

Strings Syllabus

Bowed Strings & Harp

Grade exams
2016-2019

Trinity College London
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Introduction

I am delighted to introduce this syllabus containing details of grade exams for strings.

Like all Trinity College London ('Trinity') syllabuses, this syllabus is designed to enable candidates of all levels and abilities to demonstrate their skills in a way that suits their individual needs as learners. It does this by offering unrivalled flexibility of choice within each section of the exam, as well as giving candidates the opportunity to express their own musical identities through options to improvise and perform original compositions. Underpinning these innovative features is a uniquely diagnostic mark scheme, ensuring that candidates receive precise and specific feedback to inform their continued learning.

Trinity aims to treat each candidate individually when considering how we can make our exams accessible to all, recognising that requirements vary. Please visit www.trinitycollege.com/music ('our website') for more information or contact us directly to discuss any specific requirements.

We hope you enjoy exploring the music on offer in this syllabus, and we wish you every success in your exams and wider music-making. Further information on all our exams, as well as additional supporting materials for teachers and candidates, can be found on our website.

Francesca Christmas

Head of Academic Governance – Music

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.

Trinity College London is an awarding body recognised by the Office of Qualifications and Examinations Regulation (Ofqual) in England and Northern Ireland, and by Qualifications Wales (QW). Trinity's qualifications are regulated by these authorities within the Regulated Qualifications Framework (RQF). Various arrangements are in place with governmental education authorities worldwide.

In the UK, Trinity's Grade 6-8 exams can contribute towards entry into higher education through the allocation of UCAS points. Please see our website for full details.

Why take a Trinity grade exam?

Recognising that there is no single approach to musical assessment, Trinity's grade exams are guided by a core philosophy of flexibility, placing the needs of individual candidates at the heart of the exam. This is done by:

- offering freedom of choice within the exam to enable candidates to play to their strengths
- examining real musical skills that are specific to each instrument or the voice
- allowing candidates to express their own musical identities through options to improvise and present original compositions
- using a diagnostic mark scheme, offering precise and specific feedback to inform continued learning
- linking closely with Trinity's other music qualifications to provide flexible progression routes
- drawing on Trinity's many relationships around the world to feature repertoire inspired by a range of musical genres, as well as exciting new works by up-and-coming composers.

As well as incorporating these innovative features, Trinity's graded music exams are delivered by a panel of friendly examiners who are rigorously trained and standardised. This aims to create a positive and personalised experience for all candidates.

Range of qualifications

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

Grade exams assess a broad range of musicianship skills, including performance, while certificate exams focus entirely on performance, including separate marks for presentation skills. Candidates can enter any combination of grade or certificate exams, and do not need to pass any particular level in order to proceed to a higher level.

Each level features an equivalent grade theory exam, supporting candidates in developing their understanding of the technical language of music. However, no theory qualifications or other prerequisites are required to enter grade or certificate exams at any level.

After Grade 8 or the Advanced Certificate, candidates can progress to diplomas at associate (ATCL), licentiate (LTCL) and fellowship (FTCL) levels. These assess higher skills in performance, teaching, theory and composition. Adults who work as music educators may also wish to consider Trinity's Level 4 Certificate for Music Educators (Trinity CME).

This syllabus focuses on grade exams in strings. Visit our website for more information about other grade exams, certificate exams, diplomas, the Trinity CME, and Music Tracks – an initiative designed to support teachers in delivering large- and small-group instrumental tuition.

RQF* Level	EQF** Level	Classical & Jazz	Rock & Pop	Theory & Written	Music Tracks [†]	Solo Certificate [†]	Group Certificate [†]		
7	7	FTCL		FMusTCL					
6	6	LTCL		LMusTCL					
4	5	ATCL		AMusTCL					
		Certificate for Music Educators (Trinity CME)							
3	4	Grade 8	Grade 8	Grade 8				Advanced	Advanced
		Grade 7	Grade 7	Grade 7					
		Grade 6	Grade 6	Grade 6					
2	3	Grade 5	Grade 5	Grade 5				Intermediate	Intermediate
		Grade 4	Grade 4	Grade 4					
1	2	Grade 3	Grade 3	Grade 3				Foundation	Foundation
		Grade 2	Grade 2	Grade 2	Track 2				
		Grade 1	Grade 1	Grade 1	Track 1				
Entry Level 3	1	Initial	Initial		Initial Track				
Entry Levels 1-2					First Access Track				

* Regulated Qualifications Framework in England, † Not RQF or EQF regulated
Wales and Northern Ireland

** European Qualifications Framework

About this syllabus

The objective of Trinity's grade exams is to provide a framework for progress and enjoyment in musical performance. They assess musical performance, technical ability and responses to set musical tests through live 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 at which they can progress to higher education in music, or enter for Trinity's performance diplomas.

This syllabus is designed to give bowed string players and harpists the freedom and choice to demonstrate the full extent of their musicianship. Wide-ranging repertoire lists are provided, with few limitations placed on programme selection. Technical work includes the option to perform studies or orchestral extracts as an alternative to scales, arpeggios and exercises, and there is flexibility of choice with the supporting tests at all grades. Like all Trinity syllabuses, it is designed to support high quality teaching and learning and to provide a basis for enjoyable music-making.

Syllabus support materials, teaching resources and discussion forums can be found on the Trinity Music Support pages of our website.

The following pages provide more detail on the different sections of the exam.

About the exam

Exam structure and mark scheme

Initial-Grade 5	Max. mark	Grades 6-8	Max. mark
Piece 1	22	Piece 1	22
Piece 2	22	Piece 2	22
Piece 3	22	Piece 3	22
Technical work Bowing exercise (for bowed strings only) and either scales, arpeggios and technical exercises or studies	14	Technical work Bowing exercise (for bowed strings only) and either scales, arpeggios and technical exercises or orchestral extracts (for bowed strings)/ studies (for harp)	14
Supporting tests Any TWO of the following: sight reading or aural or improvisation or musical knowledge	10 10	Supporting test 1 sight reading	10
		Supporting test 2 One of the following: improvisation or aural	10
Total	100		100

Comments and marks are given for each section of the exam, up to the maximums listed in the table above. 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 pass/below pass bands as follows:

Overall mark	Band
87-100	Distinction
75-86	Merit
60-74	Pass
45-59	Below pass 1
0-44	Below pass 2

About the exam

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

Exams are designed to allow sufficient time for setting up and presenting all sections.

Level	Bowed strings exam duration (minutes)	Harp exam duration (minutes)
Initial	11	13
Grade 1	13	15
Grade 2	13	15
Grade 3	13	15
Grade 4	18	20
Grade 5	18	20
Grade 6	23	25
Grade 7	23	25
Grade 8	28	30

Pieces

Piece choice and programming

- ▶ Candidates must perform three pieces, and are encouraged to present a balanced programme.
- ▶ Pieces for bowed strings are divided into two groups: group A and group B. Candidates must choose at least one piece from each group; the third piece may be chosen from either group. Pieces for harp are not divided into groups, and candidates may choose freely from the list.
- ▶ Candidates taking Grades 6-8 violin or viola may choose to play one piece on the other instrument from the same syllabus and grade. All technical work and supporting tests must be taken on the main instrument.

Performance and interpretation

- ▶ All pieces must be prepared in full unless otherwise stated.
- ▶ Repeats of more than a few bars should not be played unless otherwise stated.
- ▶ All *da capo* and *dal segno* instructions should be observed.
- ▶ Cadenzas should be omitted unless otherwise stated.
- ▶ Candidates are encouraged to use appropriate ornamentation, particularly at Grades 6-8.
- ▶ 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, although this is not compulsory and no additional marks are given for this.

Instruments and tuning

- ▶ Pedal harp candidates should note that all requirements are based on an instrument with 46 or 47 strings.
- ▶ Non-pedal harp candidates should note that all requirements and lever settings are based on an instrument with 34 strings tuned to Eb. 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.
- ▶ All bowed string and harp 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.
- ▶ No electronic instruments may be used.

Scottish traditional fiddle requirements

- ▶ Candidates may 'slide' into notes and use other ornamentation and fiddle nuances if musically appropriate.
- ▶ Candidates should use a modern violin playing position, resting the instrument under their chin.
- ▶ 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 must be approved by Trinity's central office before the day of the exam.

Accompaniments and page turns

- ▶ Candidates are responsible for providing their own accompanists. Apart from Scottish traditional fiddle, pieces which are published with an accompaniment must not be performed unaccompanied.
- ▶ Accompaniments should be played on the piano. Accompaniments on instruments other than the piano must be approved by Trinity's central office before the day of the exam. Please note that non-piano accompaniment can only be approved if musically appropriate (eg where the published piano accompaniment is an arrangement of a part written for a different instrument). Accompaniments 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 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. 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).
- ▶ Candidates must provide and operate their own playback equipment where recorded accompaniments are used. 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 the Trinity local representative. All electrical devices must comply with the health and safety requirements applicable in the country where the exam is taking place.

Music and copies

- ▶ Candidates are responsible for obtaining the music for their exam in good time prior to entering. Candidates are advised to check the availability of pieces before deciding to perform them.
- ▶ Recommended editions are listed in the syllabus, but candidates may perform from any edition as long as it has not been shortened or otherwise simplified. Where a particular edition must be used, this is indicated in the syllabus. Product codes for publications are included where available.
- ▶ Guidelines regarding the legitimacy of all forms of sheet music can be obtained from the UK Music Publishers Association's Code of Fair Practice, available at www.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 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 may be awarded no marks.
- ▶ Candidates must provide photocopies of all pieces to be performed (excluding Trinity publications) as a reference for the examiner. Photocopies will be retained by the examiner and destroyed after the exam.
- ▶ Where music has been downloaded, candidates must bring proof of purchase or the web address where it was accessed for the examiner's reference.

Own composition

Candidates can choose to present an own composition as one of their pieces. The focus of the assessment for this is on performance, using the same assessment criteria as for all other pieces. Marks will not be awarded for the quality of the composition.

Own compositions may be accompanied or unaccompanied, and must be comparable in technical and musical demand to the pieces listed for the same grade. Examples of compositional techniques which may be used at each level are given in the table below, and candidates may use the sample openings available on the Trinity Music Support pages of our website if they wish.

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 coherent 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 largely be candidates' own unaided work, although teachers may offer guidance as necessary.

Grade	Duration (mins)	Examples of composition techniques
Initial	0.5-1	<ul style="list-style-type: none"> ▶ Use of different rhythmic values ▶ Clear melodic line ▶ Use of keys stipulated for technical work at this grade
Grade 1	approx. 1	<ul style="list-style-type: none"> ▶ Dynamic contrast ▶ Simple syncopation or other rhythmic feature ▶ Use of keys stipulated for technical work at this grade
Grade 2	1-1.5	<ul style="list-style-type: none"> ▶ Use of different articulations ▶ Simple melodic ornamentation or inflection ▶ Use of keys stipulated for technical work at this grade
Grade 3	1.5-2	<ul style="list-style-type: none"> ▶ Form should show clear sections (eg 'ABA') ▶ Melodic range of one octave or more ▶ Use of keys stipulated for technical work at this grade
Grade 4	2-3	<ul style="list-style-type: none"> ▶ Tempo changes ▶ Use of a variety of different articulations ▶ Use of keys stipulated for technical work at this grade
Grade 5	3-4	<ul style="list-style-type: none"> ▶ Chromaticism ▶ Use of semiquaver passages ▶ Use of keys stipulated for technical work at this grade
Grade 6	4-5	<ul style="list-style-type: none"> ▶ More advanced use of form (eg theme and variations) ▶ Extensive range ▶ More advanced melodic ornamentation or inflection ▶ Use of any key
Grade 7	approx. 5	<ul style="list-style-type: none"> ▶ Modulation ▶ Use of irregular time signatures ▶ Use of any key
Grade 8	5-6	<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

Mark scheme for pieces

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

The three components are as follows:

- fluency and 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, encompassing the various technical demands of the music
- communication and 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 to form a maximum total mark for each piece as follows:

	Maximum mark
Fluency and accuracy	7
Technical facility	7
Communication and interpretation	8
Total mark for each piece	22

Total marks awarded for pieces correspond to the pass/below pass bands as follows:

Total mark for each piece	Band
19-22	Distinction
16-18	Merit
13-15	Pass
10-12	Below pass 1
3-9	Below pass 2

Further information about this mark scheme and the assessment criteria that support it is available on our website.

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 of their exam by performing a bowing exercise. This is a scale, chosen by the candidate from the list for the relevant grade, performed to a specified bowing pattern. After the bowing exercise, candidates then perform one of the following options:

- ▶ scales, arpeggios and technical exercises
- ▶ studies (Grades 1-5) *or* orchestral extracts (Grades 6-8).

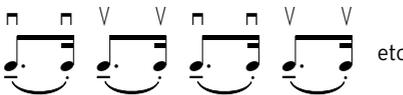
Scales and arpeggios are to be performed ascending then descending. Further information about specific technical work requirements for each instrument and grade is given in the relevant sections of this syllabus. Scales are listed as starting with a long tonic, but may also be played in even notes.

Bowing exercises

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

Grade 1	For sustained sound throughout both the bow stroke and the bow changes. Candidates should 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	For bow distribution. Whole bows should be used for the crotchets and half bows for the quavers, with sustained tone throughout. Candidates should 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	For quicker, repeated bow strokes. The notes should be played from the middle of the bow, with even strokes. Candidates should 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	For further bow distribution. This should be played with an even bow speed and sustained tone. Candidates should 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	Candidates should play one of the Grade 5 scales using a martelé 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.

Continued overleaf

Grade 6	Candidates should play one of the Grade 6 scales with each note of the scale played as two spiccato 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	Candidates should 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	At Grade 8, candidates must prepare one of the scales set for Grade 8 with the bowings from Grades 5, 6 and 7. The examiner will choose one of these bowings to hear in the exam.

Harp

All candidates must perform one of the following options:

- ▶ scales, arpeggios and exercises
- ▶ studies.

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

Mark scheme

Technical work is awarded a single mark that corresponds to the pass/below pass bands as follows:

Mark	Band
13-14	Distinction
11-12	Merit
9-10	Pass
7-8	Below pass 1
1-6	Below pass 2

Information about the assessment criteria that support this mark scheme is available on our website.

Support for preparing scales and arpeggios

Trinity publishes books of scales and arpeggios for all bowed string instruments which are available for purchase. Examples of bowing patterns for scales and arpeggios are available free of charge on our website.

