | | Lyra |
| 14. | HAMZELOU | Persian Dance | Pedal Harp World | Beartramka |
| 15. | HANDEL, <i>ed.</i> MILLIGAN | Air varié | Medieval to Modern vol. 1 | Lyon & Healy |
| 16. | HASSELMANS | Rêverie | Trois petites pièces faciles | Durand 453300 |
| 17. | HASSELMANS | Sérénade mélancolique | Feuilles d'Automne | Durand DF00565100 |
| 18. | HELLER | Papierblume (Paper Flower), no. 7 or Ackerwinde (Bindweed), no. 12 | Klangblumen (Musical Flowers) | Schott ED21020 |

| | | | | |
|-----|---|---|---|---------------------------|
| 19. | HIGGINSON | The Smell of Honeysuckle or The Stream that Bounds the Garden or Wild Roses | Suite: In the Garden, op. 173 | Fagus |
| 20. | HOLST, <i>arr.</i> ROBINSON & WHITING | In the Bleak Midwinter | Twelve Jazzy Christmas Songs | Pedal Sliders |
| 21. | HUI | Hommage à Krumpolz | Pedal Harp World | Beartramka |
| 22. | JAMES | Alice or The Pool of Tears | Alice in Wonderland | La Harpe Blanche |
| 23. | KANGA | Home Time or Minstrel's Farewell to the Holiday | Minstrel's Holiday | Maruka |
| 24. | KRUMPHOLZ | Romance (2nd movt from <i>Sonata in B♭ major</i>) | | Broekmans BRP933 |
| 25. | KUHNAU, <i>ed.</i> PRATT | Menuet and Sarabande (both to be played) | Baroque and Classic Pieces for Harp | Lyon & Healy |
| 26. | LLYR | Strawberry Moon (Lleuad Mefus) | | Creighton SM0573 |
| 27. | MAROS | Naenia | Suite for Harp | EMB Z.7390 |
| 28. | MAYER, <i>ed.</i> WATKINS | Romance in B minor | First Easy-Medium Grade Volume | Morley 500296 |
| 29. | MCDONALD | Nocturne | Harp Solos: Graded Recital Pieces vol. 5 | MusicWorks M21 |
| 30. | MILAN, <i>ed.</i> PRATT | Pavana | Baroque and Classic Pieces for Harp | Lyon & Healy |
| 31. | NORTON, <i>arr.</i> BENNETT | Duet or Samba or Washing Blues | A Selection from Microjazz Collection 2 arranged for harp | 80 Days |
| 32. | PETRA-BASACOPOL | The Bear Baloo | The Jungle Book | Lyra |
| 33. | PIERPONT, <i>arr.</i> ROBINSON & WHITING | Jingle Bells | Twelve Jazzy Christmas Songs | Pedal Sliders |
| 34. | PITFIELD | Allegretto grazioso (1st movt from <i>Sonatina</i>) | | Broekmans BP1450 |
| 35. | RENIÉ | Angelus | Feuilles d'album | Lemoine HL19302 |
| 36. | RENIÉ | Grand-mère raconte une histoire | | Leduc AL19922 |
| 37. | ROBINSON & WHITING | The Elf Factory | Twelve Jazzy Christmas Songs | Pedal Sliders |
| 38. | ROSETTY | Bossa Boy or Jazzy Joe | Jazzy Harping Together | XYZ 1392 |
| 39. | ROTHSTEIN | Unicorn | Magical Animals on the Harp | Rothstein |
| 40. | SALZEDO | Pirouetting Music Box | Short Stories in Music vol. 2 | Lyra |
| 41. | SIMPSON | A Nostalgic Piece for May | Pedal Harp World | Beartramka |
| 42. | STADLER | Libellenflug (The Dragonfly) | Spirit of Harp | Doblinger D35843 |
| 43. | TRAD., <i>arr.</i> ROBINSON & WHITING | Coventry Carol | Twelve Jazzy Christmas Songs | Pedal Sliders |
| 44. | TRAD., <i>arr.</i> STICKNEY | Purple Bamboo Melody | The Travel Journal of a Western Harpist in the Chinese Garden | Hong Kong Harp Chamber |

TECHNICAL WORK

Candidates prepare *either* section **1.** or section **2.** See page 22.


The exercises and studies are in Trinity's book *Harp Studies & Exercises from 2013*.

Either

1. SCALES, ARPEGGIOS & EXERCISES

Scales & arpeggios (from memory)

Examiners select from the following:

| | | | | |
|--|-------------|----------------|--|----------------------|
| Scales: ▸ A♭ and E major ▸ C♯ and F♯ minor (harmonic <i>and</i> melodic minor) | two octaves | hands together | min. tempo:  = 90 (one note per quaver) | <i>f</i> or <i>p</i> |
| ▸ A♭ major contrary motion starting from single A♭ string | | | | |
| Arpeggios: ▸ A♭ and E major ▸ C♯ and F♯ minor | | | | |

Exercises (music may be used) – Candidates prepare all three exercises.

Candidates choose one exercise to play first. Examiners then select one of the remaining two exercises to be performed.

| | |
|----------------------|---|
| a. 13. A Bit Jazzy | for étouffés and pedal/lever glissandi |
| b. 14. Rocking Chair | for finger articulation and thumb placing |
| c. 15. PDLT | for près de la table |

Or

2. STUDIES (music may be used) – Candidates prepare all three studies.

Candidates choose one study to play first. Examiners then select one of the remaining two studies to be performed.

| |
|--------------------------|
| a. 53. Shining Scales |
| b. 55. Cool Dude |
| c. 60. Elizabeth's Revel |

SUPPORTING TESTS

Candidates choose two of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 23-26 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 27 for more information. The aural test requirements for Grade 4 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 27-33 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and the harp. Questions are based on candidates' chosen See pages 34-35 for example questions and responses.

Aural questions

| Parameters | Task | Requirement |
|--|--|--|
| Harmonised 4 bars Major or minor key $\frac{4}{4}$ or $\frac{6}{8}$ | Listen to the piece twice | Clap the pulse on the second playing, stressing the strong beat |
| | Listen to the piece twice | i) Identify the tonality as major or minor ii) Identify the final cadence as perfect or imperfect |
| | Listen to the first two notes of the melody once | Identify the interval as minor or major second, minor or major third, perfect fourth or fifth, minor or major sixth |
| | Study a copy of the melody (provided in treble, alto or bass clef as appropriate), and listen to it once as written and once with a change of rhythm and a change of pitch | i) Identify the bar in which the change of rhythm occurred ii) Identify the bar in which the change of pitch occurred |

Non-Pedal Harp: Grade 4

PIECES

Candidates perform a balanced programme of three pieces, chosen from the list below. Pieces by at least two composers must be played. An own composition may be played instead of one listed piece. See pages 16-19 for further guidance.

| | Composer | Piece | Book | Publisher |
|-----|-------------------------------------|--|--|---------------------------|
| 1. | ANON., <i>arr.</i> ROLLIN | Romance | Pièces anciennes pour harpe celtique | Leduc AL27187 |
| 2. | BACKOFEN, <i>arr.</i> KOPP | Theme varie | Kleine Werke alter Meister für die Harfe | Preissler JP6204 |
| 3. | BARON, <i>trans.</i> WARD | Minuet, no. 3 | Suite in C major | Broken String BSP002 |
| 4. | BARTÓK, <i>arr.</i> MARZUKI | Triplets, no. 11 | Mikrokosmos for Harp | Boosey MO60011931 |
| 5. | BUTTSTEDT | Menuet | Panorama de la harpe celtique | Transatlantiques TR001761 |
| 6. | DALZA, <i>arr.</i> ROBERTSON | Paduana alla Venetiana | Kim Robertson Celtic Harp Solos | Mel Bay 95345 |
| 7. | DANDRIEU | Gavotte in Rondo Form | Early French Pieces for the Beginner | Lyra |
| 8. | DELIBES, <i>arr.</i> VOLPÉ BLIGH | Flower Duet (from <i>Lakmé</i>) | Solos for Lever or Pedal Harp | Avondale AvP105 |
| 9. | FRANÇOIS | Ragtime | Easy Swing | Billaudot GB7382 |
| 10. | FRANZL | Im schönen Kaisertal | Lieder und Tänze für die Volksharfe | Preissler JP6201/1 |
| 11. | GABUS | La pagode de l'harmonie céleste or Paysage au bord de l'eau or Un Français à Pékin | Images de Chine | Billaudot GB4019 |
| 12. | GREEN | Lullaby – for Wendy | Blistering Along! | Spartan SP1281 |
| 13. | GREEN | Ragged Robin | Flights of Fancy | Spartan SP1282 |
| 14. | HELLER | Papierblume (Paper Flower), no. 7 | Klangblumen (Musical Flowers) | Schott ED21020 |
| 15. | HEWAT | Lindsey Grace Johnson | Scottish Harp | Taigh na Teud 1871931037 |
| 16. | HOLÝ | Procession or Dolly's Dance | In Toyland, op. 30 | Lyra |
| 17. | JAMES | Alice or The Pool of Tears | Alice in Wonderland | La Harpe Blanche |
| 18. | KANGA | Home Time or Minstrel's Farewell to the Holiday | Minstrel's Holiday | Maruka |
| 19. | LEWIS | Lament for a Castle | Echoes of Olden Times | Goodmusic GM222 |
| 20. | LEWIS | Laurel & Hardy or Charlie Chaplin | Contemplation and Comedy | Goodmusic GM223 |

| | | | | |
|-----|--|---|---|----------------------|
| 21. | NORTON, <i>arr.</i> BENNETT | Feet First or Highly Strung or Ostinato | A Selection from Microjazz Collection 3 arranged for lever harp | 80 Days |
| 22. | PIERPONT, <i>arr.</i> ROBINSON & WHITING | Jingle Bells | Twelve Jazzy Christmas Songs | Pedal Sliders |
| 23. | RENIÉ | Grand-mère raconte une histoire | | Leduc AL19922 |
| 24. | ROBERTSON | The Angels' Share | The Scottish Harp Anthology vol. 2: Intermediate | Pentland |
| 25. | ROSETTY | Bossa Boy or Jazzy Joe | Jazzy Harping Together | XYZ 1392 |
| 26. | ROTHSTEIN | Unicorn | Magical Animals on the Harp | Rothstein |
| 27. | SALZEDO | Chimes or The Dandy | Tiny Tales for Harpist Beginners vol. 2 | Lyra |
| 28. | SCOTT | Gecko Dance | Adventures for Lever Harp vol. 1 | Astute AM100-03 |
| 29. | STADLER | Libellenflug (The Dragonfly) | Spirit of Harp | Doblinger D35843 |
| 30. | TRAD., <i>arr.</i> BENNETT | Greensleeves | Traditional Treasures | Gabriel |
| 31. | TRAD., <i>arr.</i> BZHEZHINSKA | Kand Khoa Kin Kroy | Steps to Excellence: World Traditional Music for Harp | Creighton |
| 32. | TRAD., <i>arr.</i> CAMPBELL | Princess Augusta | Classical Tunes for Irish Harp vol. 2 | Broekmans BP1507 |
| 33. | TRAD., <i>arr.</i> GREEN | Skye Boat Song | Mixed Doubles | Spartan SP1285 |
| 34. | TRAD., <i>arr.</i> JENKINS | Ar Hyd y Nos | Aros | Alaw |
| 35. | TRAD., <i>arr.</i> LE GOVIC | The Battle of the Boyne | The Scottish Harp Anthology vol. 2: Intermediate | Pentland |
| 36. | TRAD., <i>arr.</i> ROBERTSON | Bruach Na Carraige Baine (At the Edge of the White Rock) or I Shall Not Go to Bed | Harp from the Start | Pentland |
| 37. | TRAD., <i>arr.</i> ROBERTSON | Roving Galway Boy | Kim Robertson Celtic Harp Solos | Mel Bay 95345 |
| 38. | TRAD., <i>arr.</i> STEVENSON | Eriskay Love-Lilt | Sounding Strings | UMP 9790224402476 |
| 39. | TRAD., <i>arr.</i> VAN CAMPEN | Spinning Song from Lewis | Classical Tunes for Irish Harp vol. 2 | Broekmans BP1507 |
| 40. | TRAD., <i>arr.</i> WILSON | O Thistle of Scotland | A Tapestry of Scottish Tunes vol. 3 (Folio 44) | Clarsach Society |
| 41. | TURNER | Skegness Rock | Lever Harp World | Beartramka |
| 42. | VERDELL | Trees in Spring | Songs of Four Seasons | Broekmans BP1924 |
| 43. | YOUNG, <i>arr.</i> LAWRENCE | The Prince's March | Early English Pieces for the Beginner | Lyra |

TECHNICAL WORK

Candidates prepare *either* section **1.** or section **2.** See page 22.

