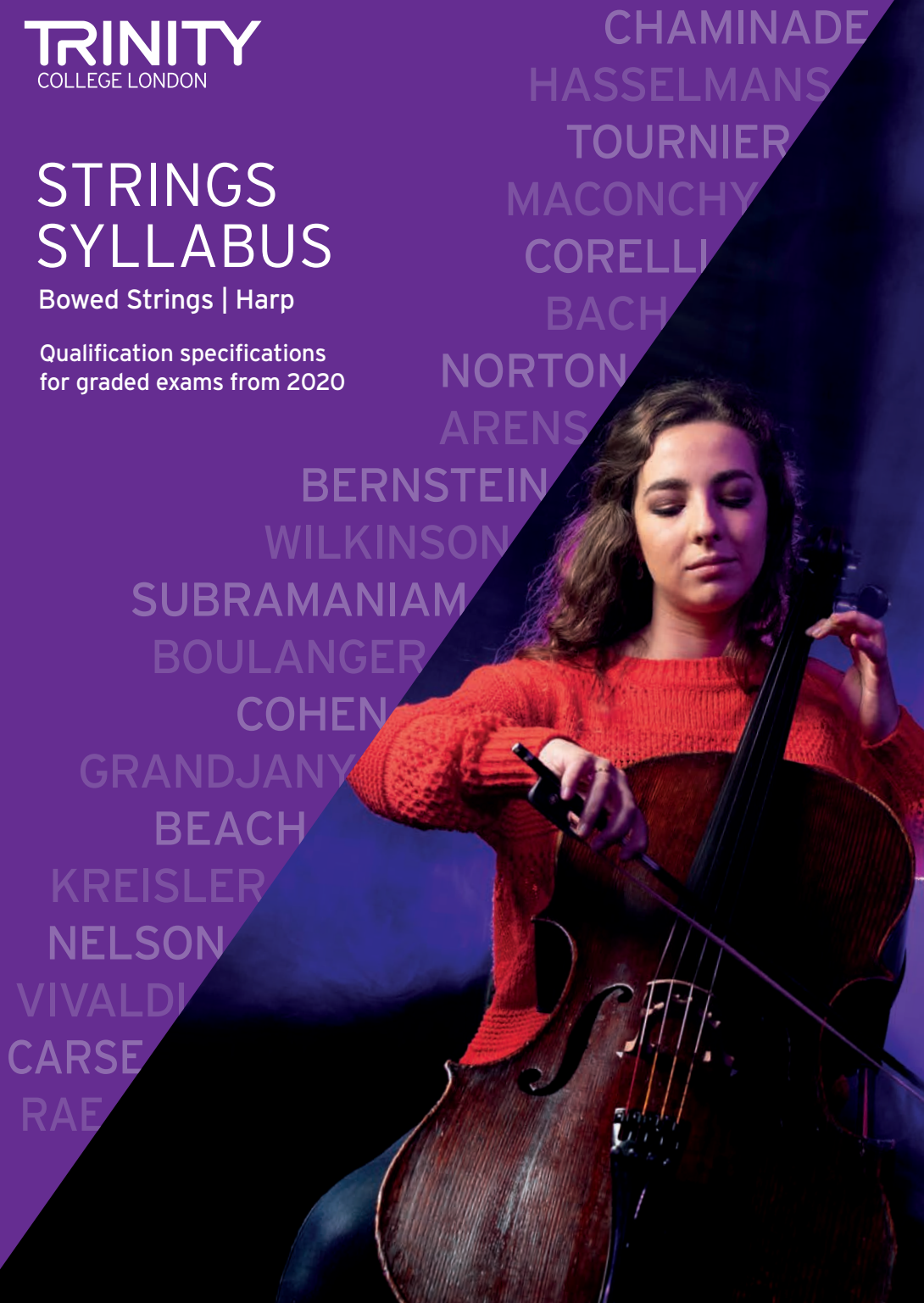


STRINGS SYLLABUS

Bowed Strings | Harp

Qualification specifications
for graded exams from 2020



DIGITAL ASSESSMENT: DIGITAL GRADES AND DIPLOMAS

To provide even more choice and flexibility in how Trinity's regulated qualifications can be achieved, digital assessment is available for all our classical, jazz and Rock & Pop graded exams, as well as for ATCL and LTCL music performance diplomas. This enables candidates to record their exam at a place and time of their choice and then submit the video recording via our online platform to be assessed by our expert examiners. The exams have the same academic rigour as our face-to-face exams, and candidates gain full recognition for their achievements, with the same certificate and UCAS points awarded as for the face-to-face exams.

Find out more at trinitycollege.com/dgd

KEEP UP TO DATE

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

STRINGS SYLLABUS

Bowed Strings | Harp

Qualification specifications
for graded exams from 2020

Charity number England & Wales: 1014792

Charity number Scotland: SC049143

Patron: HRH The Duke of Kent KG

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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 contemporary 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, established in 1872, is a leading international exam board, publisher and independent education charity. 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.

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 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 external examiners 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 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

TRINITY MUSIC QUALIFICATIONS

RQF* Level	EQF** Level	Classical & Jazz	Rock & Pop	Theory	Digital	Music Performance in Bands	Awards and Certificates in Musical Development	Solo Certificates [†]	Group Certificates [†]
7	7	FTCL							
6	6	LTCL		LMusTCL	LTCL				
4	5	ATCL		AMusTCL	ATCL				
		Certificate for Music Educators (Trinity CME)							
3	4	Grade 8	Grade 8	Grade 8	Grade 8		Level 3	Advanced	Advanced
		Grade 7	Grade 7	Grade 7	Grade 7				
		Grade 6	Grade 6	Grade 6	Grade 6				
2	3	Grade 5	Grade 5	Grade 5	Grade 5		Level 2	Intermediate	Intermediate
		Grade 4	Grade 4	Grade 4	Grade 4				
1	2	Grade 3	Grade 3	Grade 3	Grade 3		Level 1	Foundation	Foundation
		Grade 2	Grade 2	Grade 2	Grade 2	Grade 2			
		Grade 1	Grade 1	Grade 1	Grade 1	Grade 1			
Entry level 3	1	Initial	Initial		Initial	Initial	Entry 3		
Entry level 2						Pre-Initial	Entry 2		
Entry level 1							Entry 1		

* Regulated Qualifications Framework

** 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 (Entry 3) (Initial)	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

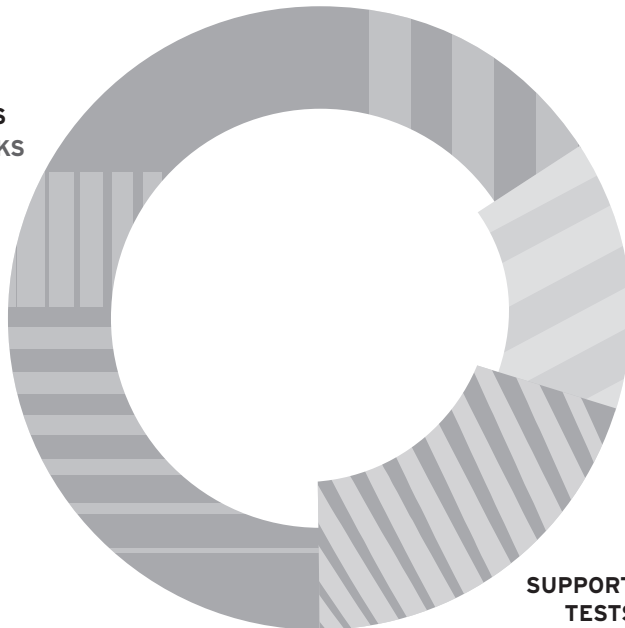
Bowed strings: a bowing exercise, followed by *either* scales, arpeggios & technical exercises *or* studies (Grades 1-5)/orchestral extracts (Grades 6-8).

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"> ▶ <i>Either scales, arpeggios & exercises or studies</i> 		<ul style="list-style-type: none"> ▶ <i>Either scales, arpeggios & exercises or studies or orchestral extracts (pedal harp only)</i> 	
SUPPORTING TESTS	20	SUPPORTING TEST 1	10
<p>Any TWO of the following:</p> <ul style="list-style-type: none"> ▶ Sight reading ▶ Aural ▶ Improvisation ▶ Musical knowledge 		<ul style="list-style-type: none"> ▶ Sight reading 	
		SUPPORTING TEST 2	10
		<p>ONE of the following:</p> <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: BOWED STRINGS AND HARP

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. Accompanied pieces should be played consecutively as one section, and all technical work must be performed as one unit. If no preference is indicated, pieces are heard first in Bowed Strings exams, and technical work is heard first in Harp exams.

Exam guidance: Pieces



CHOOSING PIECES

Bowed strings

- ▶ Candidates play three pieces in their exam, chosen as below.
 - **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 grade. All technical work and supporting tests must be taken on the main instrument.

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

- ▶ 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 expected in the slow tunes and may be appropriate at the quicker tempos.
- ▶ 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 for Scottish Traditional Fiddle exams, pieces that 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 exam books contain backing tracks, these must not be used in exams at Grades 4-8.

- ▶ 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 exam 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 exam 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 on page 19, 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 exam 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> <ul style="list-style-type: none"> ▶ 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.
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> <ul style="list-style-type: none"> ▶ 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.
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> <ul style="list-style-type: none"> ▶ 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.
Grade 4	<p><i>For further bow distribution. This should be played with an even bow speed and sustained tone.</i></p> <ul style="list-style-type: none"> ▶ 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.
Grade 5	<ul style="list-style-type: none"> ▶ 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.

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"> ▶ 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 trinitycollege.com/strings-resources

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 and 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





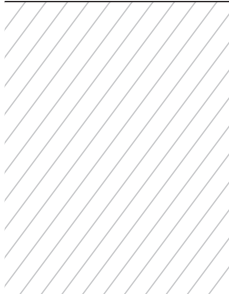

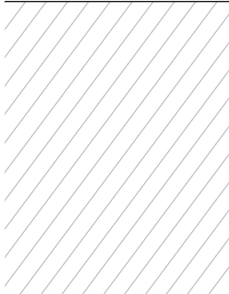



At Grades 6–8, all candidates are assessed in sight reading, and choose *either* aural *or* improvisation for their second supporting test.

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	$\frac{2}{4}$ $\frac{4}{4}$		<i>moderato, mf</i>
Grade 1			<i>f, p</i>
Grade 2	$\frac{3}{4}$	 ties	<i>allegretto</i>
Grade 3			<i>mp, andante</i>
Grade 4			<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
separate bows, within first position, range of a 5th			range of a 9th
two-note slurs but not across strings (down bow and up bow)			hands together
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 [†]
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 [†]
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
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>
more awkward shifts, including those requiring 2nd position	double stops including an open string, simple thumb position implied by 	simple thumb position	lever changes [‡]
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 [‡]

* 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 \sharp 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 \dagger , D \dagger 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 \dagger 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, G major	A minor	D, B \flat major D, 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, B minor	A, E \flat major	F \sharp , C minor	E, A \flat major	C \sharp , F minor
1	up to 2	up to 2	up to 2	up to 2
I, ii, IV, V i, ii \flat ⁵ , iv, V	I, ii, IV, V, vi i, ii \flat ⁵ , iv, V, VI	I, ii, IV, V, vi i, ii \flat ⁵ , iv, V, VI 7ths	I, ii, iii, IV, V, vi i, ii \flat 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	gigue, <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, G major	A minor	D, B \flat major D, 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, B minor	A, E \flat major	F \sharp , C minor	E, A \flat major	C \sharp , 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

A generally reliable sense of fluency though with some inconsistencies and stumbles in the control of pulse and rhythm.

A reasonable degree of accuracy in notes despite a number of errors.

3 MARKS

Only a limited sense of fluency with a lack of basic control of pulse and rhythm.

Accuracy in notes sporadic, with errors becoming intrusive.

1-2 MARKS

Little or no sense of fluency – control of pulse and rhythm not established.

Accuracy in notes very limited with many errors of substance.

4 MARKS

The various technical demands of the music generally managed despite some inconsistencies.

A basic level of tone control despite some insecurity.

3 MARKS

The technical demands of the music often not managed.

The performance lacks a basic level of tone control.

1-2 MARKS

Many or all of the technical demands of the music not managed.

Significant flaws in tone control.

5 MARKS

A reasonable level of stylistic understanding though some performance details omitted.

Communication and interpretation basically reliable though with some lapses.

3-4 MARKS

Stylistic understanding generally lacking with limited realisation of performance details.

Communication and interpretation inconsistent.

1-2 MARKS

Stylistic understanding not apparent with little or no realisation of performance details.

Communication and interpretation ineffective.

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	An excellent or very good sense of fluency and accuracy. A very high degree of technical control. Prompt responses.	A good sense of fluency and accuracy with occasional errors. A good degree of technical control. Prompt responses overall.
Studies, exercises and orchestral extracts	An excellent or very good sense of fluency and accuracy. A very high degree of technical control. Keen attention to performance details and musical character.	A good sense of fluency and accuracy with occasional errors. A good degree of technical control. Good attention to performance details and musical character overall.