Supporting tests

This section of the exam supports the development of broader musical skills by assessing candidates in two different supporting tests. At Initial-Grade 5, candidates must choose two supporting tests from the following options:

- ▶ sight reading
- ▶ aural
- ▶ improvisation
- ▶ musical knowledge.

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

Mark scheme

Each supporting test is awarded a single mark that corresponds to the pass/below pass bands as follows:

Mark	Band
9-10	Distinction
8	Merit
6-7	Pass
4-5	Below pass 1
1-3	Below pass 2

Information about the assessment criteria that support this mark scheme is available on our website.

Sight reading

This test assesses candidates' ability to perform an unseen musical extract, at a level approximately two grades lower than the exam being taken.

Candidates are given 30 seconds to study the test before performing it, during which time they may practise any or all of it aloud. The examiner does not mark this preparation period.

Examples of sight reading tests may be found in Trinity's *Sound at Sight* series, available from www.trinitycollege.com/shop or your local music retailer.

Tests comply with the musical parameters listed in the table below. Lists are cumulative, meaning that tests may also include requirements from preceding grades.

Grade	Violin (cumulative [†])	Viola (cumulative [†])	Cello (cumulative [†])	Double bass (cumulative [†])	Harp (cumulative [†])
Initial	Open strings only				C major
Grade 1	G, D, A major	C, G, D major		G, D major	F major
Grade 2				C, A major	
Grade 3	C major; D, A minor	F major; D, A minor	F, B \flat major; D, A, G minor	F, B \flat major; A, G minor	B \flat * major; A, D** minor
Grade 4	F, B \flat major; E, G minor plus accidentals	B \flat , E \flat major; E, G minor plus accidentals	A major; E, B minor plus accidentals	D, B minor plus accidentals	D, A major; E*, D* minor
Grade 5	E \flat major; C, B minor	A major; B, C minor	E \flat major; F \sharp minor	E major; E minor	B \flat ** major; G* minor
Grade 6	E, A \flat major; F, F \sharp minor	E, A \flat major; F, F \sharp minor	E, A \flat major; C minor	E \flat major; C minor	
Grade 7	B, D \flat major; C \sharp minor		B, D \flat major; C \sharp , F minor	A \flat major; F, F \sharp minor	A major; F minor
Grade 8	all major and minor keys			B major; C \sharp minor	all keys appropriate to tuning of the harp

[†] Tests may also include requirements from preceding grades.

* Pedal harp

** Non-pedal harp

Sight reading parameters for bowed strings and harp

Grade	Time signatures (cumulative†)	Note values (cumulative†)	Tempi and dynamics (cumulative†)	Articulation, position, shifts (cumulative†)		
				Violin and viola	Cello	Double bass
Initial	$\frac{2}{4}$, $\frac{4}{4}$	♩ and ♪	<i>moderato</i> , <i>mf</i>	separate bows; open strings only; no jumps across strings		hands separately; range of a 5th
Grade 1			<i>f</i> and <i>p</i>	separate bows; within first position; range of a 5th		range of a 9th
Grade 2	$\frac{3}{4}$	♩, ♪, ♫ and ties	<i>allegretto</i>	two-note slurs but not across strings (downbow and upbow)		hands together
Grade 3		♩, ♪ and ♫	<i>mp</i> , <i>andante</i>	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
Grade 4		♩ and ♪	<i>cresc.</i> and <i>decresc.</i>	slurs up to four notes; accents and staccato; pizzicato	slurs up to four notes; accents and staccato; pizzicato; forward extensions	three-note slurs; 3rd position; accents and staccato; pizzicato; simple shifts
Grade 5	$\frac{6}{8}$	♩ (groups of 2 and 4)	<i>rall./rit.</i>	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
Grade 6	$\frac{3}{8}$	dotted quaver/dotted quaver semiquaver	<i>accel.</i>	shifts; spiccato; 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
Grade 7	$\frac{9}{8}$	triplets	use of mute	more awkward shifts, including those requiring 2nd position	double stops including an open string; simple thumb position implied by $\frac{6}{8}$	simple thumb position
Grade 8	$\frac{2}{2}$ and changing time signatures	duplets		double stops including 2 stopped notes (but not in sequences)	double stops in 1st position; tenor clef	tenor clef

† Tests may also include requirements from preceding grades.

* Pedal harp only

** Non-pedal harp only

Aural

The parameters for aural tests have changed. Changes apply to all exams taken from 1 January 2017 onwards. Please note that there is no overlap for supporting tests, and the previous aural tests cannot be offered after 31 December 2016.

This test supports the development of candidates' abilities in the field of musical perception by assessing their responses to carefully graded questions. Questions are detailed in the table below and based on a single musical example, performed at the piano by the examiner. Practice tests can be found in Trinity's *Aural Tests from 2017* books, available from www.trinitycollege.com/shop or your local music retailer.

Grade	Parameters	Task	Response
Initial	melody only 4 bars major key $\frac{2}{4}$	▶ Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
		▶ Listen to the melody once	Identify the dynamic as <i>forte</i> or <i>piano</i>
		▶ Listen to the melody once	Identify the articulation as <i>legato</i> or <i>staccato</i>
		▶ Listen to the first three notes of the melody once	Identify the highest or lowest note
Grade 1	melody only 4 bars major key $\frac{2}{4}$ or $\frac{3}{4}$	▶ Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
		▶ Listen to the melody once	i) Identify the dynamic as <i>forte</i> or <i>piano</i> ii) Identify the articulation as <i>legato</i> or <i>staccato</i>
		▶ Listen to the first two bars of the melody once	Identify the last note as higher or lower than the first note
		▶ Listen to the melody twice, with a change of rhythm or pitch in the second playing	Identify where the change occurred
Grade 2	melody only 4 bars major or minor key $\frac{2}{4}$ or $\frac{3}{4}$	▶ Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
		▶ Listen to the melody once	i) Describe the dynamics, which will vary during the melody ii) Identify the articulation as <i>legato</i> or <i>staccato</i>
		▶ Listen to the melody once	Identify the last note as higher or lower than the first note
		▶ Listen to the melody twice, with a change of rhythm or pitch in the second playing	i) Identify where the change occurred ii) Identify the change as rhythm or pitch

Grade	Parameters	Task	Response
Grade 3	melody only 4 bars major or minor key $\frac{3}{4}$ or $\frac{4}{4}$	▶ Listen to the melody twice	Clap the pulse on the second playing, stressing the strong beat
		▶ Listen to the melody once	Identify the tonality as major or minor
		▶ Listen to the first two notes of the melody once	Identify the interval by number only (second, third, fourth, fifth or sixth)
		▶ Study a copy of the melody (provided in treble, alto or bass clef as appropriate), and listen to it once as written and once with a change of rhythm or pitch	i) Identify the bar in which the change occurred ii) Identify the change as rhythm or pitch
Grade 4	harmonised 4 bars major or minor key $\frac{4}{4}$ or $\frac{6}{8}$	▶ Listen to the piece twice	Clap the pulse on the second playing, stressing the strong beat
		▶ Listen to the piece twice	i) Identify the tonality as major or minor ii) Identify the final cadence as perfect or imperfect
		▶ Listen to the first two notes of the melody once	Identify the interval as minor or major second, minor or major third, perfect fourth or fifth, minor or major sixth
		▶ Study a copy of the melody (provided in treble, alto or bass clef as appropriate), and listen to it once as written and once with a change of rhythm and a change of pitch	i) Identify the bar in which the change of rhythm occurred ii) Identify the bar in which the change of pitch occurred
Grade 5	harmonised 8 bars major or minor key $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$	▶ Listen to the piece twice	i) Clap the pulse on the second playing, stressing the strong beat ii) Identify the time signature
		▶ Listen to the piece twice	i) Identify the changing tonality ii) Identify the final cadence as perfect, plagal, imperfect or interrupted
		▶ Listen to two notes from the melody line played consecutively	Identify the interval as minor or major second, minor or major third, perfect fourth or fifth, minor or major sixth, minor or major seventh or octave
		▶ Study a copy of the piece, and listen to it once as written and once with a change of rhythm and a change of pitch (both changes in the melody line)	i) Identify the bar in which the change of rhythm occurred ii) Identify the bar in which the change of pitch occurred

About the exam

Grade	Parameters	Task	Response
Grade 6	harmonised 8 bars major key $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$	▶ Listen to the piece twice	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
		▶ Listen to the piece twice	Identify and comment on two other characteristics of the piece
		▶ Listen to the first four bars of the piece once	Identify the key to which the music modulates as subdominant, dominant or relative minor. Answers may alternatively be given as key names
		▶ Study a copy of the piece, and listen to it twice with two changes to the melody line	Locate and describe the changes as pitch or rhythm
Grade 7	harmonised 8 bars major or minor key $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$	▶ Listen to the piece twice	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
		▶ Listen to the piece twice	Identify and comment on two other characteristics of the piece
		▶ Listen to the first four bars of the piece once	Identify the key to which the music modulates as subdominant, dominant or relative key. Answers may alternatively be given as key names
		▶ Study a copy of the piece, and listen to it twice with three changes	Locate and describe the changes as pitch (melody line only) or rhythm
Grade 8	harmonised 12-16 bars major or minor key $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{6}{8}$ or $\frac{5}{8}$	▶ Listen to the piece once	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
		▶ Study a copy of the piece, and listen to it twice with three changes	Locate and describe the changes as pitch or rhythm

Improvisation

The requirements for the improvisation test have changed. Changes apply to all exams taken from 1 January 2017 onwards. Please note that there is no overlap for supporting tests, and the previous improvisation test cannot be offered after 31 December 2016.

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

- ▶ stylistic
- ▶ motivic
- ▶ harmonic

Stylistic stimulus

The stylistic stimulus 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. In the exam, 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 if they wish. The test then follows. The examiner then 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 idiom of the stimulus.

Motivic stimulus

The motivic stimulus requires candidates to improvise unaccompanied 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 not required to play this back). Candidates are then given 30 seconds' preparation time, during which they may prepare for their improvisation aloud if they wish. 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, candidates 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.

Harmonic stimulus

The harmonic stimulus requires candidates to improvise unaccompanied 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 if they wish. The test then follows. Candidates should improvise for the specified number of repeats, following the chord sequence. Responses should contain melodic/rhythmic interest. Please note that this test is always unaccompanied and the examiner will not provide a piano accompaniment for melodic instruments.

Parameters for improvisation

All stimuli comply with the musical parameters listed in the tables on the following pages. Lists are cumulative, meaning that tests may also include requirements from preceding grades. Further guidance and example stimuli can be found on our website.

Stylistic stimulus

Grade	Length of introduction	Length of improvised section	Times improvised section is played	Total to improvise	Time signatures (cumulative*)	Keys (cumulative*)	Number of chords per bar	Chords	Styles/speeds (cumulative*)
Initial	2 bars	4 bars	1	4 bars	$\frac{4}{4}$	C major	1	I, V	March, Lullaby
Grade 1	2 bars	4 bars	2	8 bars		F and G major	1	I, V	Fanfare, Moderato
Grade 2	2 bars	4 bars	2	8 bars		A minor	1	I, IV, V i, iv, V	Tango, Andante
Grade 3	2 bars	4 bars	2	8 bars	$\frac{3}{4}$	D and Bb major D and E minor	1	I, ii, IV, V i, iiib5, iv, V	Waltz, Allegretto
Grade 4	2 bars	4 bars	3	12 bars	$\frac{2}{4}$	G and B minor	1	I, ii, IV, V i, iiib5, iv, V	Adagio, Allegro
Grade 5	2 bars	4 bars	3	12 bars	$\frac{6}{8}$	A and Eb major	up to 2	I, ii, IV, V, vi i, iiib5, iv, V, VI	Grazioso, Vivace
Grade 6	2 bars	8 bars	2	16 bars	$\frac{12}{8}$	F# and C minor	up to 2	I, ii, IV, V, vi i, iiib5, iv, V, VI 7ths	Agitato, Nocturne
Grade 7	2 bars	8 bars	2	16 bars	$\frac{9}{8}$	E and Ab major	up to 2	I, ii, iii, IV, V, vi i, iiib5, III, iv, V, VI 7ths	Gigue, Grave
Grade 8	2 bars	8 bars	2	16 bars	$\frac{5}{4}$	C# and F minor	up to 2	all chords 7ths, 9ths, suspensions	Impressionistic, Irregular Dance

* Tests may also include requirements from preceding grades.

Motivic stimulus

Grade	Length of stimulus	Length of response	Time signatures (cumulative*)	Rhythmic features (cumulative*)	Articulation (cumulative*)	Intervals (cumulative*)	Keys (cumulative*)
Initial	2 bars	4-6 bars	$\frac{4}{4}$	minims, crotchets		up to minor 3rd	C major
Grade 1	2 bars	4-8 bars		quavers		major 3rd	F and G major
Grade 2	2 bars	6-8 bars		dotted notes	<i>staccato</i>	perfect 4th	A minor
Grade 3	2 bars	6-8 bars	$\frac{3}{4}$	ties		perfect 5th	D and Bb major D and E minor
Grade 4	2 bars	8-12 bars	$\frac{2}{4}$	syncopation	accents	minor 6th, major 6th	G and B minor
Grade 5	2 bars	8-12 bars	$\frac{6}{8}$	semi-quavers	slurs	octave	A and Eb major
Grade 6	1 bar	12-16 bars	$\frac{12}{8}$		acciaccaturas	augmented 4th, diminished 5th	F# and C minor
Grade 7	1 bar	12-16 bars	$\frac{9}{8}$			minor 7th, major 7th	E and Ab major
Grade 8	1 bar	12-16 bars	$\frac{5}{4}$	triplets, duplets	<i>sfz</i>	all up to major 10th	C# and F minor

* Tests may also include requirements from preceding grades.