The exercises and studies are in Trinity's book *Harp Studies & Exercises from 2013*.

Either**1. SCALES, ARPEGGIOS & EXERCISES****Scales & arpeggios** (from memory)

Examiners select from the following:

| | | | | |
|---|-------------|--|--|----------------------|
| Scales: ▮ E or A♭ major* ▮ G and D minor (harmonic <i>and</i> melodic minor) | two octaves | major and harmonic minor scales: hands together. melodic minor scales: RH only | min. tempo: ♩ = 90 (one note per quaver) | <i>f</i> or <i>p</i> |
| ▮ E major contrary motion starting from single E string or A♭ major contrary motion starting from single A♭ string* | | hands together | | |
| Arpeggios: ▮ E or A♭ major* ▮ G and D minor | | | | |

Exercises (music may be used) – **Candidates prepare all three exercises.**

Candidates choose one exercise to play first. Examiners then select one of the remaining two exercises to be performed.

| | |
|-----------------------------|---|
| a. 13. A Bit Jazzy | for étouffés and pedal/lever glissandi |
| b. 14. Rocking Chair | for finger articulation and thumb placing |
| c. 15. PDLT | for près de la table |

Or**2. STUDIES** (music may be used) – **Candidates prepare all three studies.**

Candidates choose one study to play first. Examiners then select one of the remaining two studies to be performed.

- | |
|---------------------------------|
| a. 53. Shining Scales |
| b. 55. Cool Dude |
| c. 60. Elizabeth's Revel |

SUPPORTING TESTS

Candidates choose two of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 23-26 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 27 for more information. The aural test requirements for Grade 4 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 27-33 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and the harp. Questions are based on candidates' chosen pieces. See pages 34-35 for example questions and responses.

Aural questions

| Parameters | Task | Requirement |
|--|--|--|
| Harmonised 4 bars Major or minor key $\frac{4}{4}$ or $\frac{6}{8}$ | Listen to the piece twice | Clap the pulse on the second playing, stressing the strong beat |
| | Listen to the piece twice | i) Identify the tonality as major or minor ii) Identify the final cadence as perfect or imperfect |
| | Listen to the first two notes of the melody once | Identify the interval as minor or major second, minor or major third, perfect fourth or fifth, minor or major sixth |
| | Study a copy of the melody (provided in treble, alto or bass clef as appropriate), and listen to it once as written and once with a change of rhythm and a change of pitch | i) Identify the bar in which the change of rhythm occurred ii) Identify the bar in which the change of pitch occurred |

Pedal Harp: Grade 5

PIECES

Candidates perform a balanced programme of three pieces, chosen from the list below. Pieces by at least two composers must be played. An own composition may be played instead of one listed piece. See pages 16-19 for further guidance.

| | Composer | Piece | Book | Publisher |
|-----|-------------------------------|---|--|----------------------------|
| 1. | ANDRÈS | Calembredaine | | Hamelle HA09753 |
| 2. | ANON., ed. PIANA | Marche du Huron (in E♭ major, p. 23) | Collection attributed to Grétry: Ah! Vous dirai-je Maman and Other Classical Variations and Marches | Harpiana GU101 |
| 3. | ANON., ed. WATKINS | Watkins Ale | An Anthology of English Music for the Harp vol. 1: 1550-1650 | Stainer H139 |
| 4. | J S BACH, arr. VOLPÉ BLIGH | Sleepers Awake (Wachet Auf) | Solos for Lever or Pedal Harp | Avondale AvP105 |
| 5. | J S BACH, trans. CHEFSON | Allemande or Sarabande (from <i>Cello Suite no. 1</i> , BWV 1007) | Cello Suites vol. 1: Suites 1-2 (BWV 1007-1008) | Billaudot GB8517 |
| 6. | BARON, trans. WARD | Bourée, no. 5 | Suite in C major | Broken String BSP002 |
| 7. | BARTÓK, arr. MARZUKI | Merriment, no. 13 | Mikrokosmos for Harp | Boosey M060011931 |
| 8. | BURGON | Nocturne 1 or Nocturne 3 | Three Nocturnes | Chester CH55172 |
| 9. | CABEZÓN, ed. ZABALETA | Pavane and Variations | Spanish Masters of the 16th and 17th Century | Schott BSS38512 |
| 10. | CORELLI, trans. SALZEDO | Gigue | | Lyra |
| 11. | DUSSEK | Allegro non tanto (2nd movt from <i>Sonatina no. 3 in G</i>) | Six Sonatines for Harp | Bärenreiter Praha H1748 |
| 12. | GARTENLAUB | Air | Pièces brèves contemporaines pour harpe vol. 3 | Durand RID737 |
| 13. | GRANDJANY | Les cerisiers en fleurs, op. 41 | | Lyra |
| 14. | HANDEL, trans. PARET | Passacaglia (Theme and Variations) | | Lyra |
| 15. | HASSELMANS | Confidence, op. 24 | | Durand DFO0431500 |
| 16. | HASSELMANS | Menuet, op. 34 | | Lyra |
| 17. | HENDERSON, arr. FELL | Bye, Bye Blackbird | | Vanderbilt |
| 18. | HENSON-CONANT | Nataliana | | Golden Cage |
| 19. | HOLÝ | Children's Thoughts or Youngsters at Play | An Evening at Home, op. 24 | Harpiana RR111 |
| 20. | JAMES | Fabio's Harp or The Furry Purr | La harpe blanche | La Harpe Blanche |

| | | | | |
|-----|-----------------------------------|--|---|---------------------------|
| 21. | MAROS | Rondo | Suite for Harp | EMB Z.7390 |
| 22. | MARPURG, ed. PRATT | The Little Rope Dancer | Baroque and Classic Pieces for Harp | Lyon & Healy |
| 23. | MCDONALD | Toccata (Sabre Dance) | Harp Solos: Graded Recital Pieces vol. 4 | MusicWorks M20 |
| 24. | NADERMAN | Rondoletto allegretto (2nd movt from <i>Sonatina no. 1 in Eb</i>) or Prelude and allegro (1st movt from <i>Sonatina no. 2 in C minor</i>) or Allegretto (2nd movt from <i>Sonatina no. 2 in C minor</i>) | Sept sonates progressives, op. 92 | Leduc AL20037 |
| 25. | PEERSON, ed. WATKINS | The Fall of the Leaf | An Anthology of English Music for the Harp vol. 1: 1550-1650 | Stainer H139 |
| 26. | PETRA-BASACOPOL | The Monkey Folk Bandar- Log and The Man Cub Mowgli (both to be played) | The Jungle Book | Lyra |
| 27. | POENITZ, ed. PIANA | Die Spieldose (The Music Box) | Drei leichte Stücke, op. 29 | Harpiana RR129 |
| 28. | RENIÉ | Au bord du ruisseau (from <i>Six pièces</i>) | | Leduc AL20018 |
| 29. | RENIÉ | Esquisse | Feuillets d'album | Lemoine HL19302 |
| 30. | ROSSINI | Allegro brillante | Andantino et Allegro brillante | Bärenreiter BA10541 |
| 31. | ROTHSTEIN | Dance of the Young Swan | | Rothstein |
| 32. | ROTHSTEIN | Fairy (pedal harp version) | Magical Animals on the Harp | Rothstein |
| 33. | SALZEDO | At Church or Goldfish | Short Stories in Music vol. 2 | Lyra |
| 34. | SALZEDO | Seguidilla | Suite of Eight Dances | Lyon & Healy |
| 35. | TOURNIER | Prélude 1 or Prélude 3 | Quatre préludes, op. 16 | Leduc AL20062 |
| 36. | TOURNIER | Soupir or Offrande | Deux petites pièces brèves et faciles | Eschig ME8268 |
| 37. | TRAD., arr. STICKNEY | The Girl from Ali Mountain | The Travel Journal of a Western Harpist in the Chinese Garden | Hong Kong Harp Chamber |
| 38. | TRAD., arr. WHITING & ROBINSON | Greensleeves | Intermediate Jazz & Blues | Pedal Sliders |
| 39. | VAN DELDEN | Notturmo | | Lengnick |
| 40. | VOLPÉ BLIGH | Ralph and Thelma | Solos for Lever or Pedal Harp | Avondale AvP105 |
| 41. | WAGENFEIL, ed. PRATT | Ricercata | Baroque and Classic Pieces for Harp | Lyon & Healy |
| 42. | WHITING & ROBINSON | A Walk in the Park or Dentist Blues (in F Molar) or Modal Blues or Strut Your Stuff Blues | Intermediate Jazz & Blues | Pedal Sliders |

TECHNICAL WORK

Candidates prepare *either* section **1.** or section **2.** See page 22.

The exercises and studies are in Trinity's book *Harp Studies & Exercises from 2013*.

Either

1. SCALES, ARPEGGIOS & EXERCISES

Scales & arpeggios (from memory)

Examiners select from the following:

| | | | | | |
|--|-----------------------------------|---------------|----------------|---|----------------------|
| Scales: ▮ D♭ and B major ▮ B♭ and E♭ minor (harmonic <i>and</i> melodic minor) | | three octaves | | | |
| ▮ G harmonic minor contrary motion starting from single G string | | two octaves | | | |
| Arpeggios: ▮ D♭ and B major ▮ B♭ and E♭ minor | root position and first inversion | three octaves | hands together | min. tempo: ♩ = 100 (one note per quaver) | <i>f</i> or <i>p</i> |
| ▮ Diminished 7th starting on B | | | | | |

Exercises (music may be used) – Candidates prepare all three exercises.

Candidates choose one exercise to play first. Examiners then select one of the remaining two exercises to be performed.

| | |
|----------------------------|---|
| a. 16. 4, 3, 2, Strong! | for finger strengthening, evenness and articulation |
| b. 17. Impressive Twiddles | for mordents |
| c. 18. Waterfall | for cantabile right thumb |

Or

2. STUDIES (music may be used) – Candidates prepare all three studies.

Candidates choose one study to play first. Examiners then select one of the remaining two studies to be performed.

- | |
|---------------------------------|
| a. 57. Spooky Strings |
| b. 62. The Elegant Drawing Room |
| c. 67. An Ornamental Tune |

SUPPORTING TESTS

Candidates choose two of the following:

- ▮ Sight reading
- ▮ Aural
- ▮ Improvisation
- ▮ Musical knowledge

Sight reading

After 30 seconds’ preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 23-26 for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 27 for more information.
The aural test requirements for Grade 5 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▮ Stylistic
- ▮ Motivic
- ▮ Harmonic

See pages 27-33 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and the harp. Questions are based on candidates’ chosen pieces. See pages 34-35 for example questions and responses.

Aural questions

| Parameters | Task | Requirement |
|---|--|---|
| Harmonised 8 bars Major or minor key $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$ | Listen to the piece twice | i) Clap the pulse on the second playing, stressing the strong beat ii) Identify the time signature |
| | Listen to the piece twice | i) Identify the changing tonality ii) Identify the final cadence as perfect, plagal, imperfect or interrupted |
| | Listen to two notes from the melody line played consecutively | Identify the interval as minor or major second, minor or major third, perfect fourth or fifth, minor or major sixth, minor or major seventh or octave |
| | Study a copy of the piece, and listen to it once as written and once with a change of rhythm and a change of pitch (both changes in the melody line) | i) Identify the bar in which the change of rhythm occurred ii) Identify the bar in which the change of pitch occurred |

Non-Pedal Harp: Grade 5

PIECES

Candidates perform a balanced programme of three pieces, chosen from the list below. Pieces by at least two composers must be played. An own composition may be played instead of one listed piece. See pages 16-19 for further guidance.