**PASS
9-10 MARKS**

A generally reliable sense of fluency and accuracy despite a number of errors.

A reasonable degree of technical control despite some inconsistencies.

Generally prompt responses despite some hesitancy and/or restarts.

**BELOW PASS 1
6-8 MARKS**

Limited or very limited fluency and accuracy with errors becoming intrusive.

An inconsistent degree of technical control.

Hesitancy in responses and restarts.

**BELOW PASS 2
1-5 MARKS**

Little or no sense of fluency and accuracy with many errors.

An unreliable degree of technical control.

Uncertain responses with many restarts and/or items not offered.

A generally reliable sense of fluency and accuracy despite a number of errors.

A reasonable degree of technical control despite some inconsistencies.

Some attention to performance details and musical character.

Limited or very limited fluency and accuracy with errors becoming intrusive.

An inconsistent degree of technical control.

Limited attention to performance details and musical character.

Little or no sense of fluency and accuracy with many errors.

An unreliable degree of technical control.

Little or no attention to performance details and musical character.

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**

A generally reliable sense of fluency though with some inconsistencies and stumbles in the control of pulse, rhythm and tonality.

A reasonable degree of accuracy in notes despite a number of errors and with little attention to musical detail.

**BELOW PASS 1
4-5 MARKS**

Only a limited sense of fluency with a lack of basic control of pulse, rhythm and tonality.

Accuracy in notes sporadic with no attention to musical detail.

**BELOW PASS 2
1-3 MARKS**

Little or no sense of fluency – control of pulse, rhythm and tonality not established.

Accuracy in notes very limited with no attention to musical detail.

A generally reliable degree of aural perception in most aspects though with some imprecision.

Generally confident and prompt responses though with occasional hesitation or uncertainty.

A limited or very limited aural perception with some lack of precision in most aspects.

Hesitant or uncertain responses.

Unreliable aural perception in the majority or all aspects.

Very hesitant or uncertain/missing responses.

A generally reliable degree of musical knowledge in most aspects.

Generally confident and prompt responses though with occasional hesitation or uncertainty.

A limited or very limited degree of musical knowledge in most aspects.

Hesitant or uncertain responses.

Unreliable musical knowledge in the majority or all aspects.

Very hesitant or uncertain/missing responses.

A generally reliable sense of musical structure, based on the stimulus, delivered with a reasonable level of fluency despite occasional lapses.

Some element of creativity and imagination in the response.

A limited or very limited sense of musical structure, with little relation to the stimulus, delivered with some hesitations and stumbles in fluency.

A lack of creativity and imagination in the response.

Musical structure only partially or not apparent, with no relation to the stimulus, and fluency often compromised.

Little or no creativity or imagination in the response.

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 & 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

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 from 2020: Initial	Trinity TCL019189	
2.	K & D BLACKWELL	Calypso Time [†] or Peace Garden/ Chinese Garden [†]	Fiddle Time Joggers	OUP 9780193386778	
3.	K & D BLACKWELL	Happy Go Lucky	Violin Exam Pieces from 2020: Initial	Trinity TCL019189	
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 from 2020: Initial	Trinity TCL019189	
7.	K & H COLLEDGE	Knickerbocker Glory	Violin Exam Pieces from 2020: Initial	Trinity TCL019189	
8.	K & H COLLEDGE	Oom-pah Band or See-saw	Stepping Stones	Boosey M060079481	
9.	CORRETTE	Fanfare	Violin Exam Pieces from 2020: Initial	Trinity TCL019189	
10.	DAWE	France – Folk Song	Raise the Bar Violin: Initial-Grade 2	Trinity TCL015822	
11.	DRYER-BEERS	Swinging Along*	Violin Exam Pieces from 2020: Initial	Trinity TCL019189	
12.	GOLDBERG	Overture (duet)	Violin Exam Pieces from 2020: Initial	Trinity TCL019189	
13.	HANDEL, <i>arr.</i> TRORY	Menuet (from <i>Music for the Royal Fireworks</i>) (duet)	Violin Exam Pieces from 2020: Initial	Trinity TCL019189	
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	

* Unaccompanied † Accompaniment published separately

 = Pieces in Trinity's graded exam books

16.	MURRAY & TATE	My Fairy Swing	Tunes for My Violin	Boosey M060039065
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 from 2020: Initial	Trinity TCL019189 

TECHNICAL WORK

Candidates prepare scales, as shown below. See page 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	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>
$\frac{2}{4}$	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., arr. HUWS JONES	Noel nouvelet	The Young Violinist's Early Music Collection	Faber 0571516696	
2.	J S BACH, arr. MOHRS	Aria (from <i>The Peasant Cantata</i>)	Classical Music for Children: 25 Easy Pieces	Schott ED21906	
3.	BARTÓK, arr. DAVIES	The Two Roses (from <i>For Children, book 2</i>)	Violin Exam Pieces from 2020: Grade 1	Trinity TCL019196	TR
4.	K & D BLACKWELL	Chase in the Dark (duet)	Violin Exam Pieces from 2020: 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 from 2020: 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 from 2020: Grade 1	Trinity TCL019196	TR

* Unaccompanied † Accompaniment published separately

14.	LOVELL & REEKS	Scherzino	Raise the Bar Violin: Initial-Grade 2	Trinity TCL015822	
15.	LUMSDEN & ATTWOOD	Flash of Light'ning	Violin Exam Pieces from 2020: 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 from 2020: 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 from 2020: Grade 1	Trinity TCL019196	TR
21.	SCHUBERT, <i>arr.</i> TRORY	Ecoisaise (duet)	Violin Playing book 2	Wavenev 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 from 2020: 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 MO60120572	
27.	TRAD., <i>arr.</i> TRORY	Napoleon Crossing the Alps (duet)	Violin Playing book 2	Wavenev WAV002	
28.	WILSON	Lights Out	Violin Exam Pieces from 2020: 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 $\frac{2}{4}$ $\frac{3}{4}$	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 piece/set 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 from 2020: 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	Wavenny WAV002	
12.	KOEPPEL	Swingin' Strings	Violin Exam Pieces from 2020: 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 from 2020: 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 from 2020: 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 from 2020: Grade 2	Trinity TCL019202	TR
19.	SHAW, arr. PHILLIPS	Coleg y Brifysgol Abertawe (University College Swansea)*	Violin Exam Pieces from 2020: Grade 2	Trinity TCL019202	TR

20.	STEPHEN	Dublin Time	Violin Exam Pieces from 2020: 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 M060120572	
23.	TRAD., arr. HUWS JONES	The Leaving of Liverpool (duet)	Violin Exam Pieces from 2020: Grade 2	Trinity TCL019202	TR
24.	TRAD., arr. HUWS JONES	The Mason's Apron	Jigs, Reels and Hornpipes	Boosey M060124044	
25.	WILKINSON	Leo	Constellations Set 1	Trinity TCL019158	
26.	WILSON	At Work	Violin Exam Pieces from 2020: 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		scales separate bows or slurred in pairs with a long tonic; arpeggios separate bows only	min. tempi: scales ♩ = 58 arpeggios ♩ = 40
▶ C and F major	one octave			
▶ 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 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	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>
2 3 4 4	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 list 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 from 2020: Grade 3	Trinity TCL019219	TR
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 from 2020: Grade 3	Trinity TCL019219	TR
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 from 2020: Grade 3	Trinity TCL019219	TR
13.	MACKAY	Rebecca (A Rumba)	Four Modern Dance Tunes	Stainer 2118A	
14.	McDOWALL	Sunday on Fifth Avenue	Violin Exam Pieces from 2020: Grade 3	Trinity TCL019219	TR
15.	MOZART	Kontretanz, KV 534 (Das Donnerwetter)	Violin Exam Pieces from 2020: Grade 3	Trinity TCL019219	TR
16.	MOZART, <i>arr.</i> FORBES	Polonaise	Classical and Romantic Pieces book 2	OUP 9780193564893	
17.	SAUNDERS	Maracas Beach	Violin Exam Pieces from 2020: Grade 3	Trinity TCL019219	TR
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 from 2020: Grade 3	Trinity TCL019219	TR
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

TR = Pieces in Trinity's graded exam 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 from 2020: Grade 3	Trinity TCL019219	TR
24.	TRORY	March in C (duet)	Violin Exam Pieces from 2020: Grade 3	Trinity TCL019219	TR
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		starting on the D string in 2nd position		
▶ 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		
▶ Dominant 7th in the key of G		starting on D		
▶ Dominant 7th in the key of A		starting on E		
			separate bows	

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.

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

 $\frac{3}{4}$ $\frac{4}{4}$
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.




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, BWV 1067</i>)	Bach for Violin	OUP 9780193519015
3.	BEACH	La captive (no. 1 from <i>Three Compositions</i> , op. 40)	Violin Exam Pieces from 2020: Grade 4	Trinity TCL019226 
4.	BOISMORTIER	Gigue*	Violin Exam Pieces from 2020: 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 from 2020: Grade 4	Trinity TCL019226 
7.	CORRETTE	Allegro (3rd movt from <i>Sonata in D minor</i>)	Violin Exam Pieces from 2020: 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 B \flat		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 from 2020: 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


19. SUBRAMANIAM	Ballad, no. 4	Pieces, Studies, Ragas	Trinity TCL019165
20. TAILOR	El choclo	Violin Exam Pieces from 2020: Grade 4	Trinity TCL019226 
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 from 2020: Grade 4	Trinity TCL019226 
23. VIVALDI	Gavotta (from <i>Sonata in A</i> , op. 5 no. 2, RV 30)	Violin Exam Pieces from 2020: Grade 4	Trinity TCL019226 
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 \flat 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 \flat minor (candidate choice of <i>either</i> harmonic or melodic minor)	two octaves			
 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		
 Dominant 7th in the key of D		starting on A		
 Dominant 7th in the key of E \flat		starting on B \flat		
 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 violin. 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	Clap the pulse on the second playing, stressing the strong beat
Harmonised 4 bars	Listen to the piece twice	i) Identify the tonality as major or minor ii) Identify the final cadence as perfect or imperfect
Major or minor key	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
$\frac{4}{4}$ $\frac{6}{8}$	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. 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 from 2020: 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 from 2020: 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 from 2020: 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 from 2020: 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 from 2020: 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 I & II only)*	Violin Exam Pieces from 2020: Grade 5	Trinity TCL019233	TR
15.	IRELAND	Bagatelle		Braydeston BP041	
16.	MASCITTI	Giga	Baroque Violinist	Boosey M060102028	
17.	MURDOCH	Scottish Fantasy	Violin Exam Pieces from 2020: 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	

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 from 2020: 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. (♩ = 88)

Either

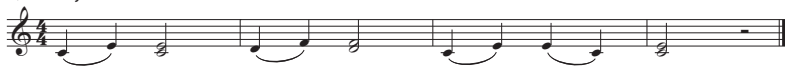
2. SCALES, ARPEGGIOS & TECHNICAL EXERCISES (from memory) –

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 \flat 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 \sharp minor (candidate choice of <i>either</i> harmonic or melodic minor)			
▶ Chromatic scales starting on G and A			
▶ Dominant 7th in the key of C, starting on G			
▶ Dominant 7th in the key of D \flat , starting on A \flat			
▶ 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 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
	Listen to the piece twice	i) Clap the pulse on the second playing, stressing the strong beat ii) Identify the time signature
Harmonised 8 bars	Listen to the piece twice	i) Identify the changing tonality ii) Identify the final cadence as perfect, plagal, imperfect or interrupted
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
$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	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

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
<p>ONE of the following:</p> <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 lists 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 MO60102035
2. MARTINŮ	Madrigal Stanza no. 1	Five Madrigal Stanzas	Schirmer GS23440
3. MAZAS	Etude, op. 36 no. 8*	Violin Exam Pieces from 2020: Grade 6	Trinity TCL019240 
4. NÖLCK	Hungarian Dance, op. 196 no. 5	Violin Exam Pieces from 2020: 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 from 2020: Grade 6	Trinity TCL019240 
7. STANLEY	Siciliana & Allegro (from <i>Sonata in A minor</i> , op. 4 no. 1)	Baroque Violinist	Boosey MO60102028
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 from 2020: 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
Group B			
1. BOULANGER	Nocturne	Violin Exam Pieces from 2020: Grade 6	Trinity TCL019240 
2. DVORÁK	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 from 2020: 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 from 2020: Grade 6	Trinity TCL019240 
7. LECLAIR	Allegro (from <i>Sonata in D</i> , op. 1 no. 10)	Baroque Violinist	Boosey MO60102028

8.	MAYER	Andante (2nd movt from <i>Violin Sonata in Eb</i>)	Violin Exam Pieces from 2020: Grade 6	Trinity TCL019240	
9.	PERLMAN	Hora-Hatikvah (from <i>Israeli Concerto</i>)	The Boosey & Hawkes Violin Anthology	Boosey M051105328	
10.	PIAZZOLLA, <i>arr.</i> 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 <i>or</i> slurred four crotchet beats to a bow; arpeggios separate bows <i>or</i> slurred three notes to a bow	min. tempi: scales ♩ = 96 arpeggios ♩ = 63 7ths ♩ = 96
▶ F and Eb	two octaves	scales separate bows <i>or</i> slurred four crotchet beats to a bow; arpeggios separate bows <i>or</i> slurred six notes to a bow	
Plus: ▶ Chromatic scale starting on B♭ ▶ Diminished 7th starting on G			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
- ▶ Major arpeggio
- ▶ 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:

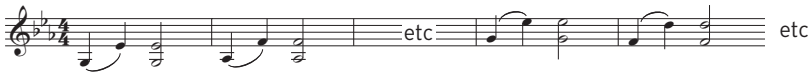
- ▶ Melodic minor scale
- ▶ Harmonic minor scale
- ▶ Minor arpeggio

Technical exercises (from memory) ($\text{♩} = 100$):

a) D major in thirds



b) E \flat 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 97-100)

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
	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 minor
Major key	Listen to the first four bars of the piece once	Answers may alternatively be given as key names
$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	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 lists 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 from 2020: Grade 7	Trinity TCL019257 
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♭</i> , KV 378)	Violin Sonatas vol 2	Henle HN78
9.	TELEMANN	Allegro (from <i>Fantasie no. 7</i>)* (with 1st repeat)	Violin Exam Pieces from 2020: Grade 7	Trinity TCL019257 
10.	VIVALDI	Allegro (1st movt from <i>Concerto in D minor</i> , op. 9 no. 8, RV 238)	Violin Exam Pieces from 2020: Grade 7	Trinity TCL019257 
Group B				
1.	ANDRÉE	Andante cantabile (2nd movt from <i>Sonata for Violin and Piano</i>)		Furore 3810
2.	BARNS	L'escarpolette	Violin Exam Pieces from 2020: Grade 7	Trinity TCL019257 
3.	COHEN, arr. ANDREW	Hatikvah (the Hope)		Hal Leonard HLO0358885
4.	DEBUSSY, arr. ROQUES	La plus que lente		Durand DDO0790300
5.	FAURÉ	Andante, op. 75	Anthology of Original Pieces	Peters EP7515

6.	FAURÉ	Pièce	Violin Exam Pieces from 2020: Grade 7	Trinity TCL019257	TR
7.	GLAZUNOV, arr. HEIFETZ	Méditation, op. 32	Violin Exam Pieces from 2020: 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 \flat /G \sharp 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
Plus: ▶ Chromatic scales starting on B and A \flat	two octaves	separate bows or slurred six notes to a bow	arpeggios ♩ = 72
▶ Diminished 7ths starting on B and G \sharp		separate bows or slurred two crotchet beats to a bow	7ths ♩ = 108

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

- ▶ Major scale
- ▶ Major arpeggio
- ▶ 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
- ▶ Harmonic minor scale
- ▶ 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 277-293)

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
$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{8}{8}$	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 lists 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 from 2020: 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 from 2020: 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 from 2020: 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 from 2020: Grade 8	Trinity TCL019264	TR
2.	CHAMINADE	Romanza (no. 2 from <i>Trois morceaux</i> , op. 31)	Violin Exam Pieces from 2020: 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 from 2020: 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:

<ul style="list-style-type: none"> ▶ 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
<p>Plus:</p> <ul style="list-style-type: none"> ▶ Chromatic scales starting on Bb, C and D 	two octaves	separate bows or slurred twelve notes to a bow	7ths ♩ = 92
<ul style="list-style-type: none"> ▶ 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
- ▶ Major arpeggio
- ▶ 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
- ▶ Harmonic minor scale
- ▶ 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 126-160)

for tone and phrasing

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

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

for bowing

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

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

for left hand technique

3b. Moussorgsky, orch. Ravel: Pictures at an Exhibition, 3. Tuileries (page 26, 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 12-16 bars Major or minor key	Listen to the piece once	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
$\begin{matrix} 2 & 3 & 4 & 6 & 5 \\ 4 & 4 & 4 & 8 & 8 \end{matrix}$	Listen to the piece twice	Identify and comment on three other characteristics of the piece
	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
SUPPORTING TESTS	20
TOTAL	100

- Bowing exercise
- *Either* scales, arpeggios & technical exercise(s) or studies

Any TWO of the following:

- Sight reading
- Aural
- Improvisation
- Musical knowledge

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 page 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>
$\frac{2}{4}$ $\frac{3}{4}$	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 <i>or</i> slurred in pairs with a long tonic (upper tonic may be repeated); arpeggios separate bows only	min. tempo: ♩ = 88
▶ D and A major				
▶ D minor (scale only)	first five notes ascending and descending	starting on the open string	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
	Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
Melody only 4 bars	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>
Major or minor key	Listen to the first two bars of the melody once	Identify the last note as higher or lower than the first note
$\frac{2}{4}$ $\frac{3}{4}$	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 piece/set. See pages 16-19 for further guidance.

	Piece	Book	Publisher
Group A – Waltz and Polka/Hornpipe/Schottische/Jig			
1.	The Gentle Maiden	The Second Ceilidh Collection	Taigh na Teud
	The Corner House Jig	The Second Ceilidh Collection	Taigh na Teud
2.	Gluss Ayre	Leveneep Head	Jamieson
	Ladlewell	The Tom Anderson Collection vol 1	Hardie
3.	Ordale Waltz	Leveneep Head	Jamieson
	Fear a'Phige (The Still Man)	The Second Ceilidh Collection	Taigh na Teud
4.	Believe Me, These Endearing Young Charms	The Second Ceilidh Collection	Taigh na Teud
	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			
1.	The Lovat Scouts	The First Ceilidh Collection	Taigh na Teud
	The Fairy Dance	The First Ceilidh Collection	Taigh na Teud
2.	Tartan Bonnets	The Shetland Violinist vol 1 (ed. Stove)	Shetland Times
	Mrs MacLeod of Raasay	The Second Ceilidh Collection	Taigh na Teud
3.	Mangaster Voe	The Tom Anderson Collection vol 1	Hardie
	Corn Riggs	The First Ceilidh Collection	Taigh na Teud
4.	The Uist Tramping Song	The First Ceilidh Collection	Taigh na Teud
	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	[Hatched Box]	scales separate bows or slurred in pairs with a long tonic; arpeggios separate bows only	min. tempi: scales ♩ = 58 arpeggios ♩ = 40
▶ C and F major	one octave			
▶ 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
	Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
Melody only 4 bars	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>
Major or minor key $\frac{2}{4}$ $\frac{3}{4}$	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			
1.	The Dark Island	Ceol na Fidhle – The Fiddle Music of the Scottish Highlands vols 1 & 2	Taigh na Teud
	Wee Murdie	Ceol na Fidhle – The Fiddle Music of the Scottish Highlands vols 1 & 2	Taigh na Teud
2.	New Year Waltz	The Nineties Collection	Hardie
	Jim Anderson's Delight	The Ronnie Cooper Collection	Shetland MHT
3.	Astryd's Waltz	The Nineties Collection	Hardie
	The Jig Runrig	The Nineties Collection	Hardie
4.	Calum's Waltz	The Nineties Collection	Hardie
	Maureen's Jig	The Nineties Collection	Hardie
Group B – Air and Hornpipe/Polka			
1.	The Setting Sun	The Nineties Collection	Hardie
	Clark's Cases	The Nineties Collection	Hardie
2.	The Flower of the Quern	Ceol na Fidhle – The Fiddle Music of the Scottish Highlands vols 1 & 2	Taigh na Teud
	Harvest Home Hornpipe	Ceol na Fidhle – The Fiddle Music of the Scottish Highlands vols 1 & 2	Taigh na Teud
3.	Marni Swanson of the Grey Coast	The Nineties Collection	Hardie
	Kathleen Black's Polka	The Ronnie Cooper Collection	Shetland MHT
4.	The Wild Rose of the Mountain	Ceol na Fidhle – The Fiddle Music of the Scottish Highlands vols 1 & 2	Taigh na Teud
	The Belfast Hornpipe	Ceol na Fidhle – The Fiddle Music of the Scottish Highlands vols 1 & 2	Taigh na Teud
Group C – March and Reel			
1.	The Barren Rocks of Aden	Ceol na Fidhle – The Fiddle Music of the Scottish Highlands vols 1 & 2	Taigh na Teud
	The High Road to Linton	Ceol na Fidhle – The Fiddle Music of the Scottish Highlands vols 1 & 2	Taigh na Teud
2.	The Battle of Waterloo	Ceol na Fidhle – The Fiddle Music of the Scottish Highlands vols 1 & 2	Taigh na Teud
	Caddam Woods	Ceol na Fidhle – The Fiddle Music of the Scottish Highlands vols 1 & 2	Taigh na Teud

3.	The Headlands	The Ronnie Cooper Collection	Shetland MHT
	Katie Stammers	The Ronnie Cooper Collection	Shetland MHT
4.	Iain MacPhail's Compliments to the Late Chrissie Leatham	The Nineties Collection	Hardie
	The Reunion Reel	The Nineties Collection	Hardie
5.	79th Farewell to Gibraltar	Ceol na Fìdhle – The Fiddle Music of the Scottish Highlands vols 1 & 2	Taigh na Teud
	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 or melodic minor)	two octaves	/ / / / / / / /		
▶ G minor (candidate choice of <i>either</i> harmonic or melodic minor)	one octave	starting on the D string		
▶ Dominant 7th in the key of G		starting on D		
▶ Dominant 7th in the key of A		starting on E	separate bows	

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
	Listen to the melody twice	Clap the pulse on the second playing, stressing the strong beat
Harmonised	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 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 copy of the music for the examiner. 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			
1.	The Sneug Waltz	The Chris Stout Collection vol 1	Stout
	Lowrie's Reel	The Chris Stout Collection vol 1	Stout
2.	The Hill of Lochiel	Ceol na Fìdhle – The Fiddle Music of the Scottish Highlands vols 1 & 2	Taigh na Teud
	The Sound of Sleat	Ceol na Fìdhle – The Fiddle Music of the Scottish Highlands vols 1 & 2	Taigh na Teud
3.	Ivor and Eleanor's Wedding	The Music of Willie Hunter	Shetland MHT
	Da Nort Rodd	The Music of Willie Hunter	Shetland MHT
4.	The First Snow	The Nineties Collection	Hardie
	The Salvation	The Nineties Collection	Hardie
Group B – Air, Hornpipe and Jig			
1.	Lament for the Death of the Rev Archie Beaton	The Fiddle Music of Scotland	Hardie
	The Newcastle Hornpipe	The Fiddle Music of Scotland	Hardie
	The New Rigged Ship	The Fiddle Music of Scotland	Hardie
2.	Lament of Flora MacDonald	The Fiddle Music of Scotland	Hardie
	The Hawk Hornpipe	The Fiddle Music of Scotland	Hardie
	Miss Stewart's Fancy	The Fiddle Music of Scotland	Hardie
3.	Hector the Hero	The Fiddle Music of Scotland	Hardie
	The Rights of Man	The Fiddle Music of Scotland	Hardie
	The Earl of Dunmore	Ceol na Fìdhle – The Fiddle Music of the Scottish Highlands vols 1 & 2	Taigh na Teud

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

Group C – March, Strathspey and Reel


	The Hamefarers Dance Band	The Music of Willie Hunter	Shetland MHT
1.	Willie Hunter's Compliments to Dan R MacDonald	The Music of Willie Hunter	Shetland MHT
	Lorna's Reel	The Music of Willie Hunter	Shetland MHT
	Scott Skinner's Compliments to Dr MacDonald (with variation)	The Fiddle Music of Scotland	Hardie
2.	Highland Whisky	The Fiddle Music of Scotland	Hardie
	The Hurdle Race	The Fiddle Music of Scotland	Hardie
	Da Guiser's March	The Fiddle Music of Scotland	Hardie
3.	The Kirrie Kebbuck	The Fiddle Music of Scotland	Hardie
	Miss Susan Cooper	The Fiddle Music of Scotland	Hardie
	The Queen's Welcome to Invercauld (with variation)	The Scottish Violinist	Taigh na Teud
4.	Gallaton	The Scottish Violinist	Taigh na Teud
	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 \flat 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 \flat minor (candidate choice of <i>either</i> harmonic or melodic minor)	two octaves			
▶ E minor (candidate choice of <i>either</i> harmonic or 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 \flat		starting on B \flat		
▶ 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
	Listen to the piece twice	Clap the pulse on the second playing, stressing the strong beat
Harmonised 4 bars	Listen to the piece twice	i) Identify the tonality as major or minor ii) Identify the final cadence as perfect or imperfect
Major or minor key	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, or minor or major sixth
$\frac{4}{4}$ $\frac{6}{8}$	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 copy of the music for the examiner. 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			
	Farewell to Whisky	The Fiddle Music of Scotland	Hardie
1.	The Firth House	The Caledonian Companion	Hardie
	Mrs McGee's Reel	A Fiddler's Book of Scottish Jigs	Hardie
	Annie My Mother	The Music of Willie Hunter	Shetland MHT
2.	Robertson Crescent	The Music of Willie Hunter	Shetland MHT
	Bobby Crowe of Balmullo	The Music of Willie Hunter	Shetland MHT
	The Nameless Lassie	The Fiddle Music of Scotland	Hardie
3.	Liverpool Hornpipe	The Caledonian Companion	Hardie
	Miss Dalrymple	A Fiddler's Book of Scottish Jigs	Hardie
	Margaret Ann Robertson	Leveneep Head	Jamieson
4.	Crystal Fiddle	Vidlin Voe	Jamieson
	Mrs Helen Jamieson	Leveneep Head	Jamieson
Group B – March, Strathspey and Reel			
	The Duke of Fife's Welcome to Deeside	The Scottish Violinist	Taigh na Teud
1.	McKenzie Hay	The Fiddle Music of Scotland	Hardie
	The Spey in Spate	The Fiddle Music of Scotland	Hardie