Harmonic stimulus

Grade	Length of chord sequence	Times chord sequence is played	Total to improvise	Number of chords per bar	Chords	Keys (harp)
Initial	4 bars	1	4 bars	1	I, V	C major
Grade 1	4 bars	2	8 bars	1	I, V	
Grade 2	4 bars	2	8 bars	1	I, IV, V	C, F, G major
Grade 3	4 bars	2	8 bars	1	I, ii, IV, V	
Grade 4	4 bars	3	12 bars	1	i, iv, V	
Grade 5	4 bars	3	12 bars	1	i, iv, V, VI	A, D, E, G, B minor
Grade 6	8 bars	2	16 bars	1	I, ii, IV, V i, ii ^b 5, iv, V 7ths	
Grade 7	8 bars	2	16 bars	1	I, ii, iii, IV, V, vi i, ii ^b 5, III, iv, V, VI 7ths	C, F, G, B ^b , D, E ^b , A major A, D, E, G, B, C, F [#] minor
Grade 8	8 bars	2	16 bars	1	all chords 7ths, 9ths, suspensions	

Grade	Keys (treble recorder)	Keys (violin)	Keys (viola)	Keys (cello)	Keys (double bass)
Initial	C major	D major	D major	C major	C major
Grades 1-3	C, F, B ^b major	D, E, A major	D, G, A major	C, D, G major	C, D, G major
Grades 4-5	A, D, E, G, C minor	C [#] , E, F [#] , A, B minor	D, E, F [#] , A, B minor	D, E, F [#] , A, B minor	D, E, F [#] , A, B minor
Grades 6-8	C, F, G, B ^b , D, E ^b , A ^b major A, D, E, G, B, C, F minor	C, D, E, F, G, A, B ^b major A, B, C [#] , D, E, F [#] , G minor	C, D, E, F, G, A, B ^b major A, B, C [#] , D, E, F [#] , G minor	C, D, E ^b , F, G, A, B ^b major A, B, C, D, E, F [#] , G minor	C, D, E, F, G, A, B ^b major A, B, C [#] , D, E, F [#] , G minor

Musical knowledge (Initial-Grade 5 only)

This test assesses candidates' understanding of the pieces being performed, as well as their knowledge of notation and their instrument. It does this by assessing their responses to carefully graded questions based on candidates' three chosen pieces.

In the exam, candidates are invited to choose which piece they would like to be asked about first. The examiner then chooses a second piece for the remaining questions. Candidates' scores should be free of annotations which might aid their responses. The examiner usually points to the relevant part of the score when asking questions. American terms (eighth note, half note, etc) may be used as an alternative to English terms (quaver, minim, etc). Questions will be based only on the instrumental line, and not on the accompaniment.

Example questions and responses are given in the table below. Further guidance is available on our website.

Grade	Parameters (cumulative*)	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?	Treble clef
	Identify key/time signatures	What is this called?	Time signature
	Musical terms and signs (simple)	What is this called?	A pause mark
Grade 1	Note length name	What is the value of this note?	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 (more comprehensive)	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 $\text{♩} = 72$	72 crotchet beats per minute
	Intervals (numerical only)	What is the interval between these notes?	3rd
	Basic posture	Show me a good left hand position for your instrument	<i>Candidate demonstrates</i>

* Tests may also include requirements from preceding grades.

About the exam

Grade	Parameters (cumulative*)	Sample question	Sample answer
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?	Scale
	Warm up	How do you warm up for a piece like this?	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

* Tests may also include requirements from preceding grades.

Turn over for grade requirements

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 11).

Group A

The following pieces are contained in the book *Violin Initial Pieces 2016-2019* published by Trinity:

Dawe	Tarantelle
Lumsden & Attwood	Stinkbomb Surprise
Lumsden & Wedgwood	Strong Iguanodon
Wilson	Bow Rock
Wohlfart, arr. Nelson	Polka

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
K & H Colledge	Oom-pah Band	Stepping Stones	Boosey M060079481
K & H Colledge	Westminster Abbey	Waggon Wheels	Boosey M060079467
Dawe	Yodelling Song [†]	Travel Tunes	Cramer CR90294
Lumsden & Attwood	Trick, Treat or Tango	Witches' Brew	Peters EP7676
Nelson	Mad as a Hatter	Piece by Piece 1	Boosey M060087899

Group B

The following pieces are contained in the book *Violin Initial Pieces 2016-2019* published by Trinity:

K & H Colledge	Waterfall
Dawe	Clowns
Huws Jones	Waltzing with Liz
Murray & Tate	My Fairy Swing
Trory & Mays	Lullaby

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
K & D Blackwell	Summer Sun [†]	Fiddle Time Joggers	OUP 9780193386778
K & H Colledge	See-saw	Stepping Stones	Boosey M060079481
Dawe	Elephants	Circus Scenes	Cramer
Murray & Tate	At the Ball	Tunes for my Violin	Boosey M060039065
Trad., arr. Nelson	Drink to Me Only	Piece by Piece 1	Boosey M060087899

[†] Piano accompaniment published separately.

Technical work (14 marks) (see page 13)

As given in *Violin Scales, Arpeggios and Studies from 2016* published by Trinity.

<p>Scales (from memory): All one octave, with the indicated rhythmic patterns on each note. Minimum tempo ♩ = 92</p>	
<p>G major</p>  <p>etc</p>	
<p>D major</p>  <p>etc</p>	
<p>A major</p>  <p>etc</p>	

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 16)	aural (see page 18)	improvisation (see page 21)	musical knowledge (see page 25)

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 11).

Group A

The following pieces are contained in the book *Violin Grade 1 Pieces 2016-2019* published by Trinity:

Dawe	Bohemia (Polka)
Huws Jones	Toodle-pip
Lumsden & Attwood	Dizzy Lizzy Lightweight
Mozart, <i>arr.</i>	
Erhart-Schwertmann	Menuett K.105/1
Wilson	Cha Cha Bowing

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Carse	A Bumpkin's Dance	The Fiddler's Nursery	Stainer 1926
K & H Colledge	Singapore Sunset	Fast Forward	Boosey M060090790
Mackay	Cha-cha	Four Modern Dance Tunes	Stainer 2118A
Scottish trad., <i>arr.</i> Cohen	The Devil among the Tailors	Superpieces	Faber 571518702
Trad., <i>arr.</i> Huws Jones	Mairi's Wedding	The Ceilidh Collection	Boosey M060097959

Group B

The following pieces are contained in the book *Violin Grade 1 Pieces 2016-2019* published by Trinity:

K & D Blackwell	The Old Castle
Carse	Minuet
Helyer	Morning Song
Nelson	Willow Water
Wilson	Ballad for a Rainy Day

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Burgoyne	Chicken Reel	Take the Stage	Boosey M060092664
Burgoyne	Tango	Take the Stage	Boosey M060092664
Lumsden & Wedgwood	Clever Compsognatus	Jurassic Blue	Faber 571521592
Lumsden & Wedgwood	Fly High, Pterodactyl	Jurassic Blue	Faber 571521592
Norton	Popular Song	The Microjazz Violin Collection 1	Boosey M060110245

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 11).

Group A

The following pieces are contained in the book *Violin Grade 2 Pieces 2016-2019* published by Trinity:

K & H Colledge	Cossacks
K & H Colledge	Fast Forward
Handel, <i>arr.</i> Cohen	Bourrée (4th movt from Flute Sonata no. 3)
Mackay	Tango
Nelson	Fiddlesticks

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Chopin, <i>arr.</i> Cohen	Grande Valse Brillante	Superpieces	Faber 571518702
K & H Colledge	The Ceilidh	Fast Forward	Boosey M060090790
Lumsden & Attwood	Hocus Pocus, Here's the Plan	Wizard's Potion	Peters EP7678
Trad., <i>arr.</i> Huws Jones	Galopede	The Ceilidh Collection	Boosey M060097959
Trad., <i>arr.</i> Huws Jones	Kemp's Jig	Early Music Fiddler	Boosey M060112171

Group B

The following pieces are contained in the book *Violin Grade 2 Pieces 2016-2019* published by Trinity:

Carroll	Singhalese Dancer
Carse	Petite Rêverie
Gebirtig, <i>arr.</i> Tenta	Rezele
Shostakovich	Leierkasten
Trory & Mays	The Kalypso Kid

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Baklanova	Romance	The Young Violinist's Repertoire book 2	Faber 571506577
Carse	At Dusk	The Fiddler's Nursery	Stainer 1926
Mozart	Mailed	The Young Violinist's Repertoire book 1	Faber 571506186
Susato, <i>arr.</i> Huws Jones	La Morisque	Early Music Fiddler	Boosey M060112171
Trad., <i>arr.</i> Huws Jones	Danny Boy	Jigs, Reels & Hornpipes	Boosey M060124051

Technical work (14 marks) (see page 13)

As given in *Violin Scales, Arpeggios and Studies from 2016* published by Trinity.

Candidates to prepare i) Bowing exercise				
i) Bowing exercise (from memory):				
Candidates should 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]				
Candidates to prepare in full <i>either</i> section ii) <i>or</i> section iii)				
either ii) Scales, arpeggios & technical exercise (from memory):				
Candidates should play the scale and then the arpeggio. The examiner will select from the following:				
G major	two octaves			
C and F major	one octave	starting on the A string in 3rd position	min. tempi: scales: ♩ = 58 arpeggios: ♩ = 40	scales separate bows or slurred in pairs with a long tonic; arpeggios separate bows only
D major				
E and D minor (candidate's choice of <i>either</i> natural or harmonic or melodic minor)		in 1st position		
Technical exercise (from memory) [♩ = 50-75]:				
Octaves and sixths:				
or iii) Studies (music may be used):				
Candidates to prepare the following three studies. The candidate will choose one study to play first; the examiner will then select one of the remaining two studies to be performed.				
All studies are contained in the book <i>Violin Scales, Arpeggios and Studies from 2016</i> published by Trinity.				
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 (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 16)	aural (see page 18)	improvisation (see page 21)	musical knowledge (see page 25)

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 11).

Group A

The following pieces are contained in the book *Violin Grade 3 Pieces 2016-2019* published by Trinity:

K & D Blackwell	Show Stopper
Handel	Rondinella
Küchler	Allegro Assai (3rd movt from Concertino in D major, op. 15)
Mozart, arr. Forbes	Polonaise K.487
Murray & Brown	Tambourin

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
J S Bach, arr. Urbainczyk	Bourrée	Air and Dances (from Orchestral Suite No. 3)	Musicland M1051A
K & D Blackwell	Wild West†	Fiddle Time Sprinters	OUP 9780193386792
Handel	La Rejouissance from The Royal Fireworks Music	The Violinist's Wedding Album vol. 1	Latham LAT710045
Mackay	Rebecca	Four Modern Dance Tunes	Stainer 2118A
Schubert	German Dance	The Young Violinist's Repertoire book 4	Faber 571508197

Group B

The following pieces are contained in the book *Violin Grade 3 Pieces 2016-2019* published by Trinity:

Bizet, arr. K & D Blackwell	Habanera from Carmen
Cohen	Beauchamp Rag*
Kabalevsky, arr. de Keyser	The Clowns
Nelson	London Bridge Variations
Wedgwood	Ho Down - Show Down

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Brahms	Lullaby	Universal Violin Album II	Universal UE17856
Dancla	Romance	Kleine Melodienschule vol. 2	Schott ED749
Humperdinck	Sleep Song	First Solo Pieces book 1	Schott ED11473
Norton	Becalmed	The Microjazz Violin Collection 2	Boosey M060111129
Osborne & May	EastEnders†	Session Time for Strings: Violin	Boosey M060096037

† Piano accompaniment published separately. * Denotes unaccompanied repertoire.

Technical work (14 marks) (see page 13)

As given in *Violin Scales, Arpeggios and Studies from 2016* published by Trinity.

Candidates to prepare i) Bowing exercise				
i) 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]				
Candidates to prepare in full <i>either</i> section ii) <i>or</i> section iii)				
either ii) Scales, arpeggios & technical exercises (from memory):				
Candidates should play the scale and then the arpeggio. The examiner will select from the following:				
D major	two octaves	starting on the open string	min. tempi: scales: ♩ = 66 arpeggios: ♩ = 44 7ths: ♩ = 76	scales separate bows <i>or</i> slurred in pairs with a long tonic; arpeggios separate bows <i>or</i> slurred three notes to a bow
A major				
F major	one octave	starting on the D string in 2nd position		
E♭ major				
A minor (candidate's choice of <i>either</i> harmonic <i>or</i> melodic minor)	two octaves			
G minor (candidate's choice of <i>either</i> harmonic <i>or</i> 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		
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 iii) Studies (music may be used):				
Candidates to prepare the following three studies. The candidate will choose one study to play first; the examiner will then select one of the remaining two studies to be performed.				
All studies are contained in the book <i>Violin Scales, Arpeggios and Studies from 2016</i> published by Trinity.				
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 *(2 x 10 marks)*

Candidates to prepare two from:			
sight reading (see page 16)	aural (see page 18)	improvisation (see page 21)	musical knowledge (see page 25)

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 11).

Group A

The following pieces are contained in the book *Violin Grade 4 Pieces 2016-2019* published by Trinity:

J C Bach, <i>arr.</i> Wade	Presto (3rd movt from Symphony no. 4)
Corelli	Largo (1st movt from Sonata, op. 5 no. 9)
De Fesch	Ceciliana and Vivace from Sonata no. 1
Paganini, <i>arr.</i> Cohen	Theme and Variation from Caprice no. 24*
Tchaikovsky, <i>arr.</i> de Keyser	Neapolitan Song from <i>Swan Lake</i>

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Drejer	Giga, no. 14	Allegro, Adagio e Follia	Schott ED12951
Freidlin	Dancing Marionette	Easy Dance Partita	Dohr 28827
Hadjiev	Rondino	The Young Violinist's Repertoire book 4	Faber 571508197
Strauss, <i>arr.</i> Huws Jones	Fireproof!	The Viennese Fiddler	Boosey M060113055
Vivaldi	Sonata in G minor, op. 2 no. 1, Preludio	12 Sonatas vol. 1	Schott ED4212

Group B

The following pieces are contained in the book *Violin Grade 4 Pieces 2016-2019* published by Trinity:

Dancla, <i>arr.</i> Cohen	Rondo from Little School of Melody, op. 123
Kern, <i>arr.</i> Huws Jones	Smoke Gets in Your Eyes
Moffat	Leave-taking (A Minstrel's Song)
Norton	Rustic Dance
Scott, <i>arr.</i> Huws Jones	The Fascinator

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Cohen	'Howdy!' Hoedown*	More Technique Takes Off!	Faber 571524842
Cohen	Tango at Midnight*	Jazz Technique Takes Off!	Faber 571532632
Desmond, <i>arr.</i> Huws Jones	Take Five	Jazz, Blues & Ragtime	Boosey M060095221
Grieg, <i>arr.</i> Cohen	Solveig's Song from <i>Peer Gynt Suite</i>	Concert Repertoire for Violin	Faber 571524400
Joplin, <i>arr.</i> Fraser	Binks' Waltz	A Joplin Album	Fentone F639-401

* Denotes unaccompanied repertoire.

Technical work (14 marks) (see page 13)

As given in *Violin Scales, Arpeggios and Studies from 2016* published by Trinity.