| | Composer | Piece | Book | Publisher |
|-----|--------------------------------------|--|--|------------------------------|
| 1. | ARNE, <i>ed.</i> BOUCHAUD | Presto, no. 4 | Pièces classiques vol. 5 | Billaudot GB4369 |
| 2. | J S BACH, <i>arr.</i> VOLPÉ BLIGH | Sleepers Awake (Wachet Auf) | Solos for Lever or Pedal Harp | Avondale AvP105 |
| 3. | BARON, <i>trans.</i> WARD | Bourée, no. 5 | Suite in C major | Broken String BSP002 |
| 4. | DEARNLEY | The Moving House Rag | Wild Strings UKHA Jazz and Pop Harp Collection 2018 | PoppyHarp |
| 5. | EVANS | Journey to Perth | Pulling Strings on the Clarsach book 1 | Evans |
| 6. | GIACCHINO, <i>arr.</i> WOODS | Up (theme from Disney-Pixar's <i>Up</i>) | | Sylvia Woods |
| 7. | GREEN | A Little Lower than the Angels | A Little Lower than the Angels / Harpbeat | Spartan SP1287 |
| 8. | HANDEL | Petite sonate | Panorama de la harpe celtique | Transatlantiques TR001761 |
| 9. | HAYDN, <i>arr.</i> DIEBEL | Allegro moderato, no. 4 | Twelve Musical Clock Pieces for the Non-Pedal Harp | Lyra |
| 10. | JAMES | Fabio's Harp or The Furry Purr | La harpe blanche | La Harpe Blanche |
| 11. | KUHLAU | Thème et variations | Panorama de la harpe celtique | Transatlantiques TR001761 |
| 12. | MARSHALSAY | Locked Up Harps / Locked Out Harpers... | The Scottish Harp Anthology vol. 2: Intermediate | Pentland |
| 13. | O'CAROLAN | Concerto | Panorama de la harpe celtique | Transatlantiques TR001761 |
| 14. | O'CAROLAN, <i>arr.</i> ASNI | Variations on the Scottish Air 'When She Cam Ben' | Baroque Delights | Harp & Hobbit |
| 15. | O'CAROLAN, <i>arr.</i> ROBERTSON | Carolan's Draught | Kim Robertson Celtic Harp Solos | Mel Bay 95345 |
| 16. | ROTHSTEIN | Fairy (non-pedal harp version) | Magical Animals on the Harp | Rothstein |
| 17. | RUIZ DE RIBAYAZ | Marionas (from <i>Luz y norte musical</i>) | Baroque Delights | Harp & Hobbit |
| 18. | SALZEDO | Frère Jacques | Tiny Tales for Harpist Beginners vol. 2 | Lyra |

| | | | | |
|-----|--------------------------------|--|---|---------------------------|
| 19. | SCOTT | Caribbean Daydreams | Adventures for Lever Harp vol. 1 | Astute AM100-03 |
| 20. | SOR | Study no. 5 | Panorama de la harpe celtique | Transatlantiques TR001761 |
| 21. | SPRINGTHORPE | Carol | Lever Harp World | Beartramka |
| 22. | STADLER | Dance of the Sandpiper (Celtic harp version, p. 8) | New Shoots – Old Roots | Doblinger D35842 |
| 23. | TRAD., <i>arr.</i> BZHEZHINSKA | John Anderson | Steps to Excellence: World Traditional Music for Harp | Creighton |
| 24. | TRAD., <i>arr.</i> HAIR | Arrane y Chlean or Graih Foalsey | Claasagh vol. 1: Manx Music For Celtic Harp | March Hair MHP003 |
| 25. | TRAD., <i>arr.</i> HEULYN | Hiraeth (Longing) or Huna Blentyn (Sleep, My Baby) or Lisa Lân (Fair Lisa) | Gwledd Geltaidd (A Celtic Feast book) vol. 1 | Alaw |
| 26. | TRAD., <i>arr.</i> HEWAT | Sgian Dubh | Scottish Harp | Taigh na Teud 1871931037 |
| 27. | TRAD., <i>arr.</i> HOLLER | Valentin-Boarischer | Harfenspiel | Preissler JP6208 |
| 28. | TRAD., <i>arr.</i> JACKSON | Mac Og an Iarla Ruaidh (The Earl's Son) | A Tapestry of Scottish Tunes vol. 3 (Folio 44) | Clarsach Society |
| 29. | TRAD., <i>arr.</i> MIERAS | An Cuala Sibh mar Thachair Dhuinn (Culloden Day) | A Tapestry of Scottish Tunes vol. 3 (Folio 44) | Clarsach Society |
| 30. | TRAD., <i>arr.</i> MIERAS | Derwentwater or On a Bank of Flowers | More Tunes to Treasure | Swanston |
| 31. | TRAD., <i>arr.</i> MIERAS | Now Bank and Brae are Claithed in Green | Tunes to Treasure | Swanston |
| 32. | TRAD., <i>arr.</i> O'FARRELL | Paddy Fahy's Jig <i>and</i> The Heather Jig (both to be played) | The O'Farrell Collection vol. 1: Irish Dance Music | O'Farrell |
| 33. | TRAD., <i>arr.</i> OWENS | The Sligo Fancy | Three Irish Pieces | Lyra |
| 34. | TROTTER | Chili Pepper Rag | A Taste of Texas | Afghan 94063 |
| 35. | TROTTER | The Pink Coyote | Scenes from the Southwest | Afghan 94050 |
| 36. | VAN CAMPEN | Variations on Mozart's Joseph Häussler Theme | Häussler: Theme Ascribed to Mozart with Variations | Harmonia HU3268 |
| 37. | VERDELL | When It's Raining | Songs of Four Seasons | Broekmans BP1924 |
| 38. | VOLPÉ BLIGH | Ralph and Thelma | Solos for Lever or Pedal Harp | Avondale AvP105 |
| 39. | WHITING & ROBINSON | Wibbly Waltz | Intermediate Jazz & Blues | Pedal Sliders |

TECHNICAL WORK

Candidates prepare *either* section **1.** or section **2.** See page 22.

The exercises and studies are in Trinity's book *Harp Studies & Exercises from 2013*.

Either

1. SCALES, ARPEGGIOS & EXERCISES

Scales & arpeggios (from memory)

Examiners select from the following:

| | | | | | |
|---|-----------------------------------|---------------|---|---|----------------------|
| Scales: ▶ A, D and G minor (harmonic <i>and</i> melodic minor) | | three octaves | harmonic minors: hands together. melodic minors: RH only | min. tempo: ♩ = 100 (one note per quaver) | <i>f</i> or <i>p</i> |
| ▶ G harmonic minor contrary motion starting from single G string | | two octaves | hands together | | |
| Arpeggios: ▶ A and D minor | root position and first inversion | three octaves | | | |
| ▶ G minor | | two octaves | | | |
| ▶ Diminished 7th starting on B | | | | | |

Exercises (music may be used) – Candidates prepare all three exercises.

Candidates choose one exercise to play first. Examiners then select one of the remaining two exercises to be performed.

| | |
|----------------------------|---|
| a. 16. 4, 3, 2, Strong! | for finger strengthening, evenness and articulation |
| b. 17. Impressive Twiddles | for mordents |
| c. 18. Waterfall | for cantabile right thumb |

Or

2. STUDIES (music may be used) – Candidates prepare all three studies.

Candidates choose one study to play first. Examiners then select one of the remaining two studies to be performed.

- | |
|---------------------------------|
| a. 57. Spooky Strings |
| b. 62. The Elegant Drawing Room |
| c. 67. An Ornamental Tune |

SUPPORTING TESTS

Candidates choose two of the following:

- ▮ Sight reading
- ▮ Aural
- ▮ Improvisation
- ▮ Musical knowledge

Sight reading

After 30 seconds’ preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 23-26 for the requirements and parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 27 for more information.
The aural test requirements for Grade 5 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▮ Stylistic
- ▮ Motivic
- ▮ Harmonic

See pages 27-33 for the requirements and parameters.

Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation and the harp. Questions are based on candidates’ chosen pieces. See pages 34-35 for example questions and responses.

Aural questions

| Parameters | Task | Requirement |
|---|--|---|
| Harmonised 8 bars Major or minor key $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$ | Listen to the piece twice | i) Clap the pulse on the second playing, stressing the strong beat ii) Identify the time signature |
| | Listen to the piece twice | i) Identify the changing tonality ii) Identify the final cadence as perfect, plagal, imperfect or interrupted |
| | Listen to two notes from the melody line played consecutively | Identify the interval as minor or major second, minor or major third, perfect fourth or fifth, minor or major sixth, minor or major seventh or octave |
| | Study a copy of the piece, and listen to it once as written and once with a change of rhythm and a change of pitch (both changes in the melody line) | i) Identify the bar in which the change of rhythm occurred ii) Identify the bar in which the change of pitch occurred |

Pedal Harp/Non-Pedal Harp: Grades 6-8

EXAM DURATION

The Grade 6 exam
lasts 25 minutes



The Grade 7 exam
lasts 25 minutes



The Grade 8 exam
lasts 30 minutes



EXAM STRUCTURE

The Grade 6-8 exams contain the following:

| | Maximum marks |
|---|------------------|
| PIECE 1 | 22 |
| PIECE 2 | 22 |
| PIECE 3 | 22 |
| TECHNICAL WORK | 14 |
| <i>Either scales, arpeggios and exercises or studies or orchestral extracts (pedal harp only)</i> | |
| SUPPORTING TEST 1 | 10 |
| ▶ Sight reading | |
| SUPPORTING TEST 2 | 10 |
| ONE of the following: | |
| ▶ Aural | |
| ▶ Improvisation | |
| TOTAL | 100 |

Pedal Harp: Grade 6

PIECES

Candidates perform a balanced programme of three pieces, chosen from the list below. Pieces by at least two composers must be played. An own composition may be played instead of one listed piece. See pages 16-19 for further guidance.

| | Composer | Piece | Book | Publisher |
|-----|-------------------------------|--|--|-------------------------|
| 1. | J S BACH, ed. PIANA | Prelude in C minor for Lute, BWV 999 | La Lyre d'Orphée vol. 2: Bach and his World | Harpiana ES104 |
| 2. | J S BACH, trans. CHEFSON | Prélude or Courante (from Cello Suite no. 1, BWV 1007) | Cello Suites vol. 1: Suites 1-2 (BWV 1007-1008) | Billaudot GB8517 |
| 3. | J S BACH, trans. GRANDJANY | Etude no. 3 | Etudes for Harp | Fischer 04819 |
| 4. | BLEICHER | Harp Ascending | Pedal Harp World | Beartramka |
| 5. | BRITTEN | Interlude for Harp | A Ceremony of Carols, op. 28 | Boosey MO60014123 |
| 6. | BYRD, ed. WATKINS | Pavana | An Anthology of English Music for the Harp vol. 1: 1550-1650 | Stainer H139 |
| 7. | DALVIMARE | Menuet Ecossais: Presto (3rd movt from <i>Sonata</i> , op. 2 no. 1) | | Ut Orpheus MAG252 |
| 8. | DEERE-JONES | Loch Coruisk Rhapsody | | Cornwall Harp Centre |
| 9. | FRANÇOIS | Sweet Horsefood Ballad | Happy Hours | Billaudot GB7383 |
| 10. | GODEFROID | Le roseau or Divin calme or Hymne à la paix | Pensées musicales book 1 | Harpiana HR101 |
| 11. | GRANDJANY | Automne | | Durand DF01130000 |
| 12. | GRANDJANY | Prélude no. 1 or Prélude no. 2 or Prélude no. 3 | Préludes | Salabert EMS4192 |
| 13. | HASSELMANS | Nocturne, op. 43 | | Lyra |
| 14. | KANGA | Susann's Song | Harp Songbook | Maruka |
| 15. | LAMPEL | Orientale | | Lemoine HL29040 |
| 16. | LANE | Meditation on a Medieval Carol | | Goodmusic GM122 |
| 17. | LANE | Streets and Avenues | Two Little Bites at the Big Apple | Goodmusic GM162 |
| 18. | LEWIS | Cocktail Blues | Decospherics | Goodmusic GM124 |
| 19. | MANCINI, arr. CAUFFMAN | The Pink Panther | | Vanderbilt |
| 20. | MORLEY, ed. WATKINS | Alman | An Anthology of English Music for the Harp vol. 1: 1550-1650 | Stainer H139 |

| | | | | |
|-----|---------------------------------|---|---|---------------------------|
| 21. | NADERMAN | Allegro moderato fieramente (1st movt from <i>Sonatina</i> no. 3 in Bb) | 7 sonates progressives, op. 92 | Leduc AL20037 |
| 22. | NORTON | Song for Jo | Wild Strings UKHA Jazz and Pop Harp Collection 2018 | PoppyHarp |
| 23. | OMER | The Forest of White Leaves | Pedal Harp World | Beartramka |
| 24. | PARISH ALVARS, ed. PIANA | Moderato, no. 6 | 12 Favorite Airs | Harpiana RR117 |
| 25. | POSSE | Lied ohne Worte (Song Without Words) or Wellenspiel (Playing Waves) | 5 kleine Charakterstücke | Harpiana RR134 |
| 26. | ROTHSTEIN | Solitude | Three Moods | Rothstein |
| 27. | SALZEDO | Chanson dans la nuit | | Lyra |
| 28. | SALZEDO | Menuet | Suite of Eight Dances | Lyon & Healy |
| 29. | SALZEDO | Song in the Night | Method for the Harp | Schirmer GS32807 |
| 30. | SCARLATTI, trans. WOOLDRIDGE | Sonata in A, K 208 | Two Sonatas | Lyon & Healy |
| 31. | SIMPSON | An October Waltz | Pedal Harp World | Beartramka |
| 32. | SNELL | Bizarre Waltz | | Modus MM290 |
| 33. | STADLER | Dance of the Sandpiper (pedal harp version, p. 50) | New Shoots – Old Roots | Doblinger D35842 |
| 34. | TAYLOR | Shadows in the Mist | Pedal Harp World | Beartramka |
| 35. | TOURNIER | Berceuse | | Lyra |
| 36. | TOURNIER | Prélude 2 or Prélude 4 | Quatre préludes, op. 16 | Leduc AL20062 |
| 37. | TRAD., arr. DEERE-JONES | Cascaron | | Cornwall Harp Centre |
| 38. | TRAD., arr. STICKNEY | Jasmine Flower | The Travel Journal of a Western Harpist in the Chinese Garden | Hong Kong Harp Chamber |
| 39. | VOLPÉ BLIGH | Fall in Vancouver | Solos for Lever or Pedal Harp | Avondale AvP105 |
| 40. | WHITING & ROBINSON | Taffs Well Latin Quarter or Tea at the Ritz | Intermediate Jazz & Blues | Pedal Sliders |

TECHNICAL WORK

Candidates prepare *either* section **1.** or section **2.** or section **3.** See page 22.