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

Group C – Contemporary set

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

<ul style="list-style-type: none"> ▶ 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
<ul style="list-style-type: none"> ▶ G minor (candidate choice of <i>either</i> harmonic or melodic minor) 			
<ul style="list-style-type: none"> ▶ B, E and A\flat major 	two octaves	scales separate bows or slurred two crotchet beats to a bow; arpeggios separate bows or slurred six notes to a bow	
<ul style="list-style-type: none"> ▶ B, E and G\sharp minor (candidate choice of <i>either</i> harmonic or melodic minor) 			
<ul style="list-style-type: none"> ▶ Chromatic scales starting on G and A 		separate bows or slurred two crotchet beats to a bow	
<ul style="list-style-type: none"> ▶ Dominant 7th in the key of C, starting on G 			
<ul style="list-style-type: none"> ▶ Dominant 7th in the key of D\flat, starting on A\flat 	one octave	separate bows	
<ul style="list-style-type: none"> ▶ Diminished 7th starting on D 			

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 2 3 4 6 4 4 4 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 & technical exercises or orchestral extracts 	
SUPPORTING TEST 1	10
<ul style="list-style-type: none"> ▶ Sight reading 	
SUPPORTING TEST 2	10
<p>ONE of the following:</p> <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. They should display all bowing indications as marked and a full range of dynamics. 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 copy of the music for the examiner. 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			
	Bovoglies Plaid	The Fiddle Music of Scotland	Hardie
1.	Father John MacMillan of Barra	Ceol na Fidhle – The Fiddle Music of the Scottish Highlands vols 1 & 2	Taigh na Teud
	The Laird of Drumblair	The Fiddle Music of Scotland	Hardie
	Angus Campbell	The Fiddle Music of Scotland	Hardie
	Miss Graham of Inchbrackie	The Fiddle Music of Scotland	Hardie
2.	Donald MacLean's Farewell to Oban	The Caledonian Companion	Hardie
	The Marchioness of Huntly (Marshall)	The Fiddle Music of Scotland	Hardie
	The Marquis of Huntly (Milne)	The Fiddle Music of Scotland	Hardie
	Lament for Sir Harry Lumsden, Bart of Achindoir	The Fiddle Music of Scotland	Hardie
3.	Mrs H L MacDonald of Dunach	Ceol na Fidhle – The Fiddle Music of the Scottish Highlands vols 1 & 2	Taigh na Teud
	Forbes Morrison	The Fiddle Music of Scotland	Hardie
	Bonnie Banchory	The Fiddle Music of Scotland	Hardie
	Rose Acre	The Fiddle Music of Scotland	Hardie
4.	Sprig of Ivy	Ceol na Fidhle – The Fiddle Music of the Scottish Highlands vols 1 & 2	Taigh na Teud
	South of the Grampians	The Fiddle Music of Scotland	Hardie
	John McNeil	The Fiddle Music of Scotland	Hardie
Group B – Slow Strathspey, Hornpipe and Jig			
	The Braes of Auchtertyre	The Fiddle Music of Scotland	Hardie
1.	King Herring	The Shetland Violinist vol 1 (ed. Stove)	Shetland Times
	Newcastle Bridge	The Fiddle Music of Scotland	Hardie

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

Group C – Set by a given composer

Composer – Willie Hunter:

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

Composer – Tom Anderson:

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

Composer – Marie Fielding:

	Manus McGuire (Air)	A Collection of Original Compositions book 1	Fielding
3.	Master Scott MacCuish (March)	A Collection of Original Compositions book 1	Fielding
	PJ's PJs (Reel)	A Collection of Original Compositions book 1	Fielding
	Mumbai (Reel)	A Collection of Original Compositions book 1	Fielding

Composer – J Scott Skinner:

	The Duchess Tree (Air)	The Scottish Violinist	Taigh na Teud
4.	Corgarff Castle (March)	The Scottish Violinist	Taigh na Teud
	Mrs Chree (Strathspey)	The Caledonian Companion	Hardie
	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 MO60115967).

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♭	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♭ ▶ 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
- ▶ Major arpeggio
- ▶ 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
- ▶ Harmonic minor scale
- ▶ Minor arpeggio

Technical exercises (from memory) (♩ = 100):

a) D major in thirds



b) E \flat 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 97-100)

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
	Listen to the piece twice	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
Harmonised 8 bars	Listen to the piece twice	Identify and comment on two other characteristics of the piece
Major or minor key $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	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. They should display all bowing indications as marked and a full range of dynamics. 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 copy of the music for the examiner. 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			
1.	Chapel Keithack	The Fiddle Music of Scotland	Hardie
	The Conundrum	Ceol na Fidhle – The Fiddle Music of the Scottish Highlands vols 1 & 2	Taigh na Teud
	Glenlivet	The Fiddle Music of Scotland	Hardie
	The Marquis of Tullybardine	The Fiddle Music of Scotland	Hardie
2.	Miss Laura Andrew	The Fiddle Music of Scotland	Hardie
	The Balkan Hills	Ceol na Fidhle – The Fiddle Music of the Scottish Highlands vols 1 & 2	Taigh na Teud
	Tullochgorum	The Fiddle Music of Scotland	Hardie
	The Flowers of Edinburgh (incl variation)	The Caledonian Companion	Hardie
3.	Fyvie Castle	The Scottish Violinist	Taigh na Teud
	McLean of Pennycross	The Fiddle Music of Scotland	Hardie
	Tulchan Lodge	The Fiddle Music of Scotland	Hardie
	The Left-Handed Fiddler	The Fiddle Music of Scotland	Hardie
4.	Niel Gow's Lament for the Death of his Second Wife	The Fiddle Music of Scotland	Hardie
	The Athole Highlanders' Farewell to Loch Katrine	The Fiddle Music of Scotland	Hardie
	Ballochmyle Brig	The Scottish Violinist	Taigh na Teud
	The £10 Fiddle	The Fiddle Music of Scotland	Hardie

Group B – Slow Strathspey, Hornpipe and Jig

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

Group C – Set by a given composer

Composer – Nathaniel Gow:

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

Composer – Peter Milne:

2.	Berryden Cottage (Strathspey)	The Fiddle Music of Scotland	Hardie
	The Countess of Crawford (Slow strathspey)	The Fiddle Music of Scotland	Hardie
	The Earl of Crawford (Reel)	The Fiddle Music of Scotland	Hardie
	Gillan's Reel (Reel)	The Fiddle Music of Scotland	Hardie

Composer – J Scott Skinner:

	The Weeping Birches of Kilmorack (Air)	The Fiddle Music of Scotland	Hardie
3.	The Smith's a Gallant Fireman (Strathspey)	The Fiddle Music of Scotland	Hardie
	The Auld Wheel (Reel)	The Fiddle Music of Scotland	Hardie
	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 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 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"> ▶ B, Ab /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
<p>Plus:</p> <ul style="list-style-type: none"> ▶ Chromatic scales starting on B and Ab 	two octaves	separate bows or slurred six notes to a bow	7ths ♩ = 108
<ul style="list-style-type: none"> ▶ 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
- ▶ Major arpeggio
- ▶ 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
- ▶ Harmonic minor scale
- ▶ 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 five 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 two 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 277-293) 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 8 bars	Listen to the piece twice	Identify and comment on two other characteristics of the piece
Major or minor key 2 3 4 6 4 4 4 8	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. They should display all bowing indications as marked and a full range of dynamics. 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 copy of the music for the examiner. 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			
	Back to the Hills	The Scottish Violinist	Taigh na Teud
1.	Balmoral Castle (with all variations)	The Caledonian Companion	Hardie
	The Marquis of Huntly's Farewell	The Caledonian Companion	Hardie
	The Hurricane	The Scottish Violinist	Taigh na Teud
	Ossian	The Scottish Violinist	Taigh na Teud
2.	King Robert the Bruce	The Caledonian Companion	Hardie
	Athole Brose	The Caledonian Companion	Hardie
	The Deil Amang the Tailors (with all variations)	The Scottish Violinist	Taigh na Teud
	The Valley of Silence	The Fiddle Music of Scotland	Hardie
3.	Millbank Cottage	Ceol na Fidhle – The Fiddle Music of the Scottish Highlands vols 1 & 2	Taigh na Teud
	Pittengardener's Rant	The Caledonian Companion	Hardie
	The Devil and the Dirk	The Caledonian Companion	Hardie
	Sir William Wallace	The Caledonian Companion	Hardie
4.	MacPherson's Blade	The Scottish Violinist	Taigh na Teud
	William Duguid Fyvie	The Caledonian Companion	Hardie
	Dr Gordon's Stables	The Scottish Violinist	Taigh na Teud

Group B – Slow Strathspey, Hornpipe and Jig

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

Group C – Set by a given composer

Composer – Gideon Stove:

	Gossip (Strathspey)	The Shetland Violinist vol 1 (ed. Stove)	Shetland Times
1.	Jubilee (Hornpipe)	The Shetland Violinist vol 1 (ed. Stove)	Shetland Times
	Da Bixtor Boys (Reel)	The Shetland Violinist vol 1 (ed. Stove)	Shetland Times
	Da Bonxie (Reel)	The Shetland Violinist vol 1 (ed. Stove)	Shetland Times

Composer – J Scott Skinner:

	Mrs Scott Skinner (Slow strathspey)	The Fiddle Music of Scotland	Hardie
2.	Mathematician (Hornpipe)	The Fiddle Music of Scotland	Hardie
	Frank Gilruth (Hornpipe)	The Fiddle Music of Scotland	Hardie
	Gladstone (Reel)	The Fiddle Music of Scotland	Hardie

Composer – William Marshall:

	Mrs Major L Stewart of the Island of Java (Air)	The Fiddle Music of Scotland	Hardie
3.	Craigellachie Brig (Strathspey)	The Fiddle Music of Scotland	Hardie
	Miss Cameron of Balvenie (Reel)	The Fiddle Music of Scotland	Hardie
	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 MO60115967).

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"> ▶ 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
Plus: <ul style="list-style-type: none"> ▶ Chromatic scales starting on Bb, C and D 	two octaves	separate bows or slurred twelve notes to a bow	7ths ♩ = 92
<ul style="list-style-type: none"> ▶ 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
- ▶ Major arpeggio
- ▶ 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
- ▶ Harmonic minor scale
- ▶ 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 126-160)

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

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

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
$\begin{matrix} 2 & 3 & 4 & 6 & 5 \\ 4 & 4 & 4 & 8 & 8 \end{matrix}$	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
SUPPORTING TESTS	20
TOTAL	100

- ▶ Bowing exercise
- ▶ *Either* scales, arpeggios & technical exercise(s) or studies

Any TWO of the following:

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

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 <i>one</i> 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 page 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



[†] Accompaniment published separately

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	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>
$\frac{2}{4}$	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.	BEEETHOVEN, <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	Clifton C279
24.	WILKINSON & BASS	Computer Games	Viva Viola!	Faber 0571512925

* 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 *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	separate bows only	
▶ G minor (scale only)	first five notes ascending and descending			

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 $\frac{2}{4}$ $\frac{3}{4}$	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 accomp)	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	Clifton C279
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		scales separate bows or slurred in pairs with a long tonic; arpeggios separate bows only	min. tempi: scales ♩ = 58 arpeggios ♩ = 40
▶ F and B♭ major	one octave			
▶ 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 $\frac{2}{4}$ $\frac{3}{4}$	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 VWPO68
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
20.	RAE	Bruno's Tune	Play It Cool	Universal UE21369

* Unaccompanied † Accompaniment published separately

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., <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
25.	TRAD., <i>arr.</i> NELSON	Loch Lomond	Piece by Piece book 2	Boosey M060092640
26.	TRAD. SPIRITUAL, <i>arr.</i> WILKINSON & HART	Were You There?	First Repertoire for Viola book 3	Faber 057151295X

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 \flat major	one octave	starting on the G string in 2nd position		
▶ A \flat major				
▶ D minor (candidate choice of <i>either</i> harmonic or melodic minor)	two octaves			
▶ C minor (candidate choice of <i>either</i> harmonic or melodic minor)	one octave	starting on the G string		
▶ Dominant 7th in the key of C		starting on G	separate bows	
▶ Dominant 7th in the key of D		starting on A		