Candidates to prepare i) Bowing exercise				
i) Bowing exercise (from memory):				
Candidates should 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. [\downarrow = 50]				
Candidates to prepare in full <i>either</i> section ii) or section iii)				
either ii) Scales, arpeggios & technical exercises (from memory):				
Candidates should play the scale and then the arpeggio. The examiner will select from the following:				
C and B \flat major	two octaves		min. tempi: scales: \downarrow = 76	scales separate bows or slurred two crotchet beats to a bow; arpeggios separate bows or slurred three notes to a bow
E major	one octave	starting on the A string in 4th position		
C and B \flat minor (candidate's choice of <i>either</i> harmonic or melodic minor)	two octaves		arpeggios: \downarrow = 48	separate bows or slurred four notes to a bow
E minor (candidate's 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) [\downarrow = 84]:				
a) Octaves:				
				
b) D major phrase:				
				
or iii) Studies (music may be used):				
Candidates to prepare the following three studies. The candidate will choose one study to play first; the examiner will then select one of the remaining two studies to be performed.				
All studies are contained in the book <i>Violin Scales, Arpeggios and Studies from 2016</i> published by Trinity.				
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 *(2 x 10 marks)*

Candidates to prepare two from:			
sight reading (see page 16)	aural (see page 18)	improvisation (see page 21)	musical knowledge (see page 25)

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 11).

Group A

The following pieces are contained in the book *Violin Grade 5 Pieces 2016-2019* published by Trinity:

Aubert	Largo from Sonata in G
Handel	Allegro (4th movt from Sonata no. 6 in E major)
Mollenhauer	Allegro from <i>The Boy Paganini Fantasia</i>
Somervell	Bourrée
Vivaldi	Allemanda (Allegro) (2nd movt from Sonata in F major, op. 2 no. 4)

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
J C F Bach	Allegro (3rd movt from Symphony in D minor)	The Young Symphonist vol. 3	Spartan SP1183
Boyce	Allegro (1st movt from Symphony no. 4 in F major)	The Young Symphonist vol. 3	Spartan SP1183
Corelli	Giga (2nd movt from Sonata in A major, op. 5 no. 9)	6 Sonatas vol. 2	Peters EP3836B
De Fesch, arr. Moffat	Minuetto		Bosworth BOE004599
Mascitti	Giga	Baroque Violinist (ed. Nelson)	Boosey M060102028
Ortiz, arr. Huws Jones	Passamezzo	The Young Violinist's Early Music Collection	Faber 571516696

Group B

The following pieces are contained in the book *Violin Grade 5 Pieces 2016-2019* published by Trinity:

Bridge	Country Dance
Dvořák	Romantic Piece no. 1 (from <i>Romantische Stücke</i> , op. 75)
Fauré, arr. Connell	Après un Rêve (After a Dream), op. 7 no. 1
T & N Kraemer	Cossack Dance
Wedgwood	Survivor

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Bach/Gounod	Ave Maria	Solos for Young Violinists vol. 3	Summy-Birchard 9780874879902
Bernstein, arr. Parman	I Feel Pretty	West Side Story Instrumental Solos: Violin	Boosey M051106486
Carse	Gavotte	Classic Carse Book 2	Stainer H355
Cohen	A Cappuccino at the Ice Rink*	Jazz Technique Takes Off!	Faber 571532632
Ireland	Bagatelle		Braydeston BP041

Technical work (14 marks) (see page 13)

As given in *Violin Scales, Arpeggios and Studies from 2016* published by Trinity.

Candidates to prepare i) Bowing exercise					
i) Bowing exercise (from memory) (see page 13): Candidates should play one of the Grade 5 scales, freely chosen from the list, with a martelé bow stroke. [♩ = 88]					
Candidates to prepare in full <i>either</i> section ii) or section iii)					
either ii) Scales, arpeggios & technical exercises (from memory): Candidates should play the scale and then the arpeggio. The examiner will select from the following:					
G major	three octaves	min. tempi: scales: ♩ = 80 arpeggios: ♩ = 54 7ths: ♩ = 72	scales separate bows or slurred two crotchet beats to a bow; arpeggios separate bows or slurred three notes to a bow		
G minor (candidate's 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 six notes to a bow	
B, E and A \flat major	Dominant 7th in the key of C, starting on G			separate bows or slurred two crotchet beats to a bow	
B, E and G \sharp minor (candidate's choice of <i>either</i> harmonic or melodic minor)					Dominant 7th in the key of D \flat , starting on A \flat
Chromatic scales starting on G and A					
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 iii) Studies (see overleaf)					

or iii) Studies (music may be used):	
Candidates to prepare the following three studies. The candidate will choose one study to play first; the examiner will then select one of the remaining two studies to be performed.	
All studies are contained in the book <i>Violin Scales, Arpeggios and Studies from 2016</i> published by Trinity.	
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 *(2 x 10 marks)*

Candidates to prepare two from:			
sight reading (see page 16)	aural (see page 18)	improvisation (see page 21)	musical knowledge (see page 25)

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 11).

Group A

The following pieces are contained in the book *Violin Grade 6 Pieces 2016-2019* published by Trinity:

Jones	Preludio: Allegro (1st movt from Suite, op. 3 no. 4)
Leduc	Grazioso (2nd movt from Sonata in A major, op. 4 no. 5)
Moffat	Danse Paysanne
Mozart	Allegro (1st movt from Sonata in E minor KV304)

The following alternative pieces are also available:

Composer	Piece	Publisher
Geminiani	Allegro (2nd movt from Sonata no. 1) (from 6 Sonatas op. 5 vol. 1)	Ut Orpheus PEG3
Martinů	Madrigal Stanza no. 1 (from Five Madrigal Stanzas)	Schirmer GS23440
Stanley	Siciliana & Allegro (from Sonata in A minor, op. 4 no. 1) (from Baroque Violinist (ed. Nelson))	Boosey M060102028
Telemann	Giga from Sonata no. 6 in A major (from 6 Sonatas)	Schott ED4221
Vivaldi	Allegro (2nd movt from Sonata in G minor RV28) (from Venetian Sonatas)	Universal UE17595

Group B

The following pieces are contained in the book *Violin Grade 6 Pieces 2016-2019* published by Trinity:

Hungarian trad., arr. Waterfield & Kraemer	Invitation to the Dance
Hurlstone	Pastoral
Mascagni	Intermezzo from <i>Cavalleria Rusticana</i>
Perlman	Hora-Hatikvah from <i>Israeli Concerto</i>
Thomson	Waltz from Sonata [double stops in bars 54-55 may be omitted]

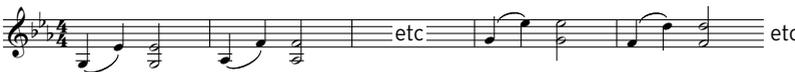
The following alternative pieces are also available:

Composer	Piece	Publisher
Bartók, arr. Tibor	An Evening in the Village	EMB Z2524
Bernstein, arr. Boyd	America (from West Side Story Instrumental Solos: Violin)	Boosey M051106486
Leclair	Allegro (4th movt from Sonata in D, op. 1 no. 10) (from Baroque Violinist (ed. Nelson))	Boosey M060102028
Maxwell Davies	Mrs Linklater's Tune (final Allegro only)*	Chester CH61785
Rachmaninoff, arr. Sillito	Vocalise, op. 34 no. 14	Boosey M060112010
Ravel	Berceuse sur le nom de Gabriel Fauré [bars 47-52: G string optional] (from Collection for Violin vol. 1)	Durand DR16099

* Denotes unaccompanied repertoire.

Technical work (14 marks) (see page 13)

As given in *Violin Scales, Arpeggios and Studies from 2016* published by Trinity.

Candidates to prepare i) Bowing exercise			
i) Bowing exercise (from memory) (see page 13): Candidates should play one of the Grade 6 scales, freely chosen from the list, with each note of the scale played as two spiccato quavers. [♩ = 150]			
Candidates to prepare in full <i>either</i> section ii) or section iii)			
either ii) Scales, arpeggios & technical exercises (from memory): Candidates should 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.			
A	three octaves	min. tempi: scales: ♩ = 96 arpeggios: ♩ = 63 7ths: ♩ = 96	scales separate bows or slurred four crotchet beats to a bow; arpeggios separate bows or slurred three notes to a bow
F and E \flat	two octaves		scales separate bows or slurred four crotchet beats to a bow; arpeggios separate bows or slurred six notes to a bow
Plus: Chromatic scale starting on B \flat			separate bows or slurred two crotchet beats to a bow
Diminished 7th starting on G			
Major tonal centre When the examiner requests a major tonal centre, the candidate should play in succession: The major scale The major arpeggio The dominant 7th starting on that note and resolving onto the tonic (to be prepared with separate bows and slurred two crotchet beats to a bow)			
Minor tonal centre When the examiner requests a minor tonal centre, the candidate should play in succession: The melodic minor scale The harmonic minor scale The minor arpeggio			
Technical exercises (from memory) [♩ = 100]:			
a) D major in thirds: 			
b) E \flat major in sixths: 			

c) D major in octaves:



d) E major scale on one string:



or iii) Orchestral extracts (music may be used):

Candidates to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three extracts in total).

The candidate will choose one extract to play first; the examiner will then select one of the remaining two prepared extracts to be performed.

The extracts are contained in *The Orchestral Violinist book 2* (ed. Rodney Friend) published by Boosey & Hawkes (9790060115967).

1a. Sibelius: Symphony no. 2 [IV Finale], page 7 (bar 1 to 1st note of bar 25)	for tone and phrasing
1b. Wagner: Die Meistersinger von Nürnberg [Overture], page 24 (bars 97 to 100)	
2a. Beethoven: Egmont [Overture], page 39 (bar 309 to 1st note of bar 317)	for bowing
2b. Copland: Appalachian Spring Suite, page 49 (fig. 24 to 1st note of fig. 25)	
3a. Beethoven: Egmont [Overture], page 39 (bar 287 to 1st note of bar 301)	for left hand technique
3b. Stravinsky: Pulcinella Suite [8b. Finale], page 35 (two bars before fig. 105 to fig. 107)	

Supporting tests (2 x 10 marks)

Candidates to prepare i) and ii)	
i) sight reading (see page 16)	ii) aural (see page 18) or improvisation (see page 21)

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 11).

Group A

The following pieces are contained in the book *Violin Grade 7 Pieces 2016-2019* published by Trinity:

Beethoven	Allegro (1st movt from Sonata in A, op. 30 no. 1)
Dancla	Air Varié on a theme by Donizetti, op. 89 no. 4
Handel	Largo & Allegro (3rd & 4th movts from Sonata no. 5 in A)
Mozart	Allegro con spirito (1st movt from Sonata KV301 in G major)

The following alternative pieces are also available:

Composer	Piece	Publisher
J S Bach	Gigue (from Partita 3 in E major BWV1006)* (from Three Sonatas and Three Partitas for Solo Violin, BWV 1001-1006)	Bärenreiter BA5116
J S Bach	Allegro (2nd movt from Sonata no. 4 BWV1017) (from Six Sonatas vol. 2 BWV1017-1019)	Bärenreiter BA5119
Geminiani	Andante & Allegro (1st & 2nd movts from Sonata no. 3) (from 6 Sonatas op. 5 vol. 1)	Ut Orpheus PEG3
Moffat	Intrada	Schott ED11313
Mozart	Rondeau-Allegro-Rondeau (3rd movt from Sonata in B \flat major KV378) (from Violin Sonatas vol. 2)	Henle HN78
Poulenc, <i>arr.</i> Heifetz	Mouvements Perpétuels no. 2 (from The Violin: A Collection)	Chester CH69641
Telemann	Dolce & Allegro from Fantasia no. 7 in E \flat major TWV40:20* (from Twelve Fantasias TWV40:14-25)	Bärenreiter BA2972

Group B

The following pieces are contained in the book *Violin Grade 7 Pieces 2016-2019* published by Trinity:

Bohm	Bolero
Borowski	Adoration
Hubay	Bolero (from 5 <i>Morceaux Caractéristiques</i> , op. 51)
Stravinsky	Églogue II
Tchaikovsky	Mélodie from <i>Souvenir d'un Lieu Cher</i> , op. 42

The following alternative pieces are also available:

Composer	Piece	Publisher
Bloch	Vidui from <i>Baal Shem</i> (from Music for Violin and Piano)	Fischer BF2
Hindemith	Ruhig bewegt (1st movt from Sonata in E major)	Schott ED2455
Kreisler	Sicilienne and Rigaudon	Schott BSS29024
Martinů	Rhythmic Study no. 2 (from Rhythmic Studies)	Schott VLB46
Smetana	No. 1 from <i>Aus der Heimat</i>	Peters EP2634
Stravinsky	Gavotta con due Variazioni from <i>Suite Italienne</i> (from The Boosey & Hawkes Violin Anthology)	Boosey M051105328

* Denotes unaccompanied repertoire.

Technical work (14 marks) (see page 13)

As given in *Violin Scales, Arpeggios and Studies from 2016* published by Trinity.

Candidates to prepare i) Bowing exercise			
<p>i) Bowing exercise (from memory) (see page 13):</p> <p>Candidates should play one of the Grade 7 scales, freely chosen from the list, with hooked bowing, as in the following example [$\downarrow = 88$]:</p>  <p>etc</p>			
Candidates to prepare in full either section ii) or section iii)			
<p>either ii) Scales, arpeggios & technical exercises (from memory):</p> <p>Candidates should prepare major and minor scales and arpeggios from the following tonal centres, to be played with separate bows <i>or</i> slurred as requested by the examiner.</p>			
B, Ab/G# and D	three octaves	min. tempi: scales: $\downarrow = 108$	scales separate bows <i>or</i> slurred four crotchet beats to a bow; arpeggios separate bows <i>or</i> slurred nine notes to a bow
Plus: Chromatic scales starting on B and Ab	two octaves	arpeggios: $\downarrow = 72$	separate bows <i>or</i> slurred six notes to a bow
Diminished 7ths starting on B and G#		7ths: $\downarrow = 108$	separate bows <i>or</i> slurred two crotchet beats to a bow
<p>Major tonal centre</p> <p>When the examiner requests a major tonal centre, the candidate should play in succession:</p> <ul style="list-style-type: none"> The major scale The major arpeggio The dominant 7th starting on that note and resolving onto the tonic (to be prepared with separate bows and slurred two crotchet beats to a bow) 			
<p>Minor tonal centre</p> <p>When the examiner requests a minor tonal centre, the candidate should play in succession:</p> <ul style="list-style-type: none"> The melodic minor scale The harmonic minor scale The minor arpeggio 			
Technical exercises (see overleaf)			

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 11).