The exercises and studies are in Trinity's book *Harp Studies & Exercises from 2013*.

The orchestral extracts are in *Orchester Probespiel: Harp* (published by Schott ED7856).

Either

1. SCALES, ARPEGGIOS & EXERCISES

Scales & arpeggios (from memory)

Examiners select from the following:

| | | | | | |
|--|-----------------------------------|--------------|----------------|---|--------------------------|
| Scales: ▮ G♭ and C♯ major ▮ A♭ minor (harmonic <i>and</i> melodic minor) | | four octaves | hands together | min. tempo: ♩ = 110 (one note per quaver) | <i>f, mf</i> or <i>p</i> |
| ▮ G♭ major contrary motion starting from single G♭ string | | two octaves | | | |
| Arpeggios: ▮ G♭ and C♯ major ▮ A♭ minor | root position and first inversion | four octaves | | | |
| ▮ Dominant 7ths in the keys of G♭, C♯ and A♭* | root position | | | | |
| ▮ Diminished 7th starting on C♯ | | | | | |

Exercises (music may be used) – **Candidates prepare all three exercises.**

Candidates choose one exercise to play first. Examiners then select one of the remaining two exercises to be performed

| | |
|------------------------|--|
| a. 19. Put it Back | for staccato by replacing fingers |
| b. 20. Smooth as Silk | for legato thirds sliding right-hand thumb |
| c. 21. Identical Twins | for clearly articulated repeated notes using harmonics |

Or

2. STUDIES (music may be used) – **Candidates prepare all three studies.**

Candidates choose one study to play first. Examiners then select one of the remaining two studies to be performed.

| |
|--------------------------------|
| a. 61. Reflections |
| b. 68. Middle of the Irish Sea |
| c. 70. A Firm Fist |

Or

3. ORCHESTRAL EXTRACTS (music may be used) – **Candidates prepare all three extracts.**

Candidates choose one extract to play first. Examiners then select one of the remaining two extracts to be performed.

| | |
|--|------------------------------|
| a. Franck: Sinfonie d-Moll, 2. Satz (page 22) | for chords and voicing |
| b. Bruckner: Sinfonie Nr. 8, 3. Satz: Adagio (pages 16-17) | for arpeggios |
| c. Ravel: Klavierkonzert G-Dur, 1. Satz (page 31) | for harmonics and glissandos |

SUPPORTING TESTS

Candidates prepare:

- Sight reading
- Aural or improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 23-26 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 27 for more information.

The aural test requirements for Grade 6 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- Stylistic
- Motivic
- Harmonic

See pages 27-33 for the requirements and parameters.

Aural questions

| Parameters | Task | Requirement |
|---|---|---|
| Harmonised 8 bars Major key $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$ | Listen to the piece twice | i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation |
| | Listen to the piece twice | Identify and comment on two other characteristics of the piece |
| | Listen to the first four bars of the piece once | Identify the key to which the music modulates as subdominant, dominant or 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 the changes as pitch or rhythm |

Non-Pedal Harp: Grade 6

PIECES

Candidates perform a balanced programme of three pieces, chosen from the list below. Pieces by at least two composers must be played. An own composition may be played instead of one listed piece. See pages 16-19 for further guidance.

| | Composer | Piece | Book | Publisher |
|-----|-------------------------------------|--|---|-----------------------------|
| 1. | J C BACH, ed. BOUCHARD | Presto, no. 3 | Pièces classiques vol. 5 | Billaudot GB4369 |
| 2. | CHALLAN | Laura or Promenade a Marly | Laura, Cascatelle, Promenade a Marly | Leduc AL28778 |
| 3. | F COUPERIN | Carnival and Les moissonneurs (both to be played) | Early French Pieces for the Beginner | Lyra |
| 4. | DE BRAAL | Sarabande, no. 14 | De kleine harp | Donemus 03554 |
| 5. | DEERE-JONES | Loch Coruisk Rhapsody | | Cornwall Harp Centre |
| 6. | DOR-GROOT | Bregar's Guitar | Wild Strings UKHA Jazz and Pop Harp Collection 2018 | PoppyHarp |
| 7. | DUSSEK, arr. ROBERTSON | Sonatina no. 3 | Kim Robertson Celtic Harp Solos | Mel Bay 95345 |
| 8. | EVANS | Bedging | Pulling Strings on the Clarsach book 1 | Evans |
| 9. | GODEFROID, ed. BOUCHARD | Étude, no. 8 | Pièces classiques vol. 5 | Billaudot GB4369 |
| 10. | HENSON-CONANT | Nataliana | | Golden Cage |
| 11. | HEWAT | Skyedancing | Scottish Harp | Taigh na Teud 1871931037 |
| 12. | HOPKINS, arr. ROBINSON & WHITING | We Three Kings | Twelve Jazzy Christmas Songs | Pedal Sliders |
| 13. | LEWIS | Harping On | Jazz-n-Jive | Goodmusic GM224 |
| 14. | MACLEOD | Pipe Major Donald Maclean of Lewis (with all repeats) | The Scottish Harp Anthology vol. 3: Advanced | Pentland |
| 15. | MUDARRA, ed. ROLLIN | Fantasia | Pièces anciennes pour harpe celtique | Leduc AL27187 |
| 16. | NORTON, arr. BENNETT | Love Song | A Selection from Microjazz Collection 3 arranged for lever harp | 80 Days |
| 17. | PERNEL | La Balade or Jigs | Autre chose for advanced lever harp | La Harpe Libre |
| 18. | ROBERTSON | Bailey's Fancy | Kim Robertson Celtic Harp Solos | Mel Bay 95345 |
| 19. | SNELL | Bizarre Waltz | | Modus MM518 |

| | | | | |
|-----|----------------------------|---|---|-----------------------------|
| 20. | STEVENSON | In a French Style | | Old School |
| 21. | STEVENSON | Silverado Squatters | | Old School |
| 22. | SUTTON-ANDERSON | No. 3 (from <i>Three Haikai for Lever Harp</i>) | Level Harp World | Beartramka |
| 23. | THOMSEN | Tíodhlac Mo Sheanmhar (Granny's Parting Gift) | Puirt Ùra (New Tunes for Harp): Advanced | Taigh na Teud 9781906804091 |
| 24. | TRAD., arr. DEERE-JONES | Cascaron | | Cornwall Harp Centre |
| 25. | TRAD., arr. DEERE-JONES | The Parting | Traditional Tunes from Cornwall | Cornwall Harp Centre |
| 26. | TRAD., arr. FRIOU | To Drive the Winter Cold Away | | Friou 9781480353237 |
| 27. | TRAD., arr. HAIR | Car ny Ferrishyn | Claasagh vol. 1: Manx Music For Celtic Harp | March Hair MHP003 |
| 28. | TRAD., arr. HEULYN | Myfanwy | Famous Music for the Harp vol. 1: Traditional Tunes | Alaw |
| 29. | TRAD., arr. HURRELL | The Skylark | A Circle of Harps | Afghan 91002 |
| 30. | TRAD., arr. MARSHALSAY | Jig set (Roaring Jelly – Off She Goes – The Price of a Pig) | The Clarsach Collection vol. 3: Advanced | Marsharp MHM104 |
| 31. | TRAD., arr. MIERAS | Harps at Hamnavoe or Lochaber No More | Tunes to Treasure | Swanston |
| 32. | TRAD., arr. O'FARRELL | An Óiche Úd i m Beithil (The Night in Bethlehem) | | O'Farrell |
| 33. | VERDELL | Wild Horses | Songs of Four Seasons | Broekmans BP1924 |
| 34. | VOLPÉ BLIGH | Fall in Vancouver | Solos for Lever or Pedal Harp | Avondale AvP105 |
| 35. | WATKINS | Dances, no. 6 (lever harp version) | A Garland for the Harp | Adlais 207 |
| 36. | WRIGHT | Cross Currents (from <i>Four East Coast Sketches</i>) | Level Harp World | Beartramka |

TECHNICAL WORK

Candidates prepare *either* section **1.** or section **2.** See page 22.

The exercises and studies are in Trinity's book *Harp Studies and Exercises from 2013*.

Either

1. SCALES, ARPEGGIOS & EXERCISES

Scales & arpeggios (from memory)

Examiners select from the following:

| | | | | | | |
|--|--|---------------|--|---|-----------------------------|----------------|
| Scales: | | three octaves | hands together | min. tempo: ♩ = 110 (one note per quaver) | <i>f, mf</i> or <i>p</i> | |
| • D major | | two octaves | | | | |
| • B♭ major | | three octaves | hands together (harmonic), RH only (melodic) | | | |
| • D and A minor (harmonic <i>and</i> melodic minor) | | two octaves | hands together | | | |
| • D major contrary motion starting on single D string | | | | | | |
| • A harmonic minor contrary motion starting on single A string | | | | | | |
| Arpeggios: | root position, first and second inversions | three octaves | | | | hands together |
| • D major | | two octaves | | | | |
| • D and A minor | root position and first inversion | three octaves | | | | |
| • B♭ major | | | | | | |
| • Dominant 7th in the key of Eb* | | | | | | |
| • Diminished 7th starting on C# | | | | | | |

Exercises (music may be used) – **Candidates prepare all three exercises.**

Candidates choose one exercise to play first. Examiners then select one of the remaining two exercises to be performed.

| | |
|-------------------------------|--|
| a. 19. Put it Back | for staccato by replacing fingers |
| b. 20. Smooth as Silk | for legato thirds sliding right-hand thumb |
| c. 21. Identical Twins | for clearly articulated repeated notes using harmonics |

Or

2. STUDIES (music may be used) – **Candidates prepare all three studies.**

Candidates choose one study to play first. Examiners then select one of the remaining two studies to be performed.

| |
|---------------------------------------|
| a. 61. Reflections |
| b. 68. Middle of the Irish Sea |
| c. 71. Two into One |

* Rhythm and fingering patterns available from trinitycollege.com/strings-resources

SUPPORTING TESTS

Candidates prepare:

- Sight reading
- Aural or improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 23-26 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 27 for more information.

The aural test requirements for Grade 6 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- Stylistic
- Motivic
- Harmonic

See pages 27-33 for the requirements and parameters.