Technical exercises (from memory) ($\text{♩} = 60$):

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	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)
$\frac{3}{4}$ $\frac{4}{4}$	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

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, BWV 1009</i>)*	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 (LOZANNE), <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


* Unaccompanied

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	Combre 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	Combre 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\flat major ▶ F and E\flat minor (candidate choice of <i>either</i> harmonic or melodic minor) 	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
<ul style="list-style-type: none"> ▶ A major ▶ A minor (candidate choice of <i>either</i> harmonic or melodic minor) 	one octave	starting on the D string in 4th position	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		
▶ Dominant 7th in the key of A \flat		starting on E \flat		
▶ Chromatic scale		starting on open G	separate bows	

Technical exercises (from memory) (♩ = 84):

a) Octaves



b) G 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 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	Clap the pulse on the second playing, stressing the strong beat
Harmonised	Listen to the piece twice	i) Identify the tonality as major or minor ii) Identify the final cadence as perfect or imperfect
4 bars	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
$\frac{4}{4}$ $\frac{6}{8}$	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., arr. R CLARKE	I'll Bid My Heart Be Still	Shorter Pieces for Viola and Piano	OUP 9780193865990
29.	TRAD., arr. DOKTOR	Boston Fancy	Solos for the Viola Player	Schirmer GS32926
30.	TRAD. SPIRITUAL, arr. DOKTOR	Were You There?	Solos for the Viola Player	Schirmer GS32926
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:

<ul style="list-style-type: none"> ▶ 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
<ul style="list-style-type: none"> ▶ C minor (candidate choice of <i>either</i> harmonic or melodic minor) 			
<ul style="list-style-type: none"> ▶ 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 separate bows or slurred two crotchet beats to a bow	
<ul style="list-style-type: none"> ▶ E, A and C# minor (candidate choice of <i>either</i> harmonic or melodic minor) 			
<ul style="list-style-type: none"> ▶ Chromatic scales starting on C and D 			
<ul style="list-style-type: none"> ▶ Dominant 7th in the key of F, starting on C 			
<ul style="list-style-type: none"> ▶ Dominant 7th in the key of G♭, starting on D♭ 	one octave	separate bows	
<ul style="list-style-type: none"> ▶ Diminished 7th starting on G 			

Technical exercises (from memory) (♩ = 104):

a) F major in thirds



b) E♭ 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 8 bars	Listen to the piece twice	i) Identify the changing tonality ii) Identify the final cadence as perfect, plagal, imperfect or interrupted
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
$\begin{matrix} 2 & 3 & 4 & 6 \\ 4 & 4 & 4 & 8 \end{matrix}$	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 & technical exercises or orchestral extracts 	
SUPPORTING TEST 1	10
<ul style="list-style-type: none"> ▶ Sight reading 	
SUPPORTING TEST 2	10
<p>ONE of the following:</p> <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 lists 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 Eb</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 O244S
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, p2	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 O249SX
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

[†] Accompaniment published separately

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 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
- ▶ Major arpeggio
- ▶ 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
- ▶ Harmonic minor scale
- ▶ 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)

for tone and phrasing

1b. Rossini: Der Barbier von Sevilla, Ouvertüre (page 35, bars 2-10 and bars 15-24)**2a.** Humperdinck: Hänsel und Gretel, 1. Bild, 3. Szene (page 24, bars 88-97)

for bowing

2b. Mozart: Die Zauberflöte, Ouvertüre (page 32, bar 27 to 1st note of bar 43)**3a.** Mahler: Sinfonie Nr. 5, 5. Satz: Rondo – Finale (page 27, bars 272-279)

for left hand technique

3b. Mozart: Sinfonie Nr. 41, 4. Satz: Finale (page 31, bars 173-189)

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
	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 minor
Major key	Listen to the first four bars of the piece once	Answers may alternatively be given as key names
$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{8}{8}$	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 lists 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, <i>arr.</i> 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, <i>arr.</i> FORBES	Allemande (2nd movt from <i>Suite</i> <i>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, <i>trans.</i> ROWLAND-JONES	Bourrées nos. 1 and 2 (from <i>Cello</i> <i>Suite no. 4 in Eb</i> , BWV 1010)*	6 Cello Suites, BWV 1007-1012	Peters EP7489
6.	BEACH, <i>arr.</i> GRANT	Mazurka	Three Pieces, op. 40	Clifton C347
7.	BRAHMS, <i>arr.</i> FORBES	Hungarian Dance no. 3 in F	Hungarian Dances nos. 1 & 3	Peters EP7725
8.	CAIX D'HERVELOIS, <i>arr.</i> 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, <i>arr.</i> PREUCIL	Adagio and Rondo in D [†]	Suzuki Viola School vol 6	Summy-Birchard O491S
11.	REGER, <i>arr.</i> WERDIN	Canon, no. 1 and Fuge, no. 6	Six Pieces, op. 47	Doblinger O3589
12.	SCHUBERT	Adagio (2nd movt from <i>Sonata</i> <i>in A minor 'Arpeggione'</i> , D 821)		Bärenreiter BA5683
13.	SCHUMANN	Nicht schnell (1st movt from <i>Märchenbilder (Fairy Tale</i> <i>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

* Unaccompanied † Accompaniment published separately

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		Clifton C111
4.	DVORÁK, 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. BUSSE	Pavane		Hamelle HA9143
7.	GERSHWIN, arr. ARNOLD	Prelude no. 2	Three Preludes	Viola World VWP096
8.	GRAINGER, arr. BARBER	The Sussex Mummers' 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:

▶ E and D \flat /C \sharp	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
Plus: ▶ Chromatic scales starting on E and D \flat	two octaves	separate bows or slurred six notes to a bow	arpeggios ♩ = 72
▶ Diminished 7ths starting on E and C \sharp		separate bows or slurred two crotchet beats to a bow	7ths ♩ = 108

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

- ▶ Major scale
- ▶ Major arpeggio
- ▶ 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
- ▶ Harmonic minor scale
- ▶ Minor arpeggio

Technical exercises (from memory) (♩ = 84):

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



b) E \flat 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)

for tone and phrasing

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

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)

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

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 8 bars	Listen to the piece twice	Identify and comment on two other characteristics of the piece
Major or minor key $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{8}{8}$	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

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 <i>and</i> Allegro alla militaire (1st and 2nd movts from <i>Sonata no. 3 in G</i>)		IMC 821
5.	BONPORTI	Lamentevole <i>and</i> 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 <i>and</i> 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 <i>and</i> Final (3rd and 4th movts from <i>Sonata no. 1</i>)		Heugel HE31119

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.	VÁŇHAL	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	Liebstraum (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'</i> , D 821)		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 no. 5</i>)		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#/Db, D, Eb 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 Eb, F and G 	two octaves	separate bows or slurred 12 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
- ▶ Major arpeggio
- ▶ 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
- ▶ Harmonic minor scale
- ▶ Minor arpeggio

Technical exercises (from memory) (♩ = 88):

a) E \flat 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 seven lines of extract)

2a. Prokofjew: Symphonie Classique, 4. Satz (page 34, from beginning of extract to 1st note of fig. 70)

for bowing

2b. Tschaiikowsky: Sinfonie Nr. 6, 1. Satz (page 42, bars 19-23 and bars 32-38)

3a. Bartók: Divertimento, 3. Satz (page 8, bars 192-221 and bars 460-475)

for left hand technique

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

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 12-16 bars Major or minor key	Listen to the piece once	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$ $\frac{5}{8}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{8}{8}$ $\frac{8}{8}$	Listen to the piece twice	Identify and comment on three other characteristics of the piece
	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 & technical exercises or studies	
SUPPORTING TESTS	20
Any TWO of the following:	
<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

[†] Accompaniment published separately

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 page 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	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>
$\frac{2}{4}$	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 04795
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	Rigadon, p26 (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, <i>arr.</i> LENGYEL	Ländler	Violoncello Music for Beginners book 1	EMB Z.6312
20.	LEGG	The Swing*	Superstudies for Cello book 1	Faber 0571513786
21.	LULLY, <i>arr.</i> 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	Rigadoun [†]	Suzuki Cello School vol 1	Summy-Birchard 0479S
28.	RODGERS	Edelweiss	Abracadabra Cello book 1	A & C Black 9780713663129
29.	SUGÁR, <i>arr.</i> 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., <i>arr.</i> COHEN	Simple Gifts*	Bags of American Folk for Cello	Faber 057153418X
34.	TRAD., <i>arr.</i> GREGORY	Clown Dance [†]	Vamoosh Cello book 2	Vamoosh VAM22
35.	TRAD., <i>arr.</i> HELLEN	J'ai du bon tabac	Double Act	Mayhew 3611841
36.	TRAD., <i>arr.</i> MARTIN	Snug in a Blanket*	Session Tunes for Scottish Cellists	Taigh na Teud 1871931045
37.	TRAD., <i>arr.</i> 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, <i>arr.</i> 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 $\frac{2}{4}$ $\frac{3}{4}$	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> <i>Bach</i>)	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.	A CLARKE (LOZANNE), arr. OTTY	Night Brings Me You	Four Love Songs	S J Music D1992-4
11.	K & H COLLEDGE	Mellow Cello or The Ceilidh	Fast Forward	Boosey M060090837
12.	K & H COLLEDGE	The Misty Isle	Shooting Stars	Boosey M060103476
13.	DARE	Serenade	Arietta	Schott ED22353
14.	GREGORY	Sinfonia [†]	Vamoosh Cello book 1.5	Vamoosh VAM24
15.	HANDEL	Chorus (from <i>Judas Maccabaeus</i>) [†]	Suzuki Cello School vol 2	Summy-Birchard 0481S
16.	HASSE, arr. MOHRS	Bourrée	Easy Concert Pieces vol 1	Schott ED21705
17.	HAYDN, arr. BIRTEL	Andante (from <i>The Surprise Symphony</i>)	Easy Concert Pieces vol 3	Schott ED22216
18.	HELLER, arr. MOHRS	Lalai	Easy Concert Pieces vol 1	Schott ED21705
19.	HOLST, arr. COWLES	Jupiter's Theme	14 Easy Tunes for Cello	Fentone F829-400

20.	HOOK, <i>arr.</i> RAPP & MOHRS	Tempo di Menuetto	Easy Concert Pieces vol 2	Schott ED21706
21.	HOWARD	Oliver's Hornpipe*	The Essential String Method, Cello book 4	Boosey M060105159
22.	KEMMINER	Los niños del tango	Easy Concert Pieces vol 3	Schott ED22216
23.	KROGMANN, <i>arr.</i> SASSMANNSHAUS	The Little Prince (piano accomp)	Cello Recital Album vol 1	Bärenreiter BA8994
24.	LEGG	Calyпсо* (without DC)	Superstudies for Cello book 1	Faber 0571513786
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 <i>6 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

* 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 *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 $\frac{2}{4}$ $\frac{3}{4}$	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 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	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 (Gypsy Song), no. 34	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.	A CLARKE (LOZANNE), arr. OTTY	You Brought My Heart the Sunshine	Four Love Songs	S J Music D1992-4
8.	K & H COLLEDGE	Cossacks or Stiffkey Blues or Winter Wind	Shooting Stars	Boosey M060103476
9.	DACRE	Daisy Bell	First Repertoire for Cello book 1	Faber 0571516416
10.	ELGAR, arr. K & D BLACKWELL	Andante [†]	Cello Time Sprinters	OUP 9780193221154
11.	GAY, arr. LEGG & GOUT	The Lambeth Walk (from <i>Me and My Girl</i>)	Play Showtime	Faber 0571518516
12.	GLUCK, arr. CARSON TURNER	Dance of the Blessèd Spirits (from <i>Orpheus and Eurydice</i>)	The Cello Playlist	Schott ED13862
13.	GREGORY	Adios Amigo [†] or Rumba Cucumba [†]	Vamoosh Cello book 2	Vamoosh VAM22
14.	GREGORY	Free Wheeling [†] or Renaissance [†]	Vamoosh Cello book 3	Vamoosh VAM23
15.	HANDEL, arr. K & D BLACKWELL	Sarabande (duet)	Cello Time Sprinters	OUP 9780193221154
16.	HEWITT-JONES	Rumba	Ragtime, Serenade and Rumba	Musicland M1033VC
17.	JOPLIN, arr. TAMBLING	The Entertainer (duet – candidate plays top part)	Tunes for Two	Mayhew 3611120
18.	KLENGEL	Sarabande (2nd movt from <i>Sonatina in C minor</i> , op. 48 no. 1)	Best of Cello Classics	Schott ED21998