Group A

The following pieces are contained in the book *Violin Grade 8 Pieces 2016-2019* published by Trinity:

J S Bach	Adagio (2nd movt from Concerto in E major)
Finzi, ed. Little	Hornpipe Rondo from Violin Concerto
Leclair	Tambourin (4th movt from Sonata in D major, op. 9 no. 3)
Wieniawski	Dudziarz (The Bagpipe Player)

The following alternative pieces are also available:

Composer	Piece	Publisher
J S Bach	Largo (3rd movt from Unaccompanied Sonata no. 3 in C major BWV1005)* (from Three Sonatas and Three Partitas for Solo Violin BWV1001-1006)	Bärenreiter BA5116
Beethoven	Romance in F major (from Romances, op. 40 & op. 50)	Peters EP9171
Beethoven	Rondo: Allegro ma non troppo (4th movt from Sonata in F major, op. 24) (from Violin Sonatas vol. 1)	Henle HN7
Haydn	Allegro moderato [without cadenza] (1st movt from Concerto no. 2 in G Hob.VIIa/4)	Peters EP9952
Kreisler	Praeludium & Allegro	Schott BSS29023
Mozart	Allegretto (3rd movt from Sonata in B \flat major KV454) (from Violin Sonatas vol. 3)	Henle HN79
Stravinsky	Minuetto & Finale from <i>Suite Italienne</i>	Boosey M060027116
Vivaldi	Spiritoso e non presto (1st movt from Concerto in G major RV298)	Schott ED902

Group B

The following pieces are contained in the book *Violin Grade 8 Pieces 2016-2019* published by Trinity:

Brahms	Sonatensatz (Scherzo from F-A-E Sonata)
Copland	Nocturne
Delius, arr. Threlfall	Elégie from Suite for Violin and Orchestra
Elgar	Bizarrerie [upper octave notes in bar 117 optional]
MacMillan	After the Tryst

The following alternative pieces are also available:

Composer	Piece	Publisher
Bruch	Introduction and nos. 1, 2 & 3 (from Swedish Dances, op. 63 vol. 1)	Simrock EE3110
Chopin	Mazurka in D major, op. 33 no. 3 (from Famous Transcriptions for Violin & Piano book 2)	PWM 10365
Franck	Allegretto poco mosso (4th movt from Sonata in A major)	Peters EP3742
Grieg	Allegretto espressivo alla Romanza (2nd movt from Sonata no. 3 in C minor, op. 45)	Peters EP11313
Kreisler	Liebesfreud	Schott BSS29028
Smetana	No. 2 from <i>Aus der Heimat</i>	Peters EP2634
Suk	Un poco triste (from Four Pieces, op. 17 vol. 2)	Simrock EE763

* Denotes unaccompanied repertoire.

Technical work (14 marks) (see page 13)

As given in *Violin Scales, Arpeggios and Studies from 2016* published by Trinity.

Candidates to prepare i) Bowing exercise			
i) Bowing exercise (from memory) (see page 13): Candidates should choose one of the Grade 8 scales, freely chosen from the list, and the examiner will choose any one of the specified bowings from Grades 5-7 and ask the candidate to play the scale with that bowing.			
Candidates to prepare in full <i>either</i> section ii) <i>or</i> section iii)			
either ii) Scales, arpeggios & technical exercises (from memory): Candidates should prepare major and minor scales and arpeggios from the following tonal centres, to be played with separate bows <i>or</i> slurred as requested by the examiner.			
G, A, B \flat , D \flat /C \sharp and E \flat	three octaves	min. tempi: scales: ♩ = 88 arpeggios: ♩ = 88	scales separate bows <i>or</i> slurred three octaves to a bow (one bow up and one bow down, with a change of bow on the top note); arpeggios separate bows <i>or</i> slurred nine notes to a bow
Plus: Chromatic scales starting on B \flat , C and D	two octaves	7ths: ♩ = 92	separate bows <i>or</i> slurred twelve notes to a bow
Diminished 7ths starting on A \sharp , C and D			separate bows <i>or</i> slurred eight notes to a bow
Major tonal centre When the examiner requests a major tonal centre, the candidate should play in succession: The major scale The major arpeggio The dominant 7th starting on that note and resolving onto the tonic (to be prepared with separate bows and slurred two crotchet beats to a bow)			
Minor tonal centre When the examiner requests a minor tonal centre, the candidate should play in succession: The melodic minor scale The harmonic minor scale The minor arpeggio			
Technical exercises (see opposite)			

Technical exercises (from memory) [$\text{♩} = 88$]:	
a) B \flat major in thirds (two octaves):  etc	
b) G major in sixths (two octaves):  etc	
c) D major in octaves (one octave):  etc	
or iii) Orchestral extracts (music may be used):	
Candidates to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three extracts in total). The candidate will choose one extract to play first; the examiner will then select one of the remaining two prepared extracts to be performed. The extracts are contained in <i>The Orchestral Violinist book 2</i> (ed. Rodney Friend) published by Boosey & Hawkes (9790060115967).	
1a. Mendelssohn: Symphony no. 4 [III], page 2 (bars 126 to 160) 1b. Wagner: Die Meistersinger von Nürnberg [Overture], pages 24-25 (bars 158 to 178)	for tone and phrasing
2a. Brahms: Symphony no. 4 [IV], page 15 (bars 33 to 40 and bars 65 to 73) 2b. Prokofieff: Romeo and Juliet Suite no. 1 [V. Masks], page 30 (fig. 48 to end of extract)	for bowing
3a. Glinka: Russlan and Ludmilla [Overture], page 36 (bar 21 to 7th bar of fig. A) 3b. Moussorgsky, orch. Ravel: Pictures at an Exhibition [3. Tuileries], page 26 (entire extract)	for left hand technique

Supporting tests (2 x 10 marks)

Candidates to prepare i) and ii)	
i) sight reading (see page 16)	ii) aural (see page 18) or improvisation (see page 21)

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, using the given publications. Instead of one piece, candidates may offer an own composition (see page 11). Bowing indications (up bow, down bow and slurs) should be included if appropriate. These should be clearly marked on the examiner's copy.

Group A

Piece	Book	Publisher
The Jeelie Piece song	The Scottish Folk Fiddle Tutor	Taigh na Teud
Coulter's Candy	The Scottish Folk Fiddle Tutor	Taigh na Teud
Now the Day is Over	A Flying Start for Strings vol. 2	L & S Music
Dinah	A Flying Start for Strings vol. 2	L & S Music
Oats and Beans	Crossing the Bridge*	Taigh na Teud

Group B

Piece	Book	Publisher
Lovely Stornoway	The Scottish Folk Fiddle Tutor	Taigh na Teud
The Fairy Lullaby	The Scottish Folk Fiddle Tutor	Taigh na Teud
Turalilea	Crossing the Bridge*	Taigh na Teud
French Folk Song	A Flying Start for Strings vol. 2	L & S Music
Waltz	A Flying Start for Strings vol. 2	L & S Music

* Available as a download only

Technical work (14 marks) (see page 13)

Please see *Violin Initial* (page 27) for the required technical work.

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 16)	aural (see page 18)	improvisation (see page 21)	musical knowledge (see page 25)

Pieces (3 x 22 marks)

Three pieces are to be played, one from each group, using the given publications. Instead of one piece, candidates may offer an own composition (see page 11). Bowing indications (up bow, down bow and slurs) should be included if appropriate. These should be clearly marked on the examiner's copy.

Group A

Piece	Book	Publisher
Ae Fond Kiss	The First Ceilidh Collection	Taigh na Teud
The Road and the Miles to Dundee	The First Ceilidh Collection	Taigh na Teud
The Queens Four Mary's	The First Ceilidh Collection	Taigh na Teud
The Skye Boat Song	The First Ceilidh Collection	Taigh na Teud

Group B

Piece	Book	Publisher
Boannie Tammy Scollay	The Scottish Folk Fiddle Tutor	Taigh na Teud
Marie's Wedding	The First Ceilidh Collection	Taigh na Teud
Loch Lomond	The First Ceilidh Collection	Taigh na Teud
Angus McLeod	The First Ceilidh Collection	Taigh na Teud

Group C

Piece	Book	Publisher
Kate Dalrymple	The First Ceilidh Collection	Taigh na Teud
The Stronsay Wedding	The First Ceilidh Collection	Taigh na Teud
The Cockle Gatherer	The First Ceilidh Collection	Taigh na Teud
This is no my ain Lassie	The First Ceilidh Collection	Taigh na Teud

Technical work (14 marks) (see page 13)

Please see *Violin Grade 1* (page 29) for the required technical work.

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 16)	aural (see page 18)	improvisation (see page 21)	musical knowledge (see page 25)

Pieces (3 x 22 marks)

Three sets of pieces are to be played, one from each group, using the given publications. Bowing indications should be included. Dynamics of *p* and *f*, also *crescendo* and *decrescendo* should be included in the slow tunes only. All should be clearly marked on the examiner's copy.

Group A – Waltz and Polka/Hornpipe/Schottische/Jig set

Pieces	Book	Publisher
The Gentle Maiden The Corner House Jig	The Second Ceilidh Collection The Second Ceilidh Collection	Taigh na Teud Taigh na Teud
Gluss Ayre Ladlewell	Levenep Head The Tom Anderson Collection vol. 1	Ronnie Jamieson Hardie Press
Ordale Waltz Fear a' Phige (the Still Man)	Levenep Head The Second Ceilidh Collection	Ronnie Jamieson Taigh na Teud
Believe me, These Endearing Young Charms Jeanie's Blue E'en	The Second Ceilidh Collection The Second Ceilidh Collection	Taigh na Teud Taigh na Teud

Group B – Air

Piece	Book	Publisher
Michelle's Air	The Tom Anderson Collection vol. 1	Hardie Press
Love of the Isles	The Music of Willie Hunter	Shetland Music Heritage Trust
Mrs Jamieson's Favourite	The Second Ceilidh Collection	Taigh na Teud
Da Mill (unaccompanied)	Traditional Scottish Fiddling	Taigh na Teud

Group C – March and Reel

Pieces	Book	Publisher
The Lovat Scouts The Fairy Dance	The First Ceilidh Collection The First Ceilidh Collection	Taigh na Teud Taigh na Teud
Tartan Bonnets Mrs McLeod of Raasay	The Shetland Violinist The Second Ceilidh Collection	Ronnie Jamieson Hardie Press
Mangaster Voe Corn Rigs	The Tom Anderson Collection vol. 1 The First Ceilidh Collection	Hardie Press Taigh na Teud
The Uist Tramping Song The Rakes of Mallow	The First Ceilidh Collection The First Ceilidh Collection	Taigh na Teud Taigh na Teud

Technical work (14 marks) (see page 13)

Please see *Violin Grade 2* (page 31) for the required technical work.

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 16)	aural (see page 18)	improvisation (see page 21)	musical knowledge (see page 25)

Turn over for grade 3 repertoire lists

Pieces (3 x 22 marks)

Three sets of pieces are to be played, one from each group, using the given publications. Bowing indications, dynamic markings (*p*, *mf* and *f*), *crescendo* and *decrescendo* should be included in the slow tunes only. A minimum of one position change of choice is required at this grade. All should be clearly marked on the examiner's copy.

Group A – Waltz and Jig

Pieces	Book	Publisher
The New Year Waltz The Road to Banff	The 90s Collection The 90s Collection	Hardie Press Hardie Press
The Kellister Waltz Jig for Life	The Wilderness Collection vol. 1 The Wilderness Collection vol. 1	Margaret Scollay Margaret Scollay
The Vaile Wedding Waltz Jim Anderson's Delight	The Music of Willie Hunter Scottish Fiddlers Session Tune Book	Shetland Music Heritage Trust Taigh na Teud
Callum's Waltz Humours of Glendart	Spencys Tunes vol. 1 Scottish Fiddlers Session Tune Book	Spencys Tunes Taigh na Teud

Group B – Air and Polka/Hornpipe

Pieces	Book	Publisher
The Setting Sun Clarks Cases	The 90s Collection The 90s Collection	Hardie Press Hardie Press
Rose Acre The Rights of Man	The Fiddle Music of Scotland The Fiddle Music of Scotland	Hardie Press Hardie Press
The Sons of the Valley Spencys Trip to Edinburgh	The Wilderness Collection vol. 1 Spencys Tunes vol. 1	Margaret Scollay Spencys Tunes
Unfinished Journey Trevor Hunter	Gie's an 'A' Gie's an 'A'	Shetland Times Shetland Times

Group C – March and Reel

Pieces	Book	Publisher
Augusta Bunji's Dilemma	The 90s Collection The 90s Collection	Hardie Press Hardie Press
The Barren Rocks of Aden (without pipe setting) Roxburgh Castle	The Fiddle Music of Scotland The Fiddle Music of Scotland	Hardie Press Hardie Press
Iain MacPhail's Compliments to the Late Chrissie Leatham The Reunion Reel	The 90s Collection The 90s Collection	Hardie Press Hardie Press
The Lerwick Accordion and Fiddle Club Hurlocks Reel	Ringin' Strings The Tom Anderson Collection vol. 2	Taigh na Teud Hardie Press

Technical work *(14 marks)* (see page 13)

Please see Violin Grade 3 (page 33) for the required technical work.

Supporting tests *(2 x 10 marks)*

Candidates to prepare two from:			
sight reading (see page 16)	aural (see page 18)	improvisation (see page 21)	musical knowledge (see page 25)

Pieces (3 x 22 marks)

Three sets of pieces are to be played, one from each group, using the given publications. Bowing indications, dynamic markings (*p*, *mp*, *mf* and *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. All should be clearly marked on the examiner's copy.