Aural questions

| Parameters | Task | Requirement |
|---|---|---|
| Harmonised 8 bars Major key $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$ | Listen to the piece twice | i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation |
| | Listen to the piece twice | Identify and comment on two other characteristics of the piece |
| | Listen to the first four bars of the piece once | Identify the key to which the music modulates as subdominant, dominant or relative minor |
| | Study a copy of the piece, and listen to it twice with two changes to the melody line | Answers may alternatively be given as key names Locate and describe the changes as pitch or rhythm |

Pedal Harp: Grade 7

PIECES

Candidates perform a balanced programme of three pieces, chosen from the list below. Pieces by at least two composers must be played. An own composition may be played instead of one listed piece. See pages 16-19 for further guidance.

| | Composer | Piece | Book | Publisher |
|-----|--|---|--|----------------------|
| 1. | AHBEZ, <i>arr.</i> ROBINSON & WHITING | Nature Boy | Contemporary Sounds | Pedal Sliders |
| 2. | ANDRÈS | Sous les chênes verts | Ganagobie: suite pour harpe | Hamelle HA09754 |
| 3. | ANON., <i>trans.</i> GRANDJANY | Spanish Dance from Cusco, Peru | | Lyra |
| 4. | J S BACH, <i>ed.</i> PIANA | Two Part Invention no. 14 in B♭, BWV 785 | La Lyre d'Orphée vol. 2: Bach and his World | Harpiana ES104 |
| 5. | J S BACH, <i>trans.</i> CHEFSON | Prélude or Sarabande (from <i>Cello Suite no. 2</i> , BWV 1008) | Cello Suites vol. 1: Suites 1-2 (BWV 1007-1008) | Billaudot GB8517 |
| 6. | J S BACH, <i>trans.</i> GRANDJANY | Etude no. 7 | Etudes for Harp | Fischer 04819 |
| 7. | L BERKELEY | Nocturne | | Stainer H144 |
| 8. | BOCHSA | Allegro brillante (1st movt from <i>Sonata no. 2 in B flat major</i>) or Allegro vivace doloroso (1st movt from <i>Sonata no. 3 in C minor</i>) | 3 Sonates progressives | Harpiana GU103 |
| 9. | CORNELIUS, <i>arr.</i> SPRINGTHORPE | Christkind | Pedal Harp World | Beartramka |
| 10. | CROFT, <i>arr.</i> WATKINS | Sarabande on a Ground | An Anthology of English Music for the Harp vol. 2: 1650-1750 | Stainer H140 |
| 11. | DAVIDSON | Abercairney Suite | | PWM 10276 |
| 12. | DEBUSSY, <i>trans.</i> RENIÉ | Première arabesque | | Durand 674700 |
| 13. | DIZI, <i>ed.</i> NORDMANN | Andantino (2nd movt from <i>Grande Sonata</i>) | | Durand DF14811 |
| 14. | DUSSEK | Any two movts from <i>Sonata in C minor</i> , op. 2 no. 3 | | Schott BSS38511 |
| 15. | EMLYN | Spiritoso (no. 1 from <i>Perlau yn y Glaw</i>) | | Cwmni Cyhoeddi Gwynn |
| 16. | FAURÉ, <i>trans.</i> KAHN | Berceuse de Dolly | | Lyra |
| 17. | FINKO | The Harp of King David | | Harpiana GU105 |
| 18. | GALLÉS, <i>trans.</i> ZABALETA | Sonata in C minor | | Lyra |
| 19. | GODEFROID | La Laura or Les abeilles or Mystérieux vallon | Pensées musicales book 1 | Harpiana HR101 |
| 20. | GRANDJANY | Impromptu, op. 33 | | Lyra |

| | | | | |
|-----|---|---|---|------------------------|
| 21. | GRANDJANY | Old Chinese Song, op. 23 | | Lyra |
| 22. | GRANDJANY | Variation on the Londonderry Air, op. 20 | | Lyra |
| 23. | GREEN | Cradle Song (2nd movt from <i>Sonata for Harp</i>) | | Spartan SP1286 |
| 24. | HASSELMANS | Chanson de Mai, op. 40 | | Durand DF5298 |
| 25. | HASSELMANS | Lamento, op. 23 | | Durand DF4314 |
| 26. | HASSELMANS | Prélude no. 2 | Trois préludes, op. 53 | Lyra |
| 27. | HOVHANESS | Nocturne, op. 20 no. 1 | | Peters EP66026 |
| 28. | LANE | A Walk in the Park and Streets and Avenues (both to be played) | Two Little Bites at the Big Apple | Goodmusic GM162 |
| 29. | LEWIS | Moonlight in Montmartre | Postcards from Paris | Goodmusic GM115 |
| 30. | MATHIAS | Any two Improvisations | Three Improvisations, op. 10 | OUP 9780193577596 |
| 31. | NADERMAN | Allegro maestoso (1st movt from <i>Sonatina no. 5 in F</i>) or Allegro brillante poco moderato (1st movt from <i>Sonatina no. 7 in C</i>) | 7 sonates progressives, op. 92 | Leduc AL20037 |
| 32. | NADERMAN | Study on a Subject with 8 Diatonical Notes | Méthode de harpe vol. 2 | Billaudot GB1690 |
| 33. | NATRA | 1st and 2nd movts (from <i>Sonatina for Harp</i>) | | Israel Music Institute |
| 34. | PATTERSON | Changing Chameleon | Lizards, op. 111 | Weinberger M570056910 |
| 35. | ROBINSON, ed. WHITING | Blues on the Mynd | Contemporary Sounds | Pedal Sliders |
| 36. | SALZEDO | Skippping Rope | Short Stories in Music vol. 2 | Lyra |
| 37. | SCARLATTI, ed. OWENS | Sonata in D major | Three Sonatas | Lyon & Healy |
| 38. | SCARLATTI, trans. WOOLDRIDGE | Sonata in F minor, K 239 | Two Sonatas | Lyon & Healy |
| 39. | SNELL | Blues for Harp | Wild Strings UKHA Jazz and Pop Harp Collection 2018 | PoppyHarp |
| 40. | SNELL | Golden Moments | | Modus MM252 |
| 41. | SPRINGTHORPE | Mary's Lullaby | Pedal Harp World | Beartramka |
| 42. | STADLER | Bohemian Waltz or Dear to My Heart (only once through and straight to coda) or Take a Break | Spirit of Harp | Doblinger D35843 |
| 43. | TEDESCHI | Pattuglia Spagnuola, op. 32 | | Zimmermann ZM16130 |
| 44. | TELEMANN (formerly attrib. J S BACH), ed. PIANA | Gigue (from <i>Suite in A major</i> , BWV 824) | La Lyre d'Orphée vol. 2: Bach and his World | Harpiana ES104 |

| | | | | |
|-----|-------------------------------------|---|--|--------------------|
| 45. | TELEMANN, ed. PRATT | Fantasie (incl Adagio section and Da Capo) | Baroque and Classic Pieces for Harp | Lyon & Healy |
| 46. | TOURNIER | Berceuse Russe, op. 40 | | Lemoine HL22529 |
| 47. | TOURNIER | Étude de concert 'Au matin' | | Leduc AL20007 |
| 48. | TRAD., arr. ROBINSON & WHITING | Danny Boy (Londonderry Air) | Contemporary Sounds | Pedal Sliders |
| 49. | VILLA-LOBOS, trans. RAYAN-FORERO | Preludio (from <i>Bachianas Brasileiras no. 4</i>) | | Lyon & Healy |
| 50. | WATKINS | Fire Dance or Nocturne or Prelude | Petite suite | UMP |

TECHNICAL WORK

Candidates prepare *either* section **1.** or section **2.** or section **3.** See page 22.

The exercises and studies are in Trinity's book *Harp Studies & Exercises from 2013*.

The orchestral extracts are in *Orchester Probespiel: Harp* (published by Schott ED7856).

Either

1. SCALES, ARPEGGIOS & EXERCISES

Scales & arpeggios (from memory)

Examiners select from the following:

| | | | | | |
|--|---|-----------------|-------------------|--|--|
| Scales: ▮ C \flat and F \sharp major ▮ B \flat and C \sharp minor (harmonic <i>and</i> melodic minor) | sixth apart (RH starting on keynote) | four octaves | hands together | min. tempo: ♩ = 120 (one note per quaver) | <i>f</i> or <i>mf</i> or <i>p</i> or <i>cresc./</i> <i>dim.</i> (<i>p-f-p</i>) |
| | starting a third apart with LH on keynote | two octaves | | | |
| ▮ Contrary motion scale of C \flat major | | | | | |
| Arpeggios: ▮ C \flat and F \sharp major ▮ B \flat and C \sharp minor ▮ Dominant 7ths in the keys of C \flat , F \sharp and B \flat * ▮ Diminished 7th starting on F \sharp | root position, first and second inversions | four octaves | | | |
| | | | | | |
| | | | | | |

Exercises (music may be used) – **Candidates prepare all three exercises.**

Candidates choose one exercise to play first. Examiners then select one of the remaining two exercises to be performed.

| | | |
|----|------------------------|---------------------------------------|
| a. | 22. Smooth and Wide | for legato octaves with sliding thumb |
| b. | 23. Cross Fingers | for cross-fingering 3-4 and 1-2 |
| c. | 24. More Cross Fingers | for cross-fingering 2-4 and 1-3 |

Or

2. STUDIES (music may be used) – **Candidates prepare all three studies.**

Candidates choose one study to play first. Examiners then select one of the remaining two studies to be performed.

| | |
|----|------------------------|
| a. | 73. The Sea |
| b. | 75. Weaving In and Out |
| c. | 76. Paired Bells |

Or

3. ORCHESTRAL EXTRACTS (music may be used) – **Candidates prepare all three extracts.**

Candidates choose one extract to play first. Examiners then select one of the remaining two extracts to be performed.

| | | |
|----|---|---|
| a. | Tschaikowsky: Der Nussknacker, 2. Akt, Nr. 12 (pages 54-55) | for arpeggios |
| b. | Bartók: Concerto for Orchestra, 4. Satz: Intermezzo interrotto (page 10) | for chords, independent voices and hands, and pedalling |
| c. | Britten: The Young Person's Guide to the Orchestra, Variation I (pages 14-15) | for chords, arpeggios and glissandos |

SUPPORTING TESTS

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 23-26 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 27 for more information.

The aural test requirements for Grade 7 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 27-33 for the requirements and parameters.

Aural questions

| Parameters | Task | Requirement |
|--|--|---|
| Harmonised 8 bars Major or minor key $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$ | Listen to the piece twice | i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation |
| | Listen to the piece twice | Identify and comment on two other characteristics of the piece |
| | Listen to the first four bars of the piece once | Identify the key to which the music modulates as subdominant, dominant or relative key Answers may alternatively be given as key names |
| | Study a copy of the piece, and listen to it twice with three changes | Locate and describe the changes as pitch (melody line only) or rhythm |

Non-Pedal Harp: Grade 7

PIECES

Candidates perform a balanced programme of three pieces, chosen from the list below. Pieces by at least two composers must be played. An own composition may be played instead of one listed piece. See pages 16-19 for further guidance.

| | Composer | Piece | Book | Publisher |
|-----|--------------------------------------|--|--|------------------|
| 1. | ANON. | Aimable vainqueur | Baroque Delights | Harp & Hobbit |
| 2. | J B BACH, ed. BOUCHARD | Chaconne | Pièces classiques vol. 6 | Billaudot GB5635 |
| 3. | J S BACH, ed. BOUCHARD | Presto | Pièces classiques vol. 6 | Billaudot GB5635 |
| 4. | J S BACH, <i>trans.</i> O'FARRELL | Prelude no. 1 in C major or Prelude no. 3 in C minor | The O'Farrell Collection vol. 2: A Baroque Bouquet | O'Farrell |
| 5. | DE BRAAL | Allegretto, no. 17 | De kleine harp | Donemus 03554 |
| 6. | DOUMANY | Air or Earth or Spirit or Water | The Elements | Beartramka |
| 7. | HANDEL, arr. BRUNDAGE | Passacaille (from <i>Keyboard Suite</i> no. 7 in G minor, HWV 432) | Eighteenth Century Music arranged for lever harp | Seaside |
| 8. | HENSON-CONANT | New Blues | | Golden Cage |
| 9. | LEMELAND | Elégie | | EFM 1971 |
| 10. | LEWIS | Jive in Five | Jazz-n-Jive | Goodmusic GM224 |
| 11. | LOEILLET, arr. BRUNDAGE | Allemande (Toccata) | Eighteenth Century Music arranged for lever harp | Seaside |
| 12. | MACDEARMID | Sea Rapture | | Macdearmid |
| 13. | MARSHALSAY | Helen's Farewell | The Scottish Harp Anthology vol. 3: Advanced | Pentland |
| 14. | MARSHALSAY | Reels set (Andrew's Smiles – Reel for Yatra – The Forth Bridge Reel) | The Clarsach Collection vol. 3: Advanced | Marsharp MHM104 |
| 15. | OWENS | Spanish Elegy | Six Pieces for Harp | Lyra |

| | | | | |
|-----|-----------------------------|--|---|------------------|
| 16. | PERNEL | Dans la distance or Une douce nuit | Les Amuse-Bouches | La Harpe Libre |
| 17. | PURCELL | Chaconne in F | Baroque Delights | Harp & Hobbit |
| 18. | SCARLATTI, arr. BRUNDAGE | Sonata, K 380 L 23 | Eighteenth Century Music arranged for lever harp | Seaside |
| 19. | SCOTT | Crepuscle | Adventures for Lever Harp vol. 2 | Astute AM100-04 |
| 20. | SHALJEAN | Prelude in A minor | 12 Preludes for Concert or Celtic Harp | Blue Crescent |
| 21. | SOULE | For a Music Box | The Little Harp's Delight | Lyra |
| 22. | SPRINGTHORPE | Idylle | Lever Harp 2000 | Beartramka |
| 23. | STADLER | Away for a While or Scandinavia | New Shoots – Old Roots | Doblinger D35842 |
| 24. | STEVENSON | Mexican Monterey | | 80 Days |
| 25. | TRAD., arr. BZHEZHINSKA | She Moved through the Fair | Steps to Excellence: World Traditional Music for Harp | Creighton |
| 26. | TRAD., arr. MARSHALSAY | March, strathspeys & reel set (Greenwoodside – Captain Horne – Louden's Bonnie Woods & Braes – Jenny Dang the Weaver) | The Clarsach Collection vol. 3: Advanced | Marsharp MHM104 |
| 27. | TRAD., arr. MCGRATH | The Twilight Star Hornpipe | My Gentle Harp | Cairde na Cruite |
| 28. | TRAD., arr. ROBERTSON | Musical Priest and Fhear a'Bhata (both to be played) | Kim Robertson Celtic Harp Solos | Mel Bay 95345 |
| 29. | TRAD., arr. STADLER | Irish Whiskey | New Shoots – Old Roots | Doblinger D35842 |
| 30. | VERDELL | Mystic Forest | Songs of Four Seasons | Broekmans BP1924 |
| 31. | WRIGHT | Sunrise (from <i>Four East Coast Sketches</i>) | Lever Harp World | Beartramka |

TECHNICAL WORK

Candidates prepare *either* section **1.** or section **2.** See page 22.