19.	KUMMER, <i>arr.</i> PREUSSER	Etude (duet)	A Treasure Chest of Duos	Schott ED21386
20.	LEGG	Medieval Drone*	Superstudies for Cello book 1	Faber 0571513786
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, <i>arr.</i> PREUSSER	Komm, lieber Mai (duet)	A Treasure Chest of Duos	Schott ED21386
24.	OFFENBACH, <i>arr.</i> GREGORY	Can-can [†] (play top line of scale in chorus)	Vamoosh Cello book 3	Vamoosh VAM23
25.	OFFENBACH, <i>arr.</i> 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, <i>arr.</i> CARSON TURNER	O mio babbino caro (from <i>Gianni Schicchi</i>)	The Cello Playlist	Schott ED13862
29.	PURCELL, <i>arr.</i> FORBES	Rondeau (from <i>The Fairy Queen</i>)	Classical and Romantic Pieces	OUP 9780193564718
30.	REBIKOFF, <i>arr.</i> FORBES	Chanson Triste	Classical and Romantic Pieces	OUP 9780193564718
31.	ROTA & KUSIK, <i>arr.</i> DAVIES	Speak Softly Love (theme from <i>The Godfather</i>)	Short Cello Pieces	Bosworth BOE005186
32.	SCHUBERT, <i>arr.</i> CARSON TURNER	The Trout	The Cello Playlist	Schott ED13862
33.	SCHUBERT, <i>arr.</i> DE SMET	To Music	Cello Canto	Fentone F697-401
34.	STANLEY, <i>arr.</i> MOFFAT & MOHRS	Allegretto grazioso	Easy Concert Pieces vol 3	Schott ED22216
35.	TRAD., <i>arr.</i> GOUT	Argentine Folk-song	First Repertoire for Cello book 2	Faber 0571516424
36.	TRAD., <i>arr.</i> GOUT	Tumbalaika	First Repertoire for Cello book 1	Faber 0571516416
37.	TRAD., <i>arr.</i> HARRISON	Stars, No Moon	Amazing Solos for Cello and Keyboard	Boosey M060094163
38.	TRAD., <i>arr.</i> HUWS JONES	Danny Boy or Star of the County Down or The Keel Row	Jigs, Reels and More	Boosey M060112195
39.	TRAD., <i>arr.</i> MARTIN	Dinkies* or Sleep Soond in da Mornin'*	Session Tunes for Scottish Cellists	Taigh na Teud 1871931045
40.	TRAD., <i>arr.</i> SMITH	Skye Boat Song	22 Traditional Tunes for Cello & Piano	Fentone F927-400
41.	WEDGWOOD	Hungarian Stomp	Jazzin' About	Faber 0571513166
42.	WILLIAMS, <i>arr.</i> 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:

<ul style="list-style-type: none"> ▷ 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
<ul style="list-style-type: none"> ▷ D and F major 				
<ul style="list-style-type: none"> ▷ E♭ major 	one octave	starting on the C string		
<ul style="list-style-type: none"> ▷ D minor (candidate choice of <i>either</i> harmonic or melodic minor) 	two octaves			
<ul style="list-style-type: none"> ▷ Dominant 7th in the key of C 	one octave	starting on open G	separate bows or slurred in pairs	
<ul style="list-style-type: none"> ▷ 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
Melody only 4 bars Major or minor key	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)
$\frac{3}{4}$ $\frac{4}{4}$	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

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., <i>arr.</i> PEJTSIK	Chorea Hungarica (from the Lócsei tablature)	Violoncello Music for Beginners book 3	EMB Z.14037
2.	ANON., <i>arr.</i> 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, <i>arr.</i> HARRISON	Maria (from <i>West Side Story</i>)	Amazing Solos for Cello and Keyboard	Boosey M060094163
6.	BIZET, <i>arr.</i> 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, <i>arr.</i> 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.	A CLARKE (LOZANNE), <i>arr.</i> OTTY	Avelette	Four Love Songs	S J Music D1992-4
11.	COHEN	Village Bagpipes*	Technique Takes Off! for Cello	Faber 0571514200
12.	DE FESCH	Arietta (from <i>Sonata in D minor</i> , op. 8 no. 3)	Arietta	Schott ED22353
13.	GILBERT & ORY, <i>arr.</i> HARRISON	Muskrat Ramble	Amazing Solos for Cello and Keyboard	Boosey M060094163
14.	GOSSEK, <i>arr.</i> RÉMY	Gavotte (from <i>Rosine</i>)	Cellowise book 1	Clifton C125
15.	GREGORY	The Jammy Dodger [†]	Vamoosh Cello book 3	Vamoosh VAM23
16.	GRIEG, <i>arr.</i> FORBES	Norwegian Dance, op. 35 no. 2	Classical and Romantic Pieces	OUP 9780193564718
17.	HANDEL	Bourrée [†]	Suzuki Cello School vol 2	Summy-Birchard 0481S
18.	HARRIS	After the Ball is Over	First Repertoire for Cello book 2	Faber 0571516424
19.	JÄRNEFELT	Berceuse		Chester CH00305
20.	LEHÁR, <i>arr.</i> LEGG & GOUT	Waltz – Love Unspoken (from <i>The Merry Widow</i>)	Play Showtime	Faber 0571518516

21.	LENNON & McCARTNEY, <i>arr.</i> TERZIBASCHITSCH	Yesterday	Wunschmelodien	Holzschuh VHR3427
22.	LOEWE, <i>arr.</i> LEGG & GOUT	I Could Have Danced All Night (from <i>My Fair Lady</i>)	Play Showtime	Faber 0571518516
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.	THIRAUTL	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 \flat and E \flat 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)		starting on open C	separate bows or slurred in pairs	
▶ Dominant 7th in the key of F		starting on 1st finger D on the C string		
▶ Dominant 7th in the key of G		starting on B \flat		
▶ Dominant 7th in the key of E \flat	one octave	starting on open G	separate bows	
▶ Chromatic scale				

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
	Listen to the piece twice	Clap the pulse on the second playing, stressing the strong beat
Harmonised	Listen to the piece twice	i) Identify the tonality as major or minor ii) Identify the final cadence as perfect or imperfect
4 bars Major or minor key	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
$\frac{4}{4}$ $\frac{6}{8}$	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 <i>and</i> Allegro (1st and 2nd movts from <i>Sonata in Bb</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.</i> LEGG & GOUT	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>)	6 Sonatas, op. 2	Peters EP4647
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, arr. PALASCHKO	Ave verum, K. 618	Classical Highlights	Schott ED21584
23.	PERGOLESI, arr. CHENEY	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, arr. JANSEN	Andante grazioso (2nd movt from <i>Sonata in E minor</i> , op. 38 no. 1)	Best of Cello Classics	Schott ED21998
26.	SHOSTAKOVICH, arr. OTTY	Romance (from <i>The Gadfly</i> , op. 97)		S J Music D1990-5
27.	SQUIRE	Minuet		Stainer 2286
28.	J STRAUSS I, arr. LANNING	Radetzky March	The Classic Experience	Cramer 90537
29.	TCHAIKOVSKY, arr. DRATHS	Chanson triste, op. 40 no. 2	Best of Cello Classics	Schott ED21998
30.	TCHAIKOVSKY, arr. PEJTSIK	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)

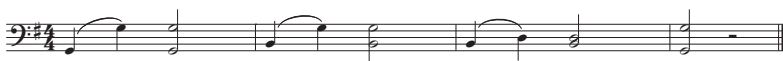
Either**2. SCALES, ARPEGGIOS & TECHNICAL EXERCISE** (from memory) –

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 \flat 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				
▶ 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
	Listen to the piece twice	i) Clap the pulse on the second playing, stressing the strong beat ii) Identify the time signature
Harmonised 8 bars	Listen to the piece twice	i) Identify the changing tonality ii) Identify the final cadence as perfect, plagal, imperfect or interrupted
Major or minor key $\begin{matrix} 2 & 3 & 4 & 6 \\ 4 & 4 & 4 & 8 \end{matrix}$	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 & 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 lists 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</i> , BWV 1007)	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 21110X
4. BRAHMS, arr. RÉMY	Hungarian Dance no. 5	Cellowise book 1	Clifton C125
5. HANDEL, arr. CHENEY	Allegro (4th movt from <i>Sonata in C major</i>)	Solos for Young Cellists vol 4	Summy-Birchard 21110X
6. MACONCHY	The Clock, no. 3	Divertimento	Lengnick AL0186
7. MARAIS	L'agréable	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

* Unaccompanied † Accompaniment published separately

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, <i>arr.</i> SALTER	Lovesong, op. 71 no. 6	Six Songs	Simrock EE5197
5.	CUI	Orientale, op. 50 no. 9		Simrock EE3479
6.	DAVIDOFF	Romance sans paroles		Schott ED11059
7.	DURANTE, <i>arr.</i> LEGG & GOUT	Aria	Learning the Tenor Clef	Faber 0571519172
8.	ELGAR, <i>arr.</i> LEGG & GOUT	Chanson de matin	Learning the Tenor Clef	Faber 0571519172
9.	HOUGH	Angelic Song	Angelic Song & Angelic Dance	Weinberger M570056286
10.	KREISLER, <i>arr.</i> 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, <i>arr.</i> FORBES	Fantasia on Greensleeves		OUP 9780193593015
22.	VIVALDI, <i>arr.</i> 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 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
▶ B and E _b	two octaves		
Plus: ▶ D major scale in thumb position, starting on the D string	one octave	separate bows or slurred in pairs with a long tonic	
▶ Chromatic scales starting on C# and E _b	two octaves	separate bows or 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
- ▶ Major arpeggio
- ▶ 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
- ▶ Harmonic minor scale
- ▶ 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)

for tone and phrasing

1b. Brahms: Konzert Nr. 2 für Klavier und Orchester, 3. Satz (page 45, bar 1 to 1st note of bar 17)

2a. Beethoven: Sinfonie Nr. 9, 4. Satz (page 10, bars 38-75)

for bowing

2b. Bizet: Carmen, 1. Akt, Finale (page 14, fig. 171 to 7th bar of fig. 174)

3a. Mozart: Die Entführung aus dem Serail, 2. Akt, Nr. 11, Arie (page 47, beginning of extract to bar 47)

for left hand technique

3b. Suppé: Dichter und Bauer, Ouvertüre (page 56, bars 16-31)

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
	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 minor
Major key	Listen to the first four bars of the piece once	Answers may alternatively be given as key names
$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	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 lists 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	Clifton C126

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, <i>arr.</i> 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, <i>arr.</i> 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, <i>arr.</i> BIRTEL	Après un rêve	Classical Highlights	Schott ED21584
11.	GRIEG, <i>arr.</i> 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, <i>arr.</i> 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, <i>trans.</i> CAVUOTO	Prelude, op. 35 no. 2	Preludi e altri pezzi (Preludes and Other Pieces)	Ricordi NR140539
18.	TCHAIKOVSKY, <i>arr.</i> FITZENHAGEN	Nocturne, op. 19 no. 4	Tchaikovsky for cello vol 2	Simrock EE5243
19.	TRAD., <i>arr.</i> R CLARKE	I'll Bid My Heart Be Still	Shorter Pieces for Cello & Piano	OUP 9780193866553

* Unaccompanied † Accompaniment published separately

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 *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
- ▶ Major arpeggio
- ▶ 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
- ▶ Harmonic minor scale
- ▶ 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
$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{8}{8}$	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 lists 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

* Unaccompanied

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. ATOVMIAN	Springtime Waltz (from <i>Ballet Suite no. 2</i>)	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 no. 1 in G</i> , 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	Mélo die	Scherzo & Mélo die	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	Élé gie, 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 M060022197
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 no. 9 in G minor</i> , 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
<p>Plus:</p> <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	7ths ♩ = 92
<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
- ▶ Major arpeggio
- ▶ 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
- ▶ Harmonic minor scale
- ▶ 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*, Ouvertüre (page 53, entire extract)

3a. Strauss: *Ariadne auf Naxos*, Arie der Zerbinetta (page 53, entire extract)

3b. Verdi: *Aida*, 3. Akt (page 34, 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 Major or minor key	Listen to the piece once	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$ $\frac{5}{8}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{8}{8}$ $\frac{8}{8}$	Listen to the piece twice	Identify and comment on three other characteristics of the piece
	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
SUPPORTING TESTS	20
TOTAL	100

- ▶ Bowing exercise
- ▶ *Either* scales, arpeggios & technical exercises or studies

Any TWO of the following:

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

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., <i>arr.</i> FROSETH	Jolly Old St Nicholas, p16	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, p25 [†]	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, p25*	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, <i>arr.</i> 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, p28*	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., <i>arr.</i> ELLIOTT	Down by the Station [†] or Old MacDonald [†] or Stomping Song [†] or The Jolly Miller [†]	Ready Steady Go	Bartholomew BMP502

* Unaccompanied † Accompaniment published separately

18.	TRAD., arr. ELLIOTT	Twinkle Duet†	The Essential String Method, Double Bass book 2	Boosey M060105180
19.	TRAD., arr. FROSETH	Champaigne Branle, p11	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 page 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)

► A major (to the 6th)