Pieces	Book	Publisher
Group A – Waltz and Reel		
The Sneug Water Waltz	The Chris Stout Collection vol. 1	Chris Stout Music
Lowrie's Reel	The Chris Stout Collection vol. 1	Chris Stout Music
The Fiddlers Godmother	The Wilderness Collection vol. 1	Margaret Scollay
Da Beachcomber	The Wilderness Collection vol. 1	Margaret Scollay
Ivor and Eleanors Wedding	The Music of Willie Hunter	Shetland Music Heritage Trust
Da Nort Rodd	The Music of Willie Hunter	Shetland Music Heritage Trust
The First Snow	The 90s Collection	Hardie Press
The Salvation	The 90s Collection	Hardie Press

Group B – Air, Hornpipe and Jig

Levenwick Beach		
The Cherry Tree		
Rita's Birthday Jig	All from The Waves of Sound	Deeay Music, Forfar
Mrs Hamilton of Pencaitland		
The Hawk Hornpipe		
Miss Stewarts Fancy	All from The Fiddle Music of Scotland	Hardie Press
Brakkin' Baa		
Martin Yule		
David Manson of Quarff	All from Ringing Strings	Taigh na Teud
The Wilderness	The Wilderness Collection vol. 1	Margaret Scollay
The Acrobat Hornpipe	Scottish Fiddlers Session Tune Book	Taigh na Teud
Calliope House	Scottish Fiddlers Session Tune Book	Taigh na Teud

Group C – March, Strathspey and Reel

Young Willie Hunter		
Sands O' Murness		
Levenep Head	All from Levenep Head	Ronnie Jamieson
The Athole Volunteers March,		
Highland Whisky		
Dunkeld Bridge	All from The Fiddle Music of Scotland	Hardie Press
The Hamefarers Dance Band		
Willie Hunter's Compliments to Dan R MacDonald		
Lorna's Reel	All from The Music of Willie Hunter	Shetland Music Heritage Trust
The Queen's Welcome to Invercauld		
Tulcan Lodge		
Davie Work	All from The Scottish Violinist	Taigh na Teud

Technical work *(14 marks)* (see page 13)

Please see Violin Grade 4 (page 36) for the required technical work.

Supporting tests *(2 x 10 marks)*

Candidates to prepare two from:			
sight reading (see page 16)	aural (see page 18)	improvisation (see page 21)	musical knowledge (see page 25)

Pieces (3 x 22 marks)

Three sets of pieces are to be played, one from each group, using the given publications. Bowing indications and directions, dynamic markings (*p*, *mp*, *mf* and *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. All should be clearly marked on the examiner's copy.

Pieces	Book	Publisher
Group A – Air, Hornpipe and Jig		
Roslin Castle	The Fiddle Music of Scotland	Hardie Press
Firth House	The Caledonian Companion	Hardie Press
Balcomie House	The Fiddle Music of Scotland	Hardie Press
Annie, My Mother	The Music of Willie Hunter	Shetland Music Heritage Trust
The Morris Man	The Wilderness Collection vol. 1	Margaret Scollay
Izzy's Jig	The Wilderness Collection vol. 1	Margaret Scollay
The Nameless Lassie	The Fiddle Music of Scotland	Hardie Press
The Newcastle Hornpipe	The Caledonian Companion	Hardie Press
The Stool of Repentance	The Caledonian Companion	Hardie Press
Margaret Ann Robertson	Leveneep Head	Ronnie Jamieson
Crystal Fiddle	Vidlin Voe	Ronnie Jamieson
Mrs Helen Jamieson	Leveneep Head	Ronnie Jamieson

Group B – March, Strathspey and Reel

Scott Skinner's Compliments to Dr McDonald		
Drumin		
The Spinning Wheel	All from The Scottish Violinist	Taigh na Teud
Dumbarton Castle		
Macallan		
Miss Shepherd	All from The Scottish Violinist	Taigh na Teud
The Cameron Highlanders		
The Miller's Rant		
The Marquis of Tullybardine	All from The Scottish Violinist	Taigh na Teud
Mr Michie		
Miss Farquharson of Invercauld		
Cairnie's Canter	All from The Fiddle Music of Scotland	Hardie Press

Group C – Contemporary Set

The Grimbergen Blonde (Reel)		
Chris Stout's Compliments to the 'Bon Accord' Ale House (Reel)	Both from The Chris Stout Collection vol. 1	Chris Stout Music
The Highlanders Revenge (March)		
The Waves of Rush (Reel)	Both from Ho-Ro-Gheallaidh vol. 3	Taigh na Teud
Ben Williams of Tiree (Scottische)		
Andy's Saltire (Jig)	Both from Ho-Ro-Gheallaidh vol. 3	Taigh na Teud
Kirstie's (Scottische)		
Bulgarian Red (Reel)	Both from Ho-Ro-Gheallaidh vol. 3	Taigh na Teud

Technical work *(14 marks)* (see page 13)

Please see Violin Grade 5 (page 39) for the required technical work.

Supporting tests *(2 x 10 marks)*

Candidates to prepare two from:			
sight reading (see page 16)	aural (see page 18)	improvisation (see page 21)	musical knowledge (see page 25)

Pieces (3 x 22 marks)

Three sets of pieces are to be played, one from each group, using the given publications. All bowing indications as marked and a full range of dynamics should be displayed. Dynamics are expected in the slow tunes and may be appropriate at the quicker tempos. Ornamentation as written with additional acciaccaturas should be performed. A minimum of three position changes or as required should be incorporated into the programme. All should be clearly marked on the examiner's copy.

Pieces	Book	Publisher
Group A – Slow Air, March, Strathspey and Reel		
Miss Graham of Inchbrakie	The Fiddle Music of Scotland	Hardie Press
Mrs H L MacDonald of Dunach	The Fiddle Music of the Scottish Highlands vol. 1 & 2	Taigh na Teud
The Laird of Drumblair	The Scottish Violinist	Taigh na Teud
The Deil Amang the Tailors	The Caledonian Companion	Hardie Press
The Methlick Style	The Caledonian Companion	Hardie Press
Donald McLean's Farewell to Oban	The Fiddle Music of the Scottish Highlands vol. 1 & 2	Taigh na Teud
The Miller o' Dervil	The Scottish Violinist	Taigh na Teud
Donald Stewart the Piper	The Beauties of the North	Hardie Press
Bonnie Glenfarg	The Fiddle Music of Scotland	Hardie Press
Leaving Glen Urquhart	The Fiddle Music of the Scottish Highlands vol. 1 & 2	Taigh na Teud
Forbes Morrison	The Caledonian Companion	Hardie Press
Mrs Forbes Leith	The Caledonian Companion	Hardie Press
Sitting in the Stern of a Boat	The Fiddle Music of Scotland	Hardie Press
The Balkan Hills	The Fiddle Music of the Scottish Highlands vol. 1 & 2	Taigh na Teud
The Forth Bridge Strathspey	The Fiddle Music of Scotland	Hardie Press
The Forth Bridge Reel	The Fiddle Music of Scotland	Hardie Press
Group B – Slow Strathspey, Hornpipe and Jig		
The Braes of Auctertyre	The Fiddle Music of Scotland	Hardie Press
King Herring	The Shetland Violinist	Shetland Times
Newcastle Bridge	The Fiddle Music of Scotland	Hardie Press
Whistle o'er the Lave O't	The Caledonian Companion	Hardie Press
The Trumpet	The Caledonian Companion	Hardie Press
Teviot Brig	The Fiddle Music of Scotland	Hardie Press
Countess of Crawford (Dunecht House)	The Fiddle Music of Scotland	Hardie Press
The Forth Brig	The Scottish Violinist	Taigh na Teud
Lamb Skinnet	The Fiddle Music of Scotland	Hardie Press
Miss Admiral Gordon	The Fiddle Music of Scotland	Hardie Press
Wards Hornpipe	The Scottish Violinist	Taigh na Teud
Miss Stewart's Fancy	The Fiddle Music of Scotland	Hardie Press

Group C – set by given composer

Composer – Willie Hunter:

The Cape Breton Visit to Shetland,
Leaving Lerwick Harbour,
Billy's Welcome to Cannon Park,
Peerie Willie

All from The Music of Willie Hunter Shetland Music Heritage Trust

Composer – Tom Anderson:

Pottinger's Reel,
Violet Tulloch's Hornpipe,
Lament for Lowrie o' da Lea,
The Bjeorgs

The Fiddle Music of Scotland
Ringing Strings
The Tom Anderson Collection vol. 1
The Tom Anderson Collection vol. 2

Hardie Press
Taigh na Teud
Hardie Press
Hardie Press

Composer – Margaret Scollay:

Da Braeview Boy,
The Celtic Cossack,
Karinya,
Golden Golas

All from The Wilderness Collection vol. 1

Margaret Scollay

Technical work (14 marks) (see page 13)

Please see Violin Grade 6 (page 42) for the required technical work.

Supporting tests (2 x 10 marks)

Candidates to prepare i) and ii)	
i) sight reading (see page 16)	ii) aural (see page 18) or improvisation (see page 21)

Pieces *(3 x 22 marks)*

Three sets of pieces are to be played, one from each group, using the given publications. All bowing indications as marked and a full range of dynamics should be displayed. Dynamics are expected in the slow tunes and may be appropriate at the quicker tempos. Ornamentation as written with additional acciaccaturas should be performed. A minimum of three position changes or as required should be incorporated into the programme. All should be clearly marked on the examiner's copy.

Pieces	Book	Publisher
Group A – Slow Air, March, Strathspey and Reel		
Chapel Keithack	The Caledonian Companion	Hardie Press
Duke of Fife's Welcome to Deeside	The Scottish Violinist	Taigh na Teud
Glenlivet	The Caledonian Companion	Hardie Press
Pat's Reel	The Music of Willie Hunter	Shetland Music Heritage Trust
Miss Laura Andrews	The Fiddle Music of Scotland	Hardie Press
MacLean of Pennycross	The Fiddle Music of the Scottish Highlands vol. 1 & 2	Taigh na Teud
Milladen	The Scottish Violinist	Taigh na Teud
The Flower's of Edinburgh [with all variations]	The Caledonian Companion	Hardie Press
Fyvie Castle	The Scottish Violinist	Taigh na Teud
Lord Huntly's Cave	The Scottish Violinist	Taigh na Teud
The Marquis of Huntly's Farewell	The Caledonian Companion	Hardie Press
Mary Walker	The Scottish Violinist	Taigh na Teud
Neil Gow's Lament for the Death of his Second Wife	The Fiddle Music of Scotland	Hardie Press
Althole Highlanders Farewell to Loch Katrine	The Fiddle Music of Scotland	Hardie Press
Ballochmyle Brig	The Scottish Violinist	Taigh na Teud
Morning Moon	The Shetland Violinist	Shetland Times
Group B – Slow Strathspey, Hornpipe and Jig		
Mackworth	The Fiddle Music of Scotland	Hardie Press
The High Level	The Shetland Violinist	Shetland Times
Light and Airy	The Fiddle Music of Scotland	Hardie Press
The Beauty of the North	The Beauties of the North	Hardie Press
The Pirates Hornpipe	The Beauties of the North	Hardie Press
Dumfries House	The Fiddle Music of Scotland	Hardie Press
J O Forbes Esq of Corse	The Scottish Violinist	Taigh na Teud
Princess Beatrice	The Caledonian Companion	Hardie Press
Hamilton House	The Fiddle Music of Scotland	Hardie Press
J F Dickie's Delight		
The Bee's Wing		
The New Rigged Ship	All from The Fiddle Music of Scotland	Hardie Press

Group C – set by given composer

Composer – Neil Gow:

Niel Gow's Lamentation for James Moray Esq. of Abercarney,
Miss Stewart of Grantully,
Farwell to Whisky,
Admiral Nelson

All from The Fiddle Music of Scotland

Hardie Press

Composer – Peter Milne:

Gillian's Reel,
Berryden Cottage,
The Marchioness of Huntly,
The Marquis of Huntly

All from The Fiddle Music of Scotland

Hardie Press

Composer – J Scott Skinner:

The Auld Wheel,
The Smith's a Gallant Fireman,
The Weeping Birches of Kilmorack,
James D Law's Reel

The Scottish Violinist
The Scottish Violinist
The Fiddle Music of Scotland
The Scottish Violinist

Taigh na Teud
Taigh na Teud
Hardie Press
Taigh na Teud

Technical work (14 marks) (see page 13)

Please see Violin Grade 7 (page 45) for the required technical work.

Supporting tests (2 x 10 marks)

Candidates to prepare i) and ii)	
i) sight reading (see page 16)	ii) aural (see page 18) or improvisation (see page 21)

Pieces *(3 x 22 marks)*

Three sets of pieces are to be played, one from each group, using the given publications. All bowing indications as marked and a full range of dynamics should be displayed. Dynamics are expected in the slow tunes and may be appropriate at the quicker tempos. Ornamentation as written with additional acciaccaturas should be performed. A minimum of three position changes or as required should be incorporated into the programme. All should be clearly marked on the examiner's copy.

Pieces	Book	Publisher
Group A – Slow Air, March, Strathspey and Reel		
Back to the Hills	The Scottish Violinist	Taigh na Teud
Balmoral Castle [with all variations]	The Caledonian Companion	Hardie Press
Happy Tom	The Scottish Violinist	Taigh na Teud
The Hurricane	The Scottish Violinist	Taigh na Teud
Ossian	The Caledonian Companion	Hardie Press
King Robert the Bruce	The Scottish Violinist	Taigh na Teud
Miss Primrose	The Scottish Violinist	Taigh na Teud
The Deil Amang the Tailors	The Scottish Violinist	Taigh na Teud
The Valley of Silence	The Scottish Violinist	Taigh na Teud
The Surgeon's Triumph	The Beauties of the North	Hardie Press
Pittengardener's Rant	The Caledonian Companion	Hardie Press
The Devil and the Dirk	The Caledonian Companion	Hardie Press
Sir William Wallace	The Caledonian Companion	Hardie Press
MacPherson's Blade	The Scottish Violinist	Taigh na Teud
William Duguid – Fyvie	The Caledonian Companion	Hardie Press
Charles Sutherland	The Caledonian Companion	Hardie Press
Group B – Slow Strathspey, Hornpipe and Jig		
The Glories of the Star		
Madame Neruda		
The Marchioness of Huntly's Favourite Jig	All from The Caledonian Companion	Hardie Press
The Dean Brig O' Edinburgh	The Caledonian Companion	Hardie Press
The Banks Hornpipe	The Caledonian Companion	Hardie Press
Miss Hannah of Elgin	The Fiddle Music of Scotland	Hardie Press
Mar Castle		
Haslam's Hornpipe		
Dunkeld House	All from The Caledonian Companion	Hardie Press
The Shakins O' the Pocky	The Caledonian Companion	Hardie Press
Madame Vanoni	The Caledonian Companion	Hardie Press
Miss Stewart of Bombay	The Fiddle Music of Scotland	Hardie Press

Group C – set by given composer

Composer – Gideon Stove:

Da Bixter Boys, Jubilee, Gossip, Da Bonxie	All from The Shetland Violinist	Shetland Times
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Composer – J Scott Skinner:

Mrs Scott Skinner, Mathematician, Frank Gilruth, Gladstone	The Scottish Violinist The Scottish Violinist The Scottish Violinist The Fiddle Music of Scotland	Taigh na Teud Taigh na Teud Taigh na Teud Hardie Press
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Composer – William Marshall:

Mrs Major L Stewart of the Island of Java, Mrs Fraser of Cullen, Craigellachie Brig, Miss Cameron of Balvenie	All from The Fiddle Music of Scotland	Hardie Press
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Technical work (14 marks) (see page 13)

Please see *Violin Grade 8* (page 48) for the required technical work.