The exercises and studies are in Trinity's book *Harp Studies & Exercises from 2013*.

Either

1. SCALES, ARPEGGIOS & EXERCISES

Scales & arpeggios (from memory)

Examiners select from the following:

| | | | | | |
|---|--|------------------|--|--|--|
| Scales: ► F and D major | sixth apart (RH starting on keynote) | | hands together | | |
| ► C and D minor (harmonic <i>and</i> melodic minor) | | three octaves | hands together (harmonic minor), RH only (melodic minor) | | |
| ► F major contrary motion starting on single F string | | two octaves | | | |
| Arpeggios: ► F and D major ► C and D minor | root position, first and second inversions | three octaves | hands together | | |
| ► Dominant 7ths in the keys of F, C and D* | | | | | |
| ► Diminished 7th starting on F# | | | | | |

min. tempo:
♩ = 120
(one note
per quaver)

f or *mf*
or *p* or
cresc./
dim.
(*p-f-p*)

Exercises (music may be used) – Candidates prepare all three exercises.

Candidates choose one exercise to play first. Examiners then select one of the remaining two exercises to be performed.

| | |
|----------------------------------|---------------------------------------|
| a. 22. Smooth and Wide | for legato octaves with sliding thumb |
| b. 23. Cross Fingers | for cross-fingering 3-4 and 1-2 |
| c. 24. More Cross Fingers | for cross-fingering 2-4 and 1-3 |

Or

2. STUDIES (music may be used) – Candidates prepare all three studies.

Candidates choose one study to play first. Examiners then select one of the remaining two studies to be performed.

- | |
|-----------------------------------|
| a. 74. Turning & Trilliant |
| b. 75. Weaving In and Out |
| c. 76. Paired Bells |

SUPPORTING TESTS

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 23-26 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 27 for more information.

The aural test requirements for Grade 7 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See pages 27-33 for the requirements and parameters.

Aural questions

| Parameters | Task | Requirement |
|--|--|---|
| Harmonised 8 bars Major or minor key $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$ | Listen to the piece twice | i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation |
| | Listen to the piece twice | Identify and comment on two other characteristics of the piece |
| | Listen to the first four bars of the piece once | Identify the key to which the music modulates as subdominant, dominant or relative key Answers may alternatively be given as key names |
| | Study a copy of the piece, and listen to it twice with three changes | Locate and describe the changes as pitch (melody line only) or rhythm |

Pedal Harp: Grade 8

PIECES

Candidates perform a balanced programme of three pieces, chosen from the list below. Pieces by at least two composers must be played. An own composition may be played instead of one listed piece. See pages 16-19 for further guidance.

| | Composer | Piece | Book | Publisher |
|----------------|-----------------------------|--|---|-------------------------|
| Group A | | | | |
| 1. | ANDRÈS | Le portail de Pierre | Ganagobie: suite pour harpe | Hamellet HA09754 |
| 2. | C P E BACH | Allegro (3rd movt from <i>Sonata in G major</i> , Wq 139) | | Breitkopf 6593 |
| 3. | J S BACH, ed. PIANA | Gavotte (from <i>English Suite no. 3 in G minor</i> , BWV 808) or Gigue (from <i>Partita no. 1 in B flat major</i> , BWV 825) or Two Part Invention no. 6, BWV 777 | La Lyre d'Orphée vol. 2: Bach and his World | Harpiana ES104 |
| 4. | J S BACH, ed. WILLIAMS | Gavotte en Rondeau (from <i>Suite</i> , BWV 1006a) | | OUP 9780193553064 |
| 5. | J S BACH, trans. CHEFSON | Courante and Gigue (from <i>Cello Suite no. 1</i> , BWV 1007) or Courante and Gigue (from <i>Cello Suite no. 2</i> , BWV 1008) | Cello Suites vol. 1: Suites 1-2 (BWV 1007-1008) | Billaudot GB8517 |
| 6. | BAKSA | 1st movt (from <i>Harp Sonata</i>) | | Composers Library |
| 7. | BOIELDIEU | Rondo (from <i>Sonata in G major</i>) | | Lyra |
| 8. | BRITTEN | Nocturne and Fugue (3rd and 4th movts from <i>Suite for Harp</i> , op. 83) | | Faber 0571503608 |
| 9. | CHERTOK | Harpicide at Midnight | Around the Clock | Salvi |
| 10. | DALVIMARE | Allegro grazioso (1st movt from <i>Sonata</i> , op. 2 no. 1) | | Ut Orpheus MAG252 |
| 11. | DAMASE | Tango | | Harposphère HSA11578 |
| 12. | DEBUSSY, trans. BRUNDAGE | Clair de lune | | Seaside |
| 13. | DONCEANU | Inscription on a Mast | | Lyra |
| 14. | FRANÇOIS | Hot Cucumber | | Camac |
| 15. | GERSHWIN, arr. FELL | An American in Paris and Rhapsody in Blue (both to be played) | Salvi Pop Harp Series vol. 1: 1924-1931 | Salvi |
| 16. | GILLMAN | Carillon | Suite im alten Stil | Lyra |

| | | | | |
|-----|-----------------------------|--|---|-----------------------|
| 17. | GLINKA | Variations on a Theme of Mozart | | Lyra |
| 18. | GODEFROID | Etude de concert in E \flat minor | | Salvi |
| 19. | GOMBAU | Apunte Betico | | Harpiana HP103 |
| 20. | GOUGH | Ondine | | Beartramka |
| 21. | GURIDI | Viejo Zortzico | | UME 19549 |
| 22. | HANDEL | Any two movts from <i>Concerto in B\flat, HWV 294</i> | | Bärenreiter BA8347-71 |
| 23. | HASSELMANS | Ballade | | Lyra |
| 24. | HINDEMITH | Mässig schnell (1st movt from <i>Sonata for Harp</i>) | | Schott ED3644 |
| 25. | HOVHANESS | Allegro (1st movt from <i>Harp Sonata</i> , op. 127) | | Peters EP6042 |
| 26. | LECUONA, arr. GRANDJANY | Malagueña (from <i>Andalucia</i>) | | Lyra |
| 27. | LEWIS | Charleston Chic | Decospherics | Goodmusic GM124 |
| 28. | LEWIS | Left Bank Nocturne | Postcards from Paris | Goodmusic GM115 |
| 29. | MORTARI | Canzone and Toccata (from <i>Sonatina Prodigio</i>) | | Lyra |
| 30. | NADERMAN | Allegro disperato (1st movt from <i>Sonatina no. 6 in D minor</i>) | 7 sonates progressives, op. 92 | Leduc AL20037 |
| 31. | NADERMAN | Study on a Subject with 12 Diatonical Notes | Méthode de harpe vol. 2 | Billaudot GB1690 |
| 32. | PARRY, ed. WILLIAMS | Allegro (1st movt from <i>Sonata no. 1 in D</i>) or Allegro (1st movt from <i>Sonata no. 2 in G</i>) | Four New Sonatas for the Harp | Salvi |
| 33. | PIERNÉ | Impromptu-Caprice, op. 9 | | Leduc AL10381 |
| 34. | RESPIGHI, arr. GRANDJANY | Siciliana | | Ricordi NR12113200 |
| 35. | RÖSSLER-ROSETTI | Allegro assai (1st movt from <i>Sonate</i>) | | Schott ED5438 |
| 36. | ROTHSTEIN | Joy or Reminiscence | Three Moods | Rothstein |
| 37. | STICKNEY | The Dirty Laundry Rag | | OLGP |
| 38. | TOURNIER | Les Anesses grises sur la route d'El-Azib (from <i>Suite no. 3</i> , op. 35) | Images Suites 3 and 4, op. 35 and op. 39 | Lemoine HL22354 |
| 39. | TRAD., arr. STICKNEY | O Tannenbaum | | OLGP |
| 40. | WHITING | Floresta Tropical | Wild Strings UKHA Jazz and Pop Harp Collection 2018 | PoppyHarp |

TECHNICAL WORK

Candidates prepare *either* section **1.** or section **2.** or section **3.** See page 22.

The exercises and studies are in Trinity's book *Harp Studies and Exercises from 2013*.

The orchestral extracts are in *Orchester Probespiel: Harp* (published by Schott ED7856).

Either

1. SCALES, ARPEGGIOS & EXERCISES

Scales & arpeggios (from memory)

Examiners select from the following:

| | | | | | |
|---|--|-----------------|---------------------|--|--|
| Scales: ▶ B and F# major ▶ B, Eb and F# minor (harmonic <i>and</i> melodic minor) | sixth apart (RH starting on keynote) | four octaves | hands together | min. tempo: ♩ = 130 (one note per quaver) | <i>f</i> or <i>mf</i> or <i>p</i> or <i>cresc./</i> <i>dim.</i> (<i>p - f - p</i>) |
| Eb major | tenth apart (LH starting on keynote) | | | | |
| ▶ Contrary motion scale of F# major | starting a third apart with LH on keynote | two octaves | hands separately | min. tempo: ♩ = 70 (one note per quaver) | |
| ▶ Scales in double thirds B major and B melodic minor* | starting with keynote as lower note | | | | |
| Arpeggios: ▶ B, Eb and F# major ▶ B, Eb and F# minor | root position, first and second inversions | four octaves | hands together | min. tempo: ♩ = 130 (one note per quaver) | |
| ▶ Dominant 7ths in the keys of B, Eb, E and Ab* | root position, first, second and third inversions | | | | |
| ▶ Diminished 7ths starting on F# and B | | | | | |

Exercises (music may be used) – **Candidates prepare all three exercises.**

Candidates choose one exercise to play first. Examiners then select one of the remaining two exercises to be performed.

| | |
|----------------------|--|
| a. 25. Psychotriller | for right hand trill and crossing left hand over right |
| b. 27. Sliding Low | for left hand legato sixths and octaves with sliding thumb |
| c. 28. Hairy Slides | for mordents and slides |

Or

2. STUDIES (music may be used) – **Candidates prepare all three studies.**

Candidates choose one study to play first. Examiners then select one of the remaining two studies to be performed.

- | |
|-----------------------------|
| a. 77. Hommage |
| b. 80. Very Cross Fingering |
| c. 82. Incy Wincy Slider |

Or

3. ORCHESTRAL EXTRACTS (music may be used) – **Candidates prepare all three extracts.**

Candidates choose one extract to play first. Examiners then select one of the remaining two extracts to be performed.

| | |
|--|---|
| a. Verdi: Die Macht des Schicksals (The Force of Destiny), Ouverture (pages 58-59) | for continuous arpeggios in right hand, and pedalling |
| b. Berlioz: Symphonie Fantastique, 2. Satz: Un bal (pages 12-13) | for arpeggios, broken arpeggios and scales |
| c. Tschaikowsky: Schwanensee (Swan Lake), 2. Akt, Nr. 13 (pages 52-53) | for arpeggios and chords |

SUPPORTING TESTS

Candidates prepare:

- Sight reading
- Aural or improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 23-26 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 27 for more information.

The aural test requirements for Grade 8 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- Stylistic
- Motivic
- Harmonic

See pages 27-33 for the requirements and parameters.