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	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>
$\frac{2}{4}$	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 MO60105197
2.	BULL, GOODBORN & DUCKETT	The Wizard, p43 [†]	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 MO60105197
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 <i>and</i> 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	Clifton C112
14.	NELSON	Fiddler's Fancy	Right from the Start	Boosey MO60098178
15.	NORTON	Grizzly Bear	Microjazz for Double Bass	Boosey MO60085628
16.	OSBORNE	Bass Bridges of Paris <i>or</i> 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, p68*	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., <i>arr.</i> ELLIOTT	Hatikvah [†]	The Essential String Method, Double Bass book 3	Boosey M060105197
25.	TRAD., <i>arr.</i> ELLIOTT	Mattachins [†]	Ready Steady Go	Bartholomew BMP502
26.	TRAD., <i>arr.</i> EMERY & HARPER	In My Little Snuff-box, no. 48	Bass is Best! Book 1	Yorke YE0090
27.	TRAD., <i>arr.</i> NELSON	I Have a Bonnet [†] or Michael Finnegan [†]	The Essential String Method, Double Bass book 3	Boosey M060105197
28.	TRAD., <i>arr.</i> 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 <i>or</i> slurred in pairs; arpeggio phrases separate bows only	min. tempo: ♩ = 88
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Minor keys – Candidates play the scale *only*. Examiners select from the following:

▶ A and D minor	to flattened 6th	separate bows <i>or</i> slurred in pairs	min. tempo: ♩ = 88
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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

[†] Accompaniment published separately

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	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>
$\frac{2}{4}$ $\frac{3}{4}$	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, <i>arr.</i> HARTLEY	The Merry Peasant (from <i>Album for the Young</i> , op. 68) [†]	Double Bass Solo 1	OUP 9780193222496
20.	TCHAIKOVSKY, <i>arr.</i> 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

[†] Accompaniment published separately

22.	TRAD., arr. ELLIOTT	March of the Kings†	The Essential String Method, Double Bass book 4	Boosey M060105203
23.	TRAD., arr. HIGGINS	Simple Gifts, no. 192 (duet – candidate plays top part)	Essential Elements 2000: Double Bass book 1	Hal Leonard HL00868052
24.	TRAD., arr. KERNEN	The British Grenadier	Easy Double Bass	De Haske DHP1043610-400
25.	TRAD., arr. LEIRE	Peruvian Dance Tune	Easy Double Bass	De Haske DHP1043610-400
26.	TRAD., arr. 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 $\frac{2}{4}$ $\frac{3}{4}$	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 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.	CRUTTENDEN	Rocking Rhumba	Bow that Bass!	Recital RM511
2.	CZERNY	Dans la vallée	La Contrebasse classique vol B	Combre 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	Clifton C185
10.	HOAG	The Second Position Boogie	Rags, Boogies & Blues for Young Bassists	Presser 114-40436
11.	HOLDSTOCK, arr. EMERY	Calypso, 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
▶ A, D and G minor (candidate choice of <i>either</i> harmonic or melodic minor)			arpeggios ♩ = 40
▶ Dominant 7th in the key of D		separate bows	7ths ♩ = 58
▶ Chromatic scales starting on A and G			

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

† Accompaniment published separately

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 Major or minor key $\frac{3}{4}$ $\frac{4}{4}$	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

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 BMPO09
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 BMPO06
5.	HAYHURST	Ol' Orleans	Easy Bass Jazz with backing tracks	Clifton C185
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	Clifton C112
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, p13	Amazing Solos	Boosey M060094170
23.	WOOD	Hippos	Wallpaper Tales	Peters EP71268
24.	WOOD	Pavane	Four Dances	Peters EP71246


[†] 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 Bb, starting on F			
▶ Chromatic scales starting on C and D			

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	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
4 6 4 8	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		Clifton C108
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

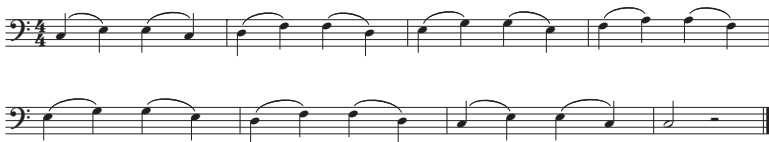
2. SCALES, ARPEGGIOS & TECHNICAL EXERCISE (from memory) –

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	separate bows or slurred three notes to a bow		
▶ Chromatic scales starting on E♭ and G	one octave			separate bows or slurred in pairs
▶ Dominant 7th in the key of F, starting on C				
▶ Dominant 7th in the key of E♭, starting on B♭				separate bows
▶ Diminished 7ths starting on C and B♭				

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
	Listen to the piece twice	i) Clap the pulse on the second playing, stressing the strong beat ii) Identify the time signature
Harmonised 8 bars	Listen to the piece twice	i) Identify the changing tonality ii) Identify the final cadence as perfect, plagal, imperfect or interrupted
Major or minor key 2 3 4 6 4 4 4 8	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 & 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 lists 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	Combres C5716
5.	GABRIEL-MARIE, arr. ELLIOTT	La Cinquantaine		Bartholomew BMO01
6.	GORDON	Fine Day?*	Fine Day? and Skerry Selkie	Clifton C114
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 and 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:

▶ A, E and F	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 ♩ = 96 arpeggios ♩ = 58 7ths ♩ = 72
Plus: ▶ D major scale in thumb position	one octave	with a down bow and an up bow on each note	
▶ D melodic minor scale in thumb position			
▶ Chromatic scales starting on E and F	two octaves	separate bows <i>or</i> slurred two crotchet beats to a bow	
▶ Diminished 7ths starting on E and F		separate bows <i>or</i> slurred two notes to a bow	

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

- ▶ Major scale
- ▶ Major arpeggio
- ▶ 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
- ▶ Harmonic minor scale
- ▶ 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 |
| 3. 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
	Listen to the piece twice	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
Harmonised 8 bars	Listen to the piece twice	Identify and comment on two other characteristics of the piece
Major key $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	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 lists 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.	FUR TOK	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

* Unaccompanied † Accompaniment published separately ‡ All *pizzicato*

9.	LEOGRANDE	May I?		Clifton C122
10.	MARCELLO, <i>arr.</i> ZIMMERMANN	Adagio <i>and</i> 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\flat, 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 & Studies from 2016*.

The orchestral extracts are in *Orchester Probenspiel: 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)



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, F# and B \flat	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 ♩ = 104
▷ Chromatic scales starting on B \flat and F#		separate bows <i>or</i> slurred two crotchet beats to a bow	arpeggios ♩ = 60 7ths
▷ Diminished 7ths starting on B \flat and F#		separate bows <i>or</i> slurred two notes to a bow	♩ = 76

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

- ▶ Major scale
- ▶ Major arpeggio
- ▶ 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
- ▶ Harmonic minor scale
- ▶ Minor arpeggio

Technical exercises (from memory)

a) Broken thirds in B \flat major ($\text{♩} = 120$):

b) Running thirds in B \flat major ($\text{♩} = 60$):

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
$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{8}{8}$	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 lists 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	Réverie 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	Berceuse 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. 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 and 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:

<ul style="list-style-type: none"> ▶ G 	three octaves (dominant 7th 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 ♩ = 112 chromatic scales ♩ = 80
<ul style="list-style-type: none"> ▶ Ab/G#, B and C 	two octaves	separate bows or slurred six notes to a bow	arpeggios ♩ = 66
<ul style="list-style-type: none"> ▶ Chromatic scales starting on G, Ab, B and C 			
<ul style="list-style-type: none"> ▶ Diminished 7ths starting on G, Ab, B and C 		separate bows or slurred two notes to a bow	7ths ♩ = 84

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

- ▶ Major scale
- ▶ Major arpeggio
- ▶ 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
- ▶ Harmonic minor scale
- ▶ Minor arpeggio

Technical exercises (from memory):

- a) Broken thirds in C major (one octave) (♩ = 76)

- b) Broken thirds in F major (two octaves) (♩ = 76)

- c) Running thirds in G major on the G string (one octave) – see Grade 7 example (♩ = 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.

1. Verdi: Othello, 4. Akt (page 44, entire extract)	for tone and phrasing
2. Stravinsky: Pulcinella-Suite, 7. Satz (page 60, fig. 85 to bar before fig. 89, without repeat)	for bowing
3. Schubert: Sinfonie Nr. 8, 3. Satz: Scherzo (pages 30-31, bar 105 to 1st note of bar 145)	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 Major or minor key	Listen to the piece once	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
	Listen to the piece twice	Identify and comment on three other characteristics of the piece
$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$ $\frac{5}{8}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{8}{8}$ $\frac{8}{8}$	Study a copy of the piece, and listen to it twice with three changes	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
<ul style="list-style-type: none"> ▸ <i>Either scales, arpeggios & 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 <i>either</i> harmonic or natural minor)	one octave	divided between hands	min. tempo:  = 60 (one note per quaver)	<i>mf</i>
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	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>
$\frac{2}{4}$	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	Clifton-Welker
2.	CORRI	Marche	Panorama de la harpe celtique	Transatlantiques TR001761
3.	DEERE-JONES	Day Dreaming or The Young Horse Reel	Twelve Easy Pieces for Celtic or Traditional Harp	Cornwall Harp Centre
4.	DUNSTONE	A Trifle	Harpo Two	Creighton SD1002
5.	DUNSTONE	Fairy Dust	Harpo One	Creighton SD1001
6.	EVANS	The Ferris Wheel	Pulling Strings on the Clarsach book 1	Evans
7.	GOUGH	Kangaroos	Lift-Off!	Beartramka
8.	GRANDJANY	Little Waltz	First-Grade Pieces for Harp	Fischer O4466
9.	HUMPERDINCK, arr. MILLIGAN	There Stands a Little Man (from <i>Hansel and Gretel</i>)	Fun from the First vol 1	Lyon & Healy
10.	LEWIS	Ripples	Melodic Moments	Goodmusic GM226
11.	MacDEARMID	Fiesta! (Cuirmeachd) or The Merry-Go-Round (A' dol mun cuairt)	Beginner's Choice (Folio 18)	Clarsach Society
12.	MacDEARMID	On Parade or The Elfin Piper	First Steps (Folio 21)	Clarsach Society
13.	McDONALD	Dreamy Little Cow or Lady Bug	Harp Olympics: Preliminary Round	MusicWorks
14.	OWENS	A Red Waltz* or Bird Discussion* or Sunday Morning*	Twelve Impressions on Pedal Patterns for Young Harpists	Lyon & Healy
15.	PARET	Rondo	First Harp Book	Lyra
16.	PERNEL	Sorbet pistache	Les Amuse-Bouches	La Harpe Libre
17.	PERNEL	Vers les nuages	Autre chose for lever harp	La Harpe Libre
18.	PRAETORIUS, arr. ROBERTSON	Spagnoletta	Kim Robertson Celtic Harp Solos	Mel Bay 95345
19.	ROBERTSON	Ocean Waves	Harp from the Start	Pentland
20.	ROSE	Jack and the Giant	The Enchanted Harp	Lyra
21.	ROTHSTEIN	All the Way Home	A Walk in the Forest	Rothstein
22.	THOMSEN	Bhalsa an Teuda Geal (The White String Waltz)	Puirt Ùra (New Tunes for Harp): Beginners	Taigh na Teud 9781906804077
23.	TOURNIER	Les tierces	Les plaisirs de la harpe vol 1	Lemoine HL25266
24.	TRAD., arr. DEERE-JONES	Cantigo no. 100	Twelve Easy Pieces for Celtic or Traditional Harp	Cornwall Harp Centre
25.	TRAD., arr. GREEN	The Ash Grove	Mixed Doubles	Clifton C137

26.	TRAD., arr. HEWAT	Oran na Maighdinn Mhara	Scottish Harp	Taigh na Teud 1871931037
27.	TRAD., arr. JACKSON	Tuireadh Iain Ruaidh (Red John's Lament)	Lullabies, Airs and Dances vol 1 (Folio 40)	Clarsach Society
28.	TRAD., arr. MILLIGAN	The Northern Princess	Fun from the First vol 1	Lyon & Healy
29.	TRAD., arr. MILLIGAN	The Purple Bamboo	Fun from the First vol 2	Lyon & Healy
30.	TRAD., arr. SINCLAIR	Soraith Sà'n Le Fionnairidh (Farewell to Fuinary)	Mist Covered Mountains	Alaw
31.	WEIDENSAUL	Barn Dance Memory or Midnight Stars	First-Grade Pieces for Harp	Fischer 04466

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:

<p>Scales:</p> <ul style="list-style-type: none"> ▶ G and F major ▶ D and E minor <p>(candidate choice of <i>either</i> harmonic or natural minor)</p>	one octave	hands separately	min. tempo: = 60 (one note per quaver)	<i>mf</i>
<p>Arpeggios:</p> <ul style="list-style-type: none"> ▶ 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 $\frac{2}{4}$ $\frac{3}{4}$	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 or no. 4	Charades	Hamellet HA009609
2.	ANDRÈS	No. 2 or no. 6	Aquatintes	Hamellet HA009606
3.	ANON., arr. ROBERTSON	Kalenda Maya	Kim Robertson Celtic Harp Solos	Mel Bay 95345
4.	BARTÓK, arr. 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, arr. 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 or Into Space	Lift-Off!	Beartramka
12.	GRANDJANY	Gigue	Petite suite classique	Fischer 04788
13.	GRANDJANY	Rêverie or Nocturne	Trois petites pièces très faciles, op. 7	Leduc AL20039
14.	GRANDJANY	The See-saw	Little Harp Book	Fischer 04636
15.	HAYDN, arr. 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, arr. LAWRENCE	Variations	Early English Pieces for the Beginner	Lyra
19.	LEWIS	Monastery Bells or 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.</i> BENNETT	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.</i> BENNETT	Early One Morning or Scarborough Fair	Traditional Treasures	Gabriel
33.	TRAD., <i>arr.</i> DEERE-JONES	Over the Hills and Far Away or The Mayflower	Twelve Easy Pieces for Celtic or Traditional Harp	Cornwall Harp Centre
34.	TRAD., <i>arr.</i> HÖLLER	Schlaf Mein Kleiner	Harfenspiel	Preissler JP6208
35.	TRAD., <i>arr.</i> MARTIN	Se Gaol a Bhubain 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.</i> MIERAS	Arrane Ghelby	More Tunes to Treasure	Swanston
37.	TRAD., <i>arr.</i> ROBERTSON	The Britches Full of Stitches	Harp from the Start	Pentland
38.	TRAD., <i>arr.</i> SINCLAIR	Bàigh Na Hearadh (Bays of Harris)	Mist Covered Mountains	Alaw
39.	TRAD., <i>arr.</i> THOMSEN	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

* Pedal harp only

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 *either* 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)

f or *p*

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 $\frac{2}{4}$ $\frac{3}{4}$	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 HA009608
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!	Clifton C135
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 \flat 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	Gillean 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
44.	TRAD., arr. YEATS	Bog Braon don tSeandúine (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)	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>
▶ E♭ major contrary motion starting from single E♭ string				
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 <i>staccato</i> playing |
| b. 11. Bluesy | for <i>étouffés</i> 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 $\frac{3}{4}$ $\frac{4}{4}$	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 MO60011931
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 Krumpholz	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 (Lleud 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:

<p>Scales:</p> <ul style="list-style-type: none"> ▶ 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>
<ul style="list-style-type: none"> ▶ A♭ major contrary motion starting from single A♭ string 				
<p>Arpeggios:</p> <ul style="list-style-type: none"> ▶ 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 pieces. See pages 34-35 for example questions and responses.

Aural questions

Parameters	Task	Requirement
Harmonised 4 bars Major or minor key	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
4 6 4 8	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. ROLLIN</i>	Romance	Pièces anciennes pour harpe celtique	Leduc AL27187
2.	BACKOFEN, <i>arr. KOPP</i>	Theme varie	Kleine Werke alter Meister für die Harfe	Preissler JP6204
3.	BARON, <i>trans. WARD</i>	Minuet, no. 3	Suite in C major	Broken String BSP002
4.	BARTÓK, <i>arr. MARZUKI</i>	Triplets, no. 11	Mikrokosmos for Harp	Boosey MO60011931
5.	BUTTSTEDT	Menuet	Panorama de la harpe celtique	Transatlantiques TRO01761
6.	DALZA, <i>arr. ROBERTSON</i>	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. VOLPÉ BLIGH</i>	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 <i>or</i> Paysage au bord de l'eau <i>or</i> Un français à Pékin	Images de Chine	Billaudot GB4019
12.	GREEN	Lullaby – for Wendy	Blistering Along!	Clifton C135
13.	GREEN	Ragged Robin	Flights of Fancy	Clifton C136
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 <i>or</i> Dolly's Dance	In Toyland, op. 30	Lyra
17.	JAMES	Alice <i>or</i> The Pool of Tears	Alice in Wonderland	La Harpe Blanche
18.	KANGA	Home Time <i>or</i> 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 <i>or</i> Charlie Chaplin	Contemplation and Comedy	Goodmusic GM223
21.	NORTON, <i>arr. BENNETT</i>	Feet First <i>or</i> Highly Strung <i>or</i> 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 <i>or</i> Jazzy Joe	Jazzy Harping Together	XYZ 1392
26.	ROTHSTEIN	Unicorn	Magical Animals on the Harp	Rothstein
27.	SALZEDO	Chimes <i>or</i> 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	Clifton C137
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) <i>or</i> 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 |

* Candidate's choice depending on tuning of instrument – chosen key must be stated on appointment form

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	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
$\frac{4}{4}$ $\frac{6}{8}$	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 \flat major, p23)	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 DF00431500
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	Toccatà (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 Leafe	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: <ul style="list-style-type: none"> ▶ D♭ and B major ▶ B♭ and E♭ minor (harmonic <i>and</i> melodic minor) 		three octaves	hands together	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			
Arpeggios: <ul style="list-style-type: none"> ▶ D♭ and B major ▶ B♭ and E♭ minor 	root position and first inversion	three 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
	Listen to the piece twice	i) Clap the pulse on the second playing, stressing the strong beat ii) Identify the time signature
Harmonised 8 bars	Listen to the piece twice	i) Identify the changing tonality ii) Identify the final cadence as perfect, plagal, imperfect or interrupted
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
$\begin{matrix} 2 & 3 & 4 & 6 \\ 4 & 4 & 4 & 8 \end{matrix}$	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 and Harpbeat	Clifton C139
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, p8)	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 and 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 Blich	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 or p</i>
▶ G harmonic minor contrary motion starting from single G string		two octaves	hands together		
Arpeggios: ▶ A and D minor	three octaves	root position and first inversion			
▶ 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
	Listen to the piece twice	i) Clap the pulse on the second playing, stressing the strong beat ii) Identify the time signature
Harmonised 8 bars	Listen to the piece twice	i) Identify the changing tonality ii) Identify the final cadence as perfect, plagal, imperfect or interrupted
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
$\begin{matrix} 2 & 3 & 4 & 6 \\ 4 & 4 & 4 & 8 \end{matrix}$	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
<ul style="list-style-type: none"> ▶ <i>Either scales, arpeggios & exercises or studies or orchestral extracts (pedal harp only)</i> 	
SUPPORTING TEST 1	10
<ul style="list-style-type: none"> ▶ Sight reading 	
SUPPORTING TEST 2	10
<p>ONE of the following:</p> <ul style="list-style-type: none"> ▶ 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, <i>ed.</i> 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, <i>trans.</i> CHEFSON	Prélude <i>or</i> Courante (from Cello Suite no. 1, BWV 1007)	Cello Suites vol 1: Suites 1-2 (BWV 1007-1008)	Billaudot GB8517
3.	J S BACH, <i>trans.</i> GRANDJANY	Etude no. 3	Etudes for Harp	Fischer O4819
4.	BLEICHER	Harp Ascending	Pedal Harp World	Beartramka
5.	BRITTEN	Interlude for Harp	A Ceremony of Carols, op. 28	Boosey MO60014123
6.	BYRD, <i>ed.</i> WATKINS	Pavana	An Anthology of English Music for the Harp vol 1: 1550-1650	Stainer H139
7.	DALVIMARE	Menuet Ecosais: 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 <i>or</i> Divin calme <i>or</i> Hymne à la paix	Pensées musicales book 1	Harpiana HR101
11.	GRANDJANY	Automne		Durand DF01130000
12.	GRANDJANY	Prélude no. 1 <i>or</i> Prélude no. 2 <i>or</i> 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, <i>arr.</i> CAUFFMAN	The Pink Panther		Vanderbilt
20.	MORLEY, <i>ed.</i> 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> <i>no. 3 in Bb</i>)	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, p50)	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 <i>staccato</i> by replacing fingers |
| b. 20. Smooth as Silk | for <i>legato</i> 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
	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 minor
Major key	Listen to the first four bars of the piece once	Answers may alternatively be given as key names
$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	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 <i>and</i> Les moissonneurs (both to be played)	Early French Pieces for the Beginner	Lyra
4.	DE BRAAL	Sarabande, no. 14	De kleine harp	Donemus O3554
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)	Puir Ura (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 MHPO03
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 Oíche 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			
▶ D major contrary motion starting on single D string		three octaves	hands together		
▶ 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 E♭*					
▶ 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 <i>staccato</i> by replacing fingers |
| b. 20. Smooth as Silk | for <i>legato</i> 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 |

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
	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 minor
Major key	Listen to the first four bars of the piece once	Answers may alternatively be given as key names
$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{8}{8}$	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

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 Bb, 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>)		Clifton C138
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	Skipping 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	Fantasia (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:					
<ul style="list-style-type: none"> ▶ 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>)
▶ Contrary motion scale of C \flat major	starting a third apart with LH on keynote	two octaves			
Arpeggios:					
<ul style="list-style-type: none"> ▶ C\flat and F\sharp major ▶ B\flat and C\sharp minor 	root position, first and second inversions	four octaves			
▶ Dominant 7ths in the keys of C \flat , F \sharp and B \flat *					
▶ Diminished 7th starting on F \sharp					

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 <i>legato</i> 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
	Listen to the piece twice	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
Harmonised 8 bars	Listen to the piece twice	Identify and comment on two other characteristics of the piece
Major or minor key $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{8}{8}$	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, trans. 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 O3554
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	Crepuscule	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 <i>and</i> 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)	three 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>)
▶ C and D minor (harmonic <i>and</i> melodic minor)			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#					

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 <i>legato</i> 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
	Listen to the piece twice	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
Harmonised 8 bars	Listen to the piece twice	Identify and comment on two other characteristics of the piece
Major or minor key $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{8}{8}$	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
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	Harpicidie 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. SALZEDO	Clair de lune		Peer 227198
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 HPI03
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, op. 127</i>)		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 <i>and</i> 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, op. 35</i>)	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./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 <i>legato</i> 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), Ouvertüre (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 12-16 bars Major or minor key	Listen to the piece once	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
2 3 4 6 5 4 4 4 8 8	Listen to the piece twice	Identify and comment on three other characteristics of the piece
	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 <i>and</i> 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.	REMPP	Loreleï		Billaudot GB8912
18.	RUTHERFORD	Lines on the Map (with all repeats)	The Scottish Harp: New Times & Tunes vol 2	Rutherford
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 <i>or</i> The Heart's Journey	Lever Harp 2000	Beartramka
25. THOMSEN	Thoir pòg don Iosgann, a Rosaidh! (Kiss the Toad, Rosie!)	Puir Ùra (New Tunes for Harp): Advanced	Taigh na Teud 9781906804091
26. TRAD., <i>arr.</i> 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: ▶ G and B \flat major	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-f-p</i>)
▶ E \flat major	tenth apart (LH starting on keynote)				
▶ Contrary motion scale of E \flat 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)	
▶ Scales in double thirds: A major <i>or</i> E major*, A melodic minor <i>or</i> E melodic minor*	starting with keynote as lower note				
Arpeggios: ▶ G, D and E \flat major ▶ G, E and A minor	root position, first, second and third inversions	three octaves	hands together	min. tempo: ♩ = 130 (one note per quaver)	
▶ Dominant 7ths in the keys of G, E <i>or</i> A*, B \flat and E \flat **					
▶ Diminished 7ths starting on F \sharp 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 <i>legato</i> sixths and octaves with sliding thumb |
| c. 28. Hairy Slides | for mordents and slides |

* Candidate's choice depending on tuning of instrument – chosen key must be stated on appointment form

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 12-16 bars Major or minor key	Listen to the piece once	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
	Listen to the piece twice	Identify and comment on three other characteristics of the piece
$\begin{matrix} 2 & 3 & 4 & 6 & 5 \\ 4 & 4 & 4 & 8 & 8 \end{matrix}$	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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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
c/o Collins Music
collins.co.uk/music

ADLAIS

Adlais Music Publishers
adlaimusicpublishers.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

CHESTER

Chester Music Ltd
c/o De Haske

CLARSACH SOCIETY

clarsachsociety.co.uk

CLIFTON

Clifton Edition
cliftonedition.com
c/o Stainer

CLIFTON-WELKER

Fiona Clifton-Welker
c/o Creighton

COMBRE

Editions Combrel
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
Contact specialist supplier

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
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FIELDING

Marie Fielding
mariefieldingmusic.com

FISCHER

Carl Fischer Music
carlfischer.com
c/o MDS

FLYING STRINGS

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FORSYTH

Forsyth Brothers Ltd
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FOUR BASS

Four Bass Music
fourbassmusic.com

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
musicshopeurope.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

janetharbisoharp.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

LEGNICK

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

MARUKA

Maruka Music
c/o Alaw

MAYHEW

Kevin Mayhew Ltd
kevinmayhew.com

MCA

Music Corporation of
America
c/o De Haske

MCTIER

McTier Music
duncanmctier.co.uk

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

PEER

Peermusic Classical
peermusicclassical.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

RADFORD

c/o Morley

RECITAL

Recital Music
Contact specialist supplier

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

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

TRANSATLANTIQUES

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

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 Stainer

ZEN-ON

Zen-On Music
zen-on.co.jp/world
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

SERENADE FOR STRINGS

01592 774654

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 from 2020

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 from 2020 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

The audio can also be streamed or downloaded from Amazon Music, Google Play, iTunes, Spotify and other platforms.

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
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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 online 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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YouTube

 /TrinityVideoChannel

Notes