Supporting tests (2 x 10 marks)

Candidates to prepare i) and ii)	
i) sight reading (see page 16)	ii) aural (see page 18) or improvisation (see page 21)

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 11).

Group A

Composer	Piece	Book	Publisher
K & D Blackwell	Daydream, no. 24 [†]	Viola Time Joggers	OUP 978-0-19-322117-8
Cohen	Rockets to the Rescue*	Superstudies for Viola book 1	Faber 0571514227
K & H Colledge	See-saw, no. 25	Stepping Stones	Boosey M060087424
Nelson	I Am a River, p. 9 [†]	Essential String Method book 2	Boosey M060105081
Nelson	Lullaby, no. 12 or Rainy Day, no. 14 or Sail in a Pail	Right from the Start	Boosey M060074660
Trad.	Drink to Me Only, no. 20	Piece by Piece book 1	Boosey M060092626
Trad.	Grand Old Duke of York, no. 16 [†]	Vamoosh book 1	Vamoosh VAM11
Trad.	Moravian Carol, p. 18 [†]	Essential String Method book 2	Boosey M060105081

Group B

K & D Blackwell	City Lights, no. 23 [†] or Rhythm Fever, no. 13 [†] or Rowing Boat, no. 16 [†]	Viola Time Joggers	OUP 978-0-19-322117-8
K & H Colledge	Oom-pah Band, no. 26	Stepping Stones	Boosey M060087424
K & H Colledge	Waterfall, no. 9	Waggon Wheels	Boosey M060087462
Nelson	Ice Dance, p. 16 [†]	Essential String Method book 2	Boosey M060105081
Nelson	Jonathan Rat, no. 9	Right from the Start	Boosey M060074660
Trad.	Merrily We Roll Along	Abracadabra Viola	A & C Black
Trad.	Old MacDonald, no. 21 [†]	Vamoosh book 1	Vamoosh VAM11
Wolfhart	Polka, no. 9	Piece by Piece book 1	Boosey M060092626

[†] Piano accompaniment published separately. * Denotes unaccompanied repertoire.

Technical work *(14 marks)* (see page 13)

As given in *Viola Scales, Arpeggios and Studies from 2016* published by Trinity.

Scales (from memory): All one octave, with the indicated rhythmic pattern on each note. Minimum tempo ♩ = 92	
C major	
G major	
D major	

Supporting tests *(2 x 10 marks)*

Candidates to prepare two from:			
sight reading (see page 16)	aural (see page 18)	improvisation (see page 21)	musical knowledge (see page 25)

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 11).

Group A

Composer	Piece	Book	Publisher
Beethoven	Ode to Joy, no. 26 [†]	Vamoosh book 1	Vamoosh VAM11
K & D Blackwell	Rocking Horse, no. 40 [†]	Viola Time Joggers	OUP 978-0-19-322117-8
Cohen	Blast Off! [*] or Rocking Rowboats [*]	Superstudies for Viola book 1	Faber 0571514227
Huws Jones	Purry Slurry, no. 17 [†]	Ten O’Clock Rock	Boosey MO60097928
Nelson	Promenade, no. 18	Piece by Piece book 1	Boosey MO60092626
Norton	Popular Song, no. 14	Microjazz for Starters	Boosey MO60082573
Rodgers	Edelweiss	Abacadabra Viola	A & C Black
Susato	Basse-Danse: La Mourisque	Viola All Sorts Initial-Grade 1	Trinity Faber TG008473
Trad.	Dance to Your Daddy, no. 13	Piece by Piece book 1	Boosey MO60092626

Group B

Arlen	We’re Off to See the Wizard	Abacadabra Viola	A & C Black
K & D Blackwell	The Old Castle, no. 39 [†]	Viola Time Joggers	OUP 978-0-19-322117-8
Handel	Finale from The Water Music, no. 13 [†]	Viola Time Runners	OUP 978-0-19-322118-5
Handel	Trumpet Minuet	Viola All Sorts Initial-Grade 1	Trinity Faber TG008473
Huws Jones	Back-Scratcher, no. 13 [†]	Ten O’Clock Rock	Boosey MO60097928
Lumsden & Wedgwood	Clever Compsognatus	Jurassic Blue	Faber 0571521797
Nelson	On the Ice, no. 11	Piece by Piece book 1	Boosey MO60092626
Norton	Snooker Table, no. 18	Microjazz for Starters	Boosey MO60082573
Trad.	Clown Dance, no. 6 [†]	Vamoosh book 2	Vamoosh VAM12
Trad.	Summer Is Icumen In	Abacadabra Viola	A & C Black

[†] Piano accompaniment published separately. * Denotes unaccompanied repertoire.

Technical work (14 marks) (see page 13)

As given in *Viola Scales, Arpeggios and Studies from 2016* published by Trinity.

Candidates to prepare i) Bowing exercise				
i) Bowing exercise (from memory):				
Candidates should 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]				
Candidates to prepare in full <i>either</i> section ii) or section iii)				
either ii) Scales, arpeggios & technical exercise (from memory):				
Candidates should play the scale and then the arpeggio. The examiner will select from the following:				
F and C major	one octave	starting on 3rd finger	min. ♩ = 88	scales separate bows or slurred in pairs with a long tonic (upper tonic may be repeated); arpeggios separate bows only
G and D major		starting on the open string		
G minor (scale only)	first 5 notes ascending and descending			
Technical exercise (from memory) [♩ = 50-75]:				
Open strings:				
or iii) Studies (music may be used):				
Candidates to prepare the following three studies. The candidate will choose one study to play first; the examiner will then select one of the remaining two studies to be performed.				
All studies are contained in the book <i>Viola Scales, Arpeggios and Studies from 2016</i> published by Trinity.				
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 (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 16)	aural (see page 18)	improvisation (see page 21)	musical knowledge (see page 25)

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 11).

Group A

Composer	Piece	Book	Publisher
J S Bach	Gavotte from Cello Suite no. 6	Schott Viola Album	Schott ED10900
Bizet	March from L'Arlésienne	Viola All Sorts Grades 2-3	Trinity Faber TG008480
Byrd	Wolsey's Wilde, no. 10	Piece by Piece book 2	Boosey M060092640
Charpentier	Prelude, no. 16†	Vamoosh book 2	Vamoosh VAM12
Handel	Gavotte from Suite no. 14, no. 20	Piece by Piece book 2	Boosey M060092640
Holst	Jupiter, no. 34†	Vamoosh book 2	Vamoosh VAM12
Huws Jones	Red-Haired Boy	The Fiddler Playalong Viola Collection	Boosey M060117855
Martini	Gavotte, no. 1	First Repertoire for Viola book 2	Faber 0571512941
Nelson	Willow Water, no. 4	Piece by Piece book 2	Boosey M060092640
Purcell	Rondeau from The Fairy Queen	Schott Viola Album	Schott ED10900

Group B

Borodin	Theme from Polovtsian Dances	Viola All Sorts Grades 2-3	Trinity Faber TG008480
Brahms	Waltz, op. 39 no. 16, no. 8	First Repertoire for Viola book 2	Faber 0571512941
K & H Colledge	Cakewalk, no. 5	Shooting Stars	Boosey M060103452
K & H Colledge	The Ceilidh	Fast Forward	Boosey M060090813
Kabalevsky	Night on the River, op. 27 no. 4	Viola Music for Beginners	EMB 14155
Mozart	Lison Dormait	Viola All Sorts Grades 2-3	Trinity Faber TG008480
Rae	Big Chief Sitting Bull, p. 14 [part 1]	Viola Debut	Universal UE21620
Rae	The Guv'nor	Play It Cool: Viola	Universal UE21369
Trad.	Fisher Laddie	Viola All Sorts Grades 2-3	Trinity Faber TG008480
Trad.	Mango Walk, no. 7	Piece by Piece book 2	Boosey M060092640

† Piano accompaniment published separately.

Technical work (14 marks) (see page 13)

As given in *Viola Scales, Arpeggios and Studies from 2016* published by Trinity.

Candidates to prepare i) Bowing exercise				
i) Bowing exercise (from memory):				
Candidates should 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]				
Candidates to prepare in full <i>either</i> section ii) <i>or</i> section iii)				
either ii) Scales, arpeggios & technical exercise (from memory):				
Candidates should play the scale and then the arpeggio. The examiner will select from the following:				
C major	two octaves			min. tempi: scales: ♩ = 58 arpeggios: ♩ = 40 scales separate bows <i>or</i> slurred in pairs with a long tonic; arpeggios separate bows only
F and B \flat major	one octave		starting on the D string in 3rd position	
G major			in 1st position	
A and G minor (candidate's choice of <i>either</i> natural or harmonic or melodic minor)				
Technical exercise (from memory) [♩ = 50-75]:				
Octaves and sixths:				
or iii) Studies (music may be used):				
Candidates to prepare the following three studies. The candidate will choose one study to play first; the examiner will then select one of the remaining two studies to be performed.				
All studies are contained in the book <i>Viola Scales, Arpeggios and Studies from 2016</i> published by Trinity.				
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 (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 16)	aural (see page 18)	improvisation (see page 21)	musical knowledge (see page 25)

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 11).

Group A

Composer	Piece	Book	Publisher
C P E Bach	March, no. 8	First Repertoire for Viola book 3	Faber 057151295X
J S Bach	Gavotte from Suite in D	Viola All Sorts Grades 2-3	Trinity Faber TG008480
Beethoven	Sonatina in G	The Young Violist vol. 2	Viola World VWP000068
Bizet	Habanera from Carmen, no. 35 [†]	Viola Time Sprinters	OUP 978-0-19-336081-5
Corelli	Largo from Concerto Grosso, op. 6 no. 1	Viola Music for Beginners	EMB 14155
Mozart	German Dance K600 no. 2	Viola Music for Beginners	EMB 14155
Offenbach	Barcarolle, no. 25 [†]	Vamoosh book 2	Vamoosh VAM12
Tchaikovsky	Old French Song, p. 26 [†]	Essential String Method book 4	Boosey M060105104
Telemann	Gavotte, no. 6	First Repertoire for Viola book 3	Faber 057151295X
Trad.	Loch Lomond, no. 13	Piece by Piece book 2	Boosey M060092640

Group B

K & D Blackwell	Wild West, no. 28 [†]	Viola Time Sprinters	OUP 978-0-19-336081-5
Cohen	Fivepenny Waltz, no. 8* or Saturday Night Stomp, no. 2*	Superstudies for Viola book 2	Faber 0571514510
Cohen	The Birds Gather at Dusk	Viola All Sorts Grades 2-3	Trinity Faber TG008480
Handel	March, p. 22 [†]	Essential String Method book 3	Boosey M060105098
Nelson	Roaring Jelly, no. 14	Piece by Piece book 2	Boosey M060092640
Norton	Rough Justice, no. 12	Microjazz for Viola	Boosey M060082436
Rae	Bruno's Tune	Play It Cool: Viola	Universal UE21369
Rodgers	Oh What a Beautiful Morning, no. 6	First Repertoire for Viola book 2	Faber 0571512941
Spiritual	Were You There?, no. 15	First Repertoire for Viola book 3	Faber 057151295X

[†] Piano accompaniment published separately. * Denotes unaccompanied repertoire.

Technical work (14 marks) (see page 13)

As given in *Viola Scales, Arpeggios and Studies from 2016* published by Trinity.

Candidates to prepare i) Bowing exercise				
i) 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]				
Candidates to prepare in full <i>either</i> section ii) <i>or</i> section iii)				
either ii) Scales, arpeggios & technical exercises (from memory):				
Candidates should play the scale and then the arpeggio. The examiner will select from the following:				
G major	two octaves	starting on the open string	min. tempi: scales: ♩ = 66 arpeggios: ♩ = 44 7ths: ♩ = 76	scales separate bows <i>or</i> slurred in pairs with a long tonic; arpeggios separate bows <i>or</i> slurred three notes to a bow
D major				
B♭ major	one octave	starting on the G string in 2nd position		
A♭ major				
D minor (candidate's choice of <i>either</i> harmonic <i>or</i> melodic minor)	two octaves			
C minor (candidate's choice of <i>either</i> harmonic <i>or</i> melodic minor)	one octave	starting on the G string		
Dominant 7th in the key of C		starting on G		
Dominant 7th in the key of D		starting on A		
Technical exercises (from memory) [♩ = 60]:				
a) Chromatic phrase to be played with separate bows, starting on the G string:				
				
b) Octaves, sixths and thirds:				
				
or iii) Studies (see overleaf)				

or iii) Studies (music may be used):	
Candidates to prepare the following three studies. The candidate will choose one study to play first; the examiner will then select one of the remaining two studies to be performed.	
All studies are contained in the book <i>Viola Scales, Arpeggios and Studies from 2016</i> published by Trinity.	
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 *(2 x 10 marks)*

Candidates to prepare two from:			
sight reading (see page 16)	aural (see page 18)	improvisation (see page 21)	musical knowledge (see page 25)

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 11).

Group A

Composer	Piece	Book	Publisher
J S Bach	Bourrée from Cello Suite no. 3 in C*	Basic Bach for the Young Violist	Viola World VWP000069
Cohen	Magic Carpet Ride, no. 11*	Superstudies for Viola book 2	Faber 0571514510
Gabriel-Marie	La Cinquantaine		Viola World VWP122
Mozart	Allegro	Amazing Solos: Viola	Boosey M060094156
Purcell	Sarabande & Hornpipe	Airs and Dances	PWM 6168
Rameau	Rigaudon 1 & 2†	Keytunes for Viola	Boosey M060071157
Saint-Saëns	L'Elephant, no. 7	First Repertoire for Viola book 3	Faber 057151295X
Scarlatti	Sonata Kp34	Baroque Pieces for Viola and Piano	OUP 978-0-19-356464-0
Schubert	Ballet Music from Rosamunde†	Keytunes for Viola	Boosey M060071157
Tchaikovsky	March from the Nutcracker Suite, no. 24	Piece by Piece book 2	Boosey M060092640

Group B

R R Bennett	All in a Garden Green, no. 1	Six Country Dances	Novello NOV090750
Bizet	Farandole from L'Arlésienne Suite no. 2	The Classic Experience	Cramer CRA90536
Copland	Ching-a-Ring Chaw, p. 10	Copland for Viola	Boosey M051490561
Donaldson	Makin' Whoopee	The Fiddler Playalong Viola Collection	Boosey M060117855
Elgar	Chanson de Matin, op. 15 no. 2	The Classic Experience	Cramer CRA90536
Ellington	It Don't Mean a Thing	Amazing Solos: Viola	Boosey M060094156
Gardel	Tango por una Cabeza, no. 24†	Vamoosh Viola book 3	Vamoosh VAM13
Gounod	Ave Maria, no. 13	L'Alto Classique vol. B	Combres P03580
Rodriguez	La Cumparsita	The Fiddler Playalong Viola Collection	Boosey M060117855
Rubenstein	Melodie	L'Alto Classique vol. C	Combres P04438

† Piano accompaniment published separately. * Denotes unaccompanied repertoire.