Aural questions

| Parameters | Task | Requirement |
|--|--|---|
| Harmonised | Listen to the piece once | i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation |
| 12-16 bars | | |
| Major or minor key | Listen to the piece twice | Identify and comment on three other characteristics of the piece |
| $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{6}{8}$ or $\frac{5}{8}$ | Study a copy of the piece, and listen to it twice with three changes | Locate and describe the changes as pitch or rhythm |

Non-Pedal Harp: Grade 8

PIECES

Candidates perform a balanced programme of three pieces, chosen from the list below. Pieces by at least two composers must be played. An own composition may be played instead of one listed piece. See pages 16-19 for further guidance.

| | Composer | Piece | Book | Publisher |
|-----|-------------------------------------|---|---|-------------------------|
| 1. | AYRES | Vari8 | Lever Harp 2000 | Beartramka |
| 2. | BESSELL | The Green Man | Lever Harp 2000 | Beartramka |
| 3. | BOUCHAUD | Any two movts from <i>Discorde</i> | | Harposphère HSA11467 |
| 4. | CLEMENTI, <i>trans.</i> SHALJEAN | Sonatina in G, op. 36 no. 5 <i>or</i> Sonatina in D, op. 36 no. 6 | Composers in Georgian London | Blue Crescent |
| 5. | CLIFTON-WELKER | Dance | Lever Harp 2000 | Beartramka |
| 6. | DEBUSSY, <i>trans.</i> BRUNDAGE | Clair de Lune | | Seaside |
| 7. | HANDEL, <i>arr.</i> THOMAS | Arrival of the Queen of Sheba | | Alaw |
| 8. | HAYDN, <i>arr.</i> DIEBEL | Nos. 8, 9, 10, 11 and 12 (all to be played) | Twelve Musical Clock Pieces for the Non-Pedal Harp | Lyra |
| 9. | LARC'HANTEC | Fantasmagories | | Harposphère HSA11434 |
| 10. | LE GOVIC | Laridenn Nevez | Dasson Ur Galon (A Heart's Echo) | Luskadenn |
| 11. | MACDEARMID | Tir-nan-og | | Macdearmid |
| 12. | MOOR | No. 1: Allegretto | Three Pieces for Lever Harp | Beartramka |
| 13. | O'CAROLAN, <i>arr.</i> O'FARRELL | Carolan's Farewell to Music | | O'Farrell |
| 14. | ORTIZ | Theme (from <i>Suite to Luzma</i>) | Latin American Harps: History, Music & Techniques | Aroy |
| 15. | ORTIZ | Una vez en la montaña (Once in the Mountain) | The International Rhythmic Collection vol. 2 | Aroy |
| 16. | PERNEL | Roc'h Trevezel <i>or</i> Seconde Gnessienne | Autre chose for advanced lever harp | La Harpe Libre |
| 17. | REMPPE | Lorelei | | Billaudot GB8912 |
| 18. | RUTHERFORD | Lines on the Map (with all repeats) | The Scottish Harp Anthology vol. 3: Advanced | Pentland |
| 19. | D SCARLATTI, <i>ed.</i> BOUCHARD | Sonata in A minor, K 61 <i>or</i> Sonata in Bb major, K 66 | Pièces classiques vol. 6 | Billaudot GB5635 |
| 20. | SCOTT | Gypsy Dance | Adventures for Lever Harp vol. 2 | Astute AM100-04 |
| 21. | SHALJEAN | High Hat: a Jazz Interlude for Concert or Celtic Harp | | Blue Crescent |
| 22. | SHALJEAN | Prelude in D major <i>or</i> Prelude in E flat major <i>or</i> Prelude in G minor | 12 Preludes for Concert <i>or</i> Celtic Harp | Blue Crescent |

| | | | |
|--------------------------|---|---|-----------------------------|
| 23. SNELL | Toccata | Lever Harp 2000 | Beartramka |
| 24. SPRINGTHORPE | Rondo or The Heart's Journey | Lever Harp 2000 | Beartramka |
| 25. THOMSEN | Thoir pog don Iosgann, a Rosaidh! (Kiss the Toad, Rosie!) | Puirt Ùra (New Tunes for Harp): Advanced | Taigh na Teud 9781906804091 |
| 26. TRAD., arr. ORTIZ | El Pájaro Campana (The Bell Bird) | Latin American Harps: History, Music & Techniques | Aroy |

TECHNICAL WORK

Candidates prepare *either* section **1.** or section **2.** See page 22.

The exercises and studies are in Trinity's book *Harp Studies & Exercises from 2013*.

Either

1. SCALES, ARPEGGIOS & EXERCISES

Scales & arpeggios (from memory)

Examiners select from the following:

| | | | | | |
|---|---|---------------|---|---|--|
| Scales: | sixth apart (RH starting on keynote) | three octaves | hands together | min. tempo: ♩ = 130 (one note per quaver) | <i>f</i> or <i>mf</i> or <i>p</i> or <i>cresc./dim.</i> (<i>p</i> - <i>f</i> - <i>p</i>) |
| ▶ G and B♭ major | tenth apart (LH starting on keynote) | | | | |
| ▶ E♭ major | starting a third apart with LH on keynote | two octaves | hands separately (major), RH only (melodic minor) | min. tempo: ♩ = 70 (one note per quaver) | |
| ▶ Contrary motion scale of E♭ major | starting with keynote as lower note | | | | |
| ▶ Scales in double thirds: A major or E major*, A melodic minor or E melodic minor* | | | | | |
| Arpeggios: | root position, first, second and third inversions | three octaves | hands together | min. tempo: ♩ = 130 (one note per quaver) | |
| ▶ G, D and E♭ major | | | | | |
| ▶ G, E and A minor | | | | | |
| ▶ Dominant 7ths in the keys of G, E or A*, B♭ and E♭** | | | | | |
| ▶ Diminished 7ths starting on F♯ and B | | | | | |

Exercises (music may be used) – Candidates prepare all three exercises.

Candidates choose one exercise to play first. Examiners then select one of the remaining two exercises to be performed.

| | | |
|-----------|-------------------|--|
| a. | 26. Psychotriller | for right hand trill and crossing left hand over right |
| b. | 27. Sliding Low | for left hand legato sixths and octaves with sliding thumb |
| c. | 28. Hairy Slides | for mordents and slides |

Or

2. STUDIES (music may be used) – Candidates prepare all three studies.

Candidates choose one study to play first. Examiners then select one of the remaining two studies to be performed.

- a. 79. I'm a B-Lever
- b. 80. Very Cross Fingering
- c. 81. Flashing Levers

SUPPORTING TESTS

Candidates prepare:

- ▮ Sight reading
- ▮ Aural or improvisation

Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See pages 23-26 for sight reading parameters.

Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See page 27 for more information.
The aural test requirements for Grade 8 are below.

Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▮ Stylistic
- ▮ Motivic
- ▮ Harmonic

See pages 27-33 for the requirements and parameters.

Aural questions

| Parameters | Task | Requirement |
|--|--|---|
| Harmonised | Listen to the piece once | i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation |
| 12-16 bars | | |
| Major or minor key | Listen to the piece twice | Identify and comment on three other characteristics of the piece |
| $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{6}{8}$ or $\frac{5}{8}$ | Study a copy of the piece, and listen to it twice with three changes | Locate and describe the changes as pitch or rhythm |

Policies

SAFEGUARDING AND CHILD PROTECTION

Trinity is fully committed to safeguarding and protecting the candidates that we work with. All posts, including examiners, are subject to a safer recruitment process, including the disclosure of criminal records and vetting checks. Our safeguarding policies and procedures are regularly reviewed and promote safeguarding and safer working practice across all parts of our work.

EQUAL OPPORTUNITIES

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

REASONABLE ADJUSTMENT

Trinity is committed to creating an inclusive environment where candidates with special needs are able to demonstrate their skills and feel welcomed. We aim to make our exams accessible to all. We treat each learner individually when considering how we can achieve this aim, recognising that requirements vary. Candidates can be assured that we do not compromise on the standard of marking or allow the quality of exams to be affected in any way.

All provision is tailored to the particular needs of each candidate. In order to be most beneficial, as full an explanation as possible of the required provision should be given. The need and request for provision should be made on the appropriate form available to download from trinitycollege.com/music-csn. For enquiries please contact music-csn@trinitycollege.com

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CUSTOMER SERVICE

Trinity is committed to providing a high-quality service for all our users from initial enquiry through to certification. Full details of our customer service commitment can be found at trinitycollege.com/customer-service

QUALITY ASSURANCE

Please note that, for training/monitoring purposes, it may, on occasion, be necessary for there to be more than one examiner in the room.

Trinity audio records and sometimes films exams for quality assurance and training purposes. In the case of filming, Trinity will always seek permission from the candidate (or a parent or guardian) first. All recording devices will be discreet and should not cause any distraction to candidates.

EXAM INFRINGEMENTS

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

MALPRACTICE

Trinity requires its registered exam centres to report any suspected malpractice by candidates, teachers or examiners. In situations where a centre is found to be inadequate or to be guilty of malpractice, either in terms of provision of facilities or in administration, the exam centre may be required to suspend all of its activities relating to Trinity exams until the cause of the problem is identified and rectified, if appropriate. In extreme circumstances, the centre may have its registered status withdrawn.

In the very rare cases or circumstances where a centre or individual may be suspected of malpractice, Trinity will aim to minimise any inconvenience caused to any affected candidate, and would like to thank candidates, teachers and centre staff for their kind co-operation in reporting any suspected incident of cheating, thereby assisting Trinity in upholding the quality and integrity of its exam process.

RESULTS REVIEW AND APPEALS PROCEDURE

Anyone who wishes to question their exam result should refer to trinitycollege.com/results-enquiry for full details of our results review and appeals process.

Publishers and UK specialist suppliers

The following list covers all publications listed in this syllabus. Publisher abbreviations used in the repertoire lists are printed in bold. UK distributors are indicated where applicable. Publishers may have different local agents in other parts of the world who may be able to supply music more easily or quickly; please contact publishers directly for details.

80 DAYS

80 Days Publishing
80dayspublishing.com

A & C BLACK

A & C Black Music
acblack.com

ADLAIS

Adlais Music Publishers
adlaismusicpublishers.co.uk

AFGHAN

Afghan Press
afghanpressmusic.com

ALAW

Alaw Music Publishing
alawmusic.com

ALFRED

Alfred Music
alfred-music.co.uk
c/o Faber

ALLEGRO

Allegro Music
allegro.co.uk

AMADEUS

Amadeus Vertrieb
amadeusmusic.ch

AMP

Associated Music Publishers
c/o De Haske

AROY

Aroy Music
aroymusic.com

ASTUTE

Astute Music Ltd
astute-music.com

AVONDALE

The Avondale Press
theavondalepress.com

BANKS

Banks Music Publications
banksmusicpublications.co.uk

BÄRENREITER

Bärenreiter Ltd
baerenreiter.com

BÄRENREITER PRAHA

baerenreiter.cz
c/o Bärenreiter

BARTHOLOMEW

Bartholomew Music Publications
bartholomewmusic.co.uk

BEARTRAMKA

beartramka.com

BELAIEFF

M P Beliaeff
c/o MDS

BILLAUDOT

Gérard Billaudot Editeur
billaudot.com

BLUE CRESCENT

Blue Crescent Music
bluecrescentmusic.com

BOILEAU

Editorial de Música Boileau
boileau-music.com

BOOSEY

Boosey & Hawkes Music Publishers Ltd
boosey.com

BOSWORTH

Bosworth & Co Ltd
c/o De Haske

BRAYDESTON

Braydeston Press
c/o De Haske

BREITKOPF

Breitkopf & Härtel
breitkopf.com
c/o MDS

BROADBENT & DUNN

Broadbent & Dunn Ltd
broadbent-dunn.com

BROEKMANS

Broekmans & Van Poppel
broekmans.com

BROKEN STRING

Broken String Productions
c/o lulu.com

CAIRDE NA CRUITE

cairdenacruite.com

CAMAC

Editions Camac Production
camacharps.co.uk

CARISCH

Carisch Music
carisch.com

CHESTER

Chester Music Ltd
c/o De Haske

CLARSACH SOCIETY

clarsachsociety.co.uk

CLIFTON-WELKER

Fiona Clifton-Welker
c/o Creighton

COMBRE

Editions Combre
editions-combre.com
c/o Faber

COMPOSERS LIBRARY

c/o Presser

COMUS

Comus Edition
comusedition.com

CORNWALL HARP CENTRE

cornwallharpcentre.co.uk

CRAMER

Cramer Music Ltd
cramermusic.co.uk

CREIGHTON

Creighton's Collection
creighton-griffiths.co.uk

CWMNI CYHOEDDI GWYNN

Cwmni Cyhoeddi Gwynn
Publishing Co
gwynn.co.uk

DE HASKE

De Haske Hal Leonard Ltd
dehaske.com

DELRIEU

Edition Delrieu
edition-delrieu.com

DOBLINGER

Musikverlag Doblinger
doblinger.at
c/o MDS

DOHR

Verlag Dohr
dohr.de
c/o MDS

DONEMUS

Donemus Publishing
donemus.nl

DURAND

Editions Durand
durand-salabert-eschig.com
c/o De Haske

EDWARD B MARKS

Edward B Marks Music
Company
ebmarks.com

EFM

Editions Française de
Musique
c/o Billaudot

EMA

European Music Archive
c/o Spartan

EMB

Editio Musica Budapest
Ltd
emb.hu
c/o Faber

ENDPIN

Endpin Music Publishing
c/o Ludwig

ESCHIG

Editions Max Eschig
durand-salabert-eschig.com
c/o De Haske

EUFONIUM

Eufonium Publishing
House
eufonium.pl

EVANS

Elinor Evans
elinorevansmusic.co.uk

EZRA

Adam Ben Ezra
adambenezra.com

FABER

Faber Music Ltd
fabermusic.com

FAGUS

Fagus Music
fagus-music.com

FENTONE

Fentone Music Ltd
c/o De Haske

FIELDING

Marie Fielding
mariefieldingmusic.com

FISCHER

Carl Fischer Music
carlfischer.com
c/o MDS

FLYING STRINGS

flyingstrings.com

FORSYTH

Forsyth Brothers Ltd
forsyths.co.uk

FOUR BASS

Four Bass Music
fourbassmusic.com
c/o Spartan

FRIOU

Friou Music
c/o Creighton

FURORE

furore-verlag.de

GABRIEL

Gabriel Music
janetbennett.co.uk

GIA

GIA Publications Inc
giamusic.com

GOLDEN CAGE

c/o Creighton

GOODMUSIC

Goodmusic Music
Publishers
goodmusicpublishing.co.uk

HAL LEONARD

De Haske Hal Leonard Ltd
dehaske.com

HAMELLE

Editions Hamelle
c/o De Haske

HANSEN

Edition Wilhelm Hansen
c/o De Haske

HARDIE

The Hardie Press
hardiepress.co.uk

HARMONIA

Harmonia
c/o De Haske

HARP & HOBBIT

Wellington: Harp & Hobbit
Press
asni.net

HARP COLUMN

Harp Column Music
harpcolumn.com

HARPIANA

Editions Harpiana
Publications
harpiana.com

HARPOSPHÈRE

Harposphère Edition
harpebudin.com

HENLE

G Henle Verlag
henle.de

HEUGEL

Editions Heugel
c/o De Haske

HOLZSCHUH

Holzschuh Musikverlag
holzschuh-verlag.de

HONG KONG HARP CHAMBER

Hong Kong Harp Chamber
Music
harpchamber.com

IMC

International Music
Company
internationalmusicco.com
c/o MDS

ISRAEL MUSIC INSTITUTE

imi.org.il

JAMIESON

Ronnie Jamieson
c/o Shetland Times

JANET HARBISON

janetharbisnharp.com

JOBERT

Editions Jobert
jobert.fr

KJOS

Neil A Kjos Music
Company
kjos.com
c/o De Haske

KUNZELMANN

Edition Kunzelmann
kunzelmann.ch

LA HARPE BLANCHE

laharpeblanche.com

LA HARPE LIBRE

c/o Harp Column

LEDUC

Editions Alphonse Leduc
alphonseleduc.com
c/o De Haske

LEMOINE

Editions Henry Lemoine
henry-lemoine.com
c/o Faber

LENGNICK

Alfred Lengnick & Co
c/o De Haske

LOVELACE

William Lovelace
c/o Creighton

LUDWIG

Ludwig Masters
Publications
ludwigmasters.com
c/o De Haske

LUSKADENN

Luskadden Publications
tristanlegovic.eu

LYON & HEALY

lyonhealy.com

LYRA

Lyra Music Publications
c/o Vanderbilt

MACDEARMID

c/o Creighton

MARCH HAIR

March Hair Publications
rachelhair.com

MARSHARP

Marsharp Music
marsharpmusic.com

MARUKA

Maruka Music
c/o Alaw

MAYHEW

Kevin Mayhew Ltd
kevinmayhew.com

MCA

Music Corporation of
America
c/o De Haske

MCTIER

McTier Music
c/o Spartan

MDS

Music Distribution
Services Ltd
mdslondon.co.uk

MEL BAY

Mel Bay Publications Inc
melbay.com

MODUS

Modus Music
modusmusic.org

MORLEY

Clive Morley Harps Ltd
morleyharps.co.uk

MUSICLAND

Musicland Publications
musiclandpublications.com

MUSICUS

Edition Musicus
c/o MusT

MUSICWORKS

musicworksharpeditions.com

MUST

Music Trading Company
tutti.co.uk

NIMBUS

Nimbus Music Publishing
wyastone.co.uk/nmp

NOVELLO

Novello & Co Ltd
c/o De Haske

O'FARRELL

Anne-Marie O'Farrell
c/o Creighton

OLD SCHOOL

Old School Productions
savournastevenson.uk

OLGP

Overdressed Late Guy
Productions
jazzharp.com

OR-TAV

Or-Tav Music Publications
ortav.com

OUP

Oxford University Press
oup.co.uk

PEDAL SLIDERS

pedalsliders.com

PENTLAND

Pentland Publishing
aillierobertson.com

PETERS

Peters Edition Ltd
editionpeters.com

PIPER

Piper Publications
piperpublications.co.uk

POPPYHARP

poppyharp.com

PREISSLER

Musikverlag Josef
Preissler
preissler-verlag.de

PRESSER

Theodore Presser
Company
presser.com

PWM

Polskie Wydawnictwo
Muzyczne
pwm.com.pl
c/o MDS

QUEEN'S TEMPLE

Queen's Temple
Publications
qtpublications.co.uk
c/o Spartan

RADFORD

c/o Morley

RECITAL

Recital Music
recitalmusic.net
 c/o Spartan

RICORDI

Casa Ricordi
ricordi.it
 c/o De Haske

ROTHSTEIN*suerothstein.co.uk***S J MUSIC***sjmusicpublications.co.uk***SALABERT**

Editions Salabert
durand-salabert-eschig.com
 c/o De Haske

SALVI

Salvi, Lyon & Healy
 c/o Morley

SCHIRMER

G Schirmer Inc
 c/o De Haske

SCHOTT

Schott Music Ltd
schott-music.com

SEASIDE

Seaside Press
seasidemusic.com

SHETLAND MHT

Shetland Music Heritage
 Trust
 c/o Shetland Times

SHETLAND TIMES

The Shetland Times
 Bookshop
shetlandtimes.co.uk/shop

SIMROCK

c/o MDS

SPARTAN

Spartan Press Music
 Publishers Ltd
spartanpress.co.uk

STAINER

Stainer & Bell Ltd
stainer.co.uk

STOUT

Chris Stout Music
 c/o Shetland Times

SUMMY-BIRCHARD

c/o Alfred

SWANSTON

c/o Morley

SYLVIA WOODS*harpcenter.com***TAIGH NA TEUD***scotlandsmusic.com***THAMES**

Thames Publishing
 c/o De Haske

TRANSATLANTQUES

Editions Musicales
 Transatlantiques
 c/o De Haske

TRINITY

Trinity College
 London Press
trinitycollege.com

UME

Unión Musical Ediciones
 c/o De Haske

UMP

United Music Publishing Ltd
ump.co.uk

UNIVERSAL

Universal Edition
 (London) Ltd
universaledition.com

UT ORPHEUS

Ut Orpheus Edizioni
utorpheus.com

VAMOOSH

Vamoosh Music
vamooshmusic.com
 c/o Spartan

VANDERBILT

Vanderbilt Music Company
vanderbiltmusic.com

VIOLA WORLD

Viola World Publications
violaworldpublications.com

WAVENEY

Waveney Music Publishing
 Ltd
violinplaying.com

WEINBERGER

Josef Weinberger Ltd
josef-weinberger.com

WIENER

Wiener Urtext Edition
wiener-urtext.com
 c/o MDS

WOLLENWEBER

Verlag Walter Wollenweber
jarmandi.de

XYZ

XYZ International
 c/o De Haske

YORKE

Yorke Edition
yorkedition.co.uk
 c/o Spartan

ZEN-ON

Zen-On Music
zen-on.co.jp
 c/o MDS

ZIMMERMANN

Musikverlag Zimmermann
musikverlag-zimmermann.de
 c/o MDS

UK SPECIALIST SUPPLIERS

In case of any difficulty in obtaining music, the following specialist suppliers may be helpful:

BOWED STRINGS:**FULLER MUSIC**

01540 664940
fullermusic.co.uk

SERENADE FOR STRINGS

01592 774654
serenade4strings.co.uk

SCOTTISH TRADITIONAL FIDDLE:**HIGH LEVEL MUSIC**

01595 692618

HARP:**CLIVE MORLEY HARPS**

01367 860493
morleyharps.com

CREIGHTON'S COLLECTION

029 2039 7711
creighton-griffiths.co.uk

SALVI MUSIC

020 3002 4841
salvimusic.co.uk

Trinity publications

The following Trinity publications support this syllabus. All are available from trinitycollege.com/shop or from your local music shop.

Violin Exam Pieces 2020-2023

| | |
|---------|------------|
| Initial | TCL 019189 |
| Grade 1 | TCL 019196 |
| Grade 2 | TCL 019202 |
| Grade 3 | TCL 019219 |
| Grade 4 | TCL 019226 |
| Grade 5 | TCL 019233 |
| Grade 6 | TCL 019240 |
| Grade 7 | TCL 019257 |
| Grade 8 | TCL 019264 |

Violin Exam Pieces 2020-2023 CDs

| | |
|-------------------|------------|
| Initial & Grade 1 | TCL 020048 |
| Grade 2 | TCL 020055 |
| Grade 3 | TCL 020062 |
| Grade 4 | TCL 020079 |
| Grade 5 | TCL 020086 |
| Grade 6 | TCL 020093 |
| Grade 7 | TCL 020109 |
| Grade 8 | TCL 020116 |

Please note that the audio can be downloaded or streamed on iTunes, Amazon Music, Spotify and Google Play. Alternatively, available on CD.

Raise the Bar – Violin

| | |
|-------------------------|------------|
| Book 1: Initial-Grade 2 | TCL 015822 |
| Book 2: Grades 3-5 | TCL 015839 |
| Book 3: Grades 6-8 | TCL 015846 |

Additional Violin Repertoire

| | |
|---|------------|
| Constellations Set 1 (Garry Wilkinson) | TCL 019158 |
| Pieces, Studies, Ragas (L Subramaniam) | TCL 019165 |
| Twelve Pieces (Barbara Arens) | TCL 019141 |

Take Your Bow

| | |
|-------------|------------|
| Violin | TCL 018045 |
| Viola | TCL 018052 |
| Cello | TCL 018069 |
| Double Bass | TCL 018076 |
| Full Score | TCL 018175 |

Scales, Arpeggios & Studies from 2016

| | |
|-------------|------------|
| Violin | TCL 014580 |
| Viola | TCL 014597 |
| Cello | TCL 014603 |
| Double Bass | TCL 014610 |

Harp Studies & Exercises from 2013

| | |
|------------------------|------------|
| Pedal & Non-Pedal Harp | TCL 011800 |
|------------------------|------------|

Sound at Sight (sample sight reading tests)

| | |
|-------------------------------|------------|
| Violin (Initial-Grade 3) | TCL 011589 |
| Violin (Grades 4-8) | TCL 011596 |
| Viola (Initial-Grade 8) | TG 006967 |
| Cello (Initial-Grade 8) | TCL 011503 |
| Double Bass (Initial-Grade 8) | TG 008510 |

Specimen Aural Tests from 2017

| | |
|--------------------------|------------|
| Book 1 (Initial-Grade 5) | TCL 015808 |
| Book 2 (Grades 6-8) | TCL 015815 |

Theory of Music Workbooks

| | |
|---------|-----------|
| Grade 1 | TG 006509 |
| Grade 2 | TG 006516 |
| Grade 3 | TG 006523 |
| Grade 4 | TG 006530 |
| Grade 5 | TG 006547 |
| Grade 6 | TG 007476 |
| Grade 7 | TG 007483 |
| Grade 8 | TG 007490 |

Strings resources

Join us online to access a range of resources to support teaching and learning at trinitycollege.com/strings-resources

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

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

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


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 /TrinityCollegeLondon

Twitter

 @TrinityC_L

YouTube

 /TrinityVideoChannel
(examples of graded exams, supporting tests and more)