Technical work (14 marks) (see page 13)

As given in *Viola Scales, Arpeggios and Studies from 2016* published by Trinity.

Candidates to prepare i) Bowing exercise				
i) Bowing exercise (from memory):				
Candidates should 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]				
Candidates to prepare in full <i>either</i> section ii) or section iii)				
either ii) Scales, arpeggios & technical exercises (from memory):				
Candidates should play the scale and then the arpeggio. The examiner will select from the following:				
F and E \flat major F and E \flat minor (candidate's choice of <i>either</i> harmonic or melodic minor)	two octaves		min. tempi: scales: ♩ = 76 arpeggios: ♩ = 48	scales separate bows or slurred two crotchet beats to a bow; arpeggios separate bows or slurred three notes to a bow
A major A minor (candidate's choice of <i>either</i> harmonic or melodic minor)	one octave	starting on the D string in 4th position		
Dominant 7th in the key of F		starting on C	separate bows or slurred four notes to a bow	
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:				

Supporting tests *(2 x 10 marks)*

Candidates to prepare two from:			
sight reading (see page 16)	aural (see page 18)	improvisation (see page 21)	musical knowledge (see page 25)

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 11).

Group A

Composer	Piece	Book	Publisher
J S Bach	A Merry Tune from the Peasant Cantata BWV212	Baroque Pieces for Viola and Piano	OUP 978-0-19-356464-0
J S Bach	Gigue from Suite no. 1*	The Solo Cello Suites Arranged for Viola	Chester CH01401
Flackton	Siciliana and Variations (3rd and 4th movts from Sonata no. 4 in C minor, op. 2 no. 8)		Schott ED10957
Gluck	Melody from Orfeo		Viola World VWP000017
Handel	1st movt from Concerto in Bb		Viola World VWP000079
Purcell	Canzonet	Airs and Dances	PWM 6168
Tchaikovsky	Humoresque, op. 10 no. 2	Popular Pieces for Viola and Piano	OUP 978-0-19-356612-5
Telemann	Courante	Suite in D	Schott ED10196
Trad. American	Boston Fancy, no. 16	Solos for the Viola Player	Schirmer GS32926
Vivaldi	Giga, op. 2 no. 2	Classical Pieces for Viola vol. 2	Peters EP3853B

Group B

Bernstein	I Feel Pretty	West Side Story Instrumental Solos: Viola	Boosey M051106493
Bridge	Berceuse	Four Pieces for Viola and Piano	Faber 0571513271
Chapple	For Latin Lovers	Composers Series: First Collection for Viola and Piano	Bosworth BOE005033
R Clarke	I'll Bid My Heart Be Still	Shorter Pieces for Viola and Piano	OUP 978-0-19-386599-0
Elgar	Sospiri, op. 70		Breitkopf EB4436
Fauré	Après un Rêve	Music for Viola III	EMB 13397
Granados	Spanish Dance no. 5: Andaluza	Popular Pieces for Viola and Piano	OUP 978-0-19-356612-5
Joplin	Fig Leaf Rag	Joplin Ragtime Favourites: Viola	Fentone F854-400
Prokofiev	Kijé's Wedding from Lieutenant Kijé Suite, op. 60		Musicus M696
Shostakovich	Romance from The Gadfly		S J Music D1990-4

* Denotes unaccompanied repertoire.

or iii) Studies (music may be used):	
Candidates to prepare the following three studies. The candidate will choose one study to play first; the examiner will then select one of the remaining two studies to be performed.	
All studies are contained in the book <i>Viola Scales, Arpeggios and Studies from 2016</i> published by Trinity.	
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 *(2 x 10 marks)*

Candidates to prepare two from:			
sight reading (see page 16)	aural (see page 18)	improvisation (see page 21)	musical knowledge (see page 25)

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 11).

Group A

Composer	Piece	Publisher
J S Bach	Bourrée 1 (5th movt from Suite no. 4 in Eb)* (from The Solo Cello Suites Arranged for Viola)	Chester CH01401
J S Bach	Menuetto 1 & 2 from Suite no. 1 in G* (from The Solo Cello Suites Arranged for Viola)	Chester CH01401
Bonporti	Bizzaria (4th movt from Invention, op. 10 no. 3) (from Two Inventions for Viola)	Kunzelmann GM1195
Cohen	Sarabande with Variations* (from Technique Takes Off!)	Faber 0571514197
Fiocco	Allegro	Viola World VWP000015
Flackton	Allegro (2nd movt from Sonata in G major, op. 2 no. 6)	Schott ED10115
Handel	Andante Larghetto <i>and</i> Allegro (1st and 2nd movts from Sonata in G minor, op. 1 no. 6)	Stainer H244
Marcello	1st <i>and</i> 2nd movts from Sonata in E minor	IMC 2382
Mendelssohn	Song Without Words, op. 38 no. 2 (from Chester Music for Viola)	Chester CH00817
Vivaldi	3rd movt from Concerto in G minor	EMB 12616

Group B

R R Bennett	The Czar of Muscovy (no. 6 from 6 Country Dances)	Novello NOV090750
Bridge	Elegie (from Four Pieces for Viola and Piano)	Faber 0571513271
R Clarke	Lullaby, p. 2 (from Shorter Pieces for Viola and Piano)	OUP 978-0-19-386599-0
Debussy	Rêverie	Viola World VWP119
Glazunov	Sérénade Espagnole, op. 20	Jobert JJ06589
Schumann	4th movt from Märchenbilder (Fairytale Pictures), op. 113	Peters EP2372
Sibelius	Valse Triste, op. 44 no. 1	Breitkopf EB2284
Stravinsky	Dance of the Princesses from The Firebird	Musicus M887
Vaughan Williams	Carol from Group 1 (from Suite for Viola)	OUP 978-0-19-369405-7
Vaughan Williams	Fantasia on Greensleeves	OUP 978-0-19-359301-5

* Denotes unaccompanied repertoire.

Technical work (14 marks) (see page 13)

As given in *Viola Scales, Arpeggios and Studies from 2016* published by Trinity.

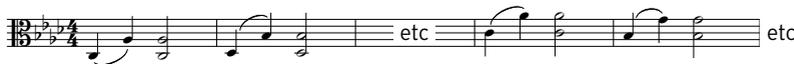
Candidates to prepare i) Bowing exercise			
<p>i) Bowing exercise (from memory) (see page 13): Candidates should play one of the Grade 6 scales, freely chosen from the list, with each note of the scale played as two spiccato quavers. [♩ = 150]</p>			
Candidates to prepare in full <i>either</i> section ii) or section iii)			
<p>either ii) Scales, arpeggios & technical exercises (from memory): Candidates should 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.</p>			
D	three octaves	min. tempi: scales: ♩ = 96 arpeggios: ♩ = 63 7ths: ♩ = 96	scales separate bows or slurred four crotchet beats to a bow; arpeggios separate bows or slurred three notes to a bow
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			separate bows or slurred two crotchet beats to a bow
Diminished 7th starting on C			
<p>Major tonal centre When the examiner requests a major tonal centre, the candidate should play in succession: The major scale The major arpeggio The dominant 7th starting on that note and resolving onto the tonic (to be prepared with separate bows and slurred two crotchet beats to a bow)</p> <p>Minor tonal centre When the examiner requests a minor tonal centre, the candidate should play in succession: The melodic minor scale The harmonic minor scale The minor arpeggio</p>			
Technical exercises (see opposite)			

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

a) G major in thirds:



b) A♭ major in sixths:



c) G major in octaves:



d) A major scale on one string:

**or iii) Orchestral extracts** (music may be used):

Candidates to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three extracts in total).

The candidate will choose one extract to play first; the examiner will then select one of the remaining two prepared extracts to be performed.

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

1a. Beethoven: <i>Sinfonie Nr. 5</i> [2. Satz], page 10 (first 10 bars of extract, upper part of divisi)	for tone and phrasing
1b. Rossini: <i>Der Barbier von Sevilla</i> [Ouvertüre], page 35 (bars 2 to 10 and bars 15 to 24)	
2a. Humperdinck: <i>Hänsel und Gretel</i> [1. Bild, 3. Szene], page 24 (bars 88 to 97)	for bowing
2b. Mozart: <i>Die Zauberflöte</i> [Ouvertüre], page 32 (bar 27 to 1st note of bar 43)	
3a. Mahler: <i>Sinfonie Nr. 5</i> [5. Satz: Rondo – Finale], page 27 (bars 272 to 279)	for left hand technique
3b. Mozart: <i>Sinfonie Nr. 41</i> [4. Satz: Finale], page 31 (bars 173 to 189)	

Supporting tests (2 x 10 marks)

Candidates to prepare i) and ii)	
i) sight reading (see page 16)	ii) aural (see page 18) or improvisation (see page 21)

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 11).

Group A

Composer	Piece	Publisher
J C Bach	Allegro molto ma maestoso (1st movt from Concerto in C minor)	Salabert SLB3920
J S Bach	Allemande (2nd movt from Suite no. 1 in G)* (from The Solo Cello Suites Arranged for Viola)	Chester CH01401
J S Bach	Bourrées 1 & 2 from Suite no. 3* (from The Solo Cello Suites Arranged for Viola)	Chester CH01401
Brahms	No. 3 in F (from Hungarian Dances nos. 1 & 3)	Peters EP7725
D'Hervelois	Allegro and Double (from La Chambor)	IMC 446
Schubert	Adagio (2nd movt from Arpeggione Sonata in A minor D821)	Bärenreiter BA5683
Schumann	1st movt from Märchenbilder (Fairytale Pictures), op. 113	Peters EP2372
Stamitz	Andante moderato (2nd movt from Concerto in D, op. 1)	Breitkopf EB5580
Vivaldi	Allegro moderato (2nd movt from Sonata in G)	Viola World VWP000076
Wieniawski	Rêverie	PWM 7432

Group B

Bass	Swing Caprice (from Themes and Dances for Viola and Piano)	Musicland M1069
Bridge	Pensiero (from Two Pieces for Viola and Piano)	Stainer H171
R Clarke	Passacaglia on an Old English Tune (from Solos for Young Violists vol. 5)	Summy-Birchard
Cowles	Blues Variations	Spartan SP386
Fauré	Pavane	Hamelles HA9143
Gershwin	No. 2 (from Three Preludes)	Viola World VWP000096
Hindemith	Meditation (from Nobilissima Visione)	Schott ED3684
Rachmaninoff	Vocalise, op. 34 no. 14	Boosey M060113246
Satie	Gymnopédie no. 1	Viola World VWP117
Vaughan Williams	Prelude from Group 1 (from Suite for Viola)	OUP 978-0-19-369405-7

* Denotes unaccompanied repertoire.

Technical exercises (from memory) [$\text{♩} = 84$]:	
a) E \flat major in thirds (one octave):  etc	
b) E \flat major in sixths (one octave):  etc	
c) G major in octaves (one octave):  etc	
or iii) Orchestral extracts (music may be used):	
Candidates to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three extracts in total). The candidate will choose one extract to play first; the examiner will then select one of the remaining two prepared extracts to be performed. The extracts are contained in <i>Orchester Probespiel: Viola</i> published by Schott (ED7852).	
1a. Berlioz: Römischer Karneval [Ouvverture], page 12 (opening of extract to 1st note of penultimate line)	for tone and phrasing
1b. Mozart: Die Hochzeit des Figaro [Ouvverture], page 32 (entire extract)	
2a. Mahler: Sinfonie Nr. 5 [3. Satz: Scherzo], page 27 (entire extract)	for bowing
2b. Mendelssohn: Ein Sommernachtstraum [1. Satz: Scherzo], page 29 (bars 70 to 93 and bars 135 to 138)	
3a. Beethoven: Ouvverture zu 'Coriolan', page 11 (bars 100 to 114)	for left hand technique
3b. Schubert: Sinfonie Nr. 4 [4. Satz], page 36 (bars 85-113)	

Supporting tests (2 x 10 marks)

Candidates to prepare i) and ii)	
i) sight reading (see page 16)	ii) aural (see page 18) or improvisation (see page 21)

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 11).

Group A

Composer	Piece	Publisher
J S Bach	Prelude (1st movt from Suite no. 2 in D minor)* (from The Solo Cello Suites Arranged for Viola)	Chester CH01401
Beethoven	Romance in F (from Two Romances)	Peters EP2413
Beethoven	Theme and Variations (except nos. 2 & 4) (from 7 Variations on Mozart's Bei Männern from The Magic Flute)	Peters EP7049
Boccherini	Largo (1st movt) <i>and</i> Allegro alla militare (2nd movt) from Sonata no. 3 in G for Viola	Kalmus K04331
Bonporti	Lamentevole and Balletto from Invention, op. 10 no. 6 (from Two Inventions for Viola)	Kunzelmann GM1195
Brahms	Vivace (4th movt from Sonata in F minor, op. 120 no. 1)	Wiener Urtext UT50015
Brunetti	Rondeau Allegretto (3rd movt from Sonata in D)	Amadeus BP2464
Handel	Allegro molto (3rd movt from Concerto in B minor)	Eschig ME1311
Mozart	Theme with Variations (except nos. 3 & 5) from Divertimento in D K334	PWM 6167
Stamitz	Rondeau (3rd movt from Concerto in Bb)	Schott VAB29

Group B

Berlioz	Serenade (3rd movt from Harold in Italy)	Bärenreiter BA5457-90
Bridge	There is a Willow Grows Aslant a Brook	Thames TH978297
R Clarke	Morpheus	OUP 978-0-19-386436-8
Fauré <i>arr.</i> Katims	Elegy, op. 24	IMC 896
Franck	Allegretto poco mosso (4th movt from Sonata in D major)	Viola World VWP100111
Milhaud	La Parisienne, no. 4 from Quatre Visages	Heugel HE33329
Rivier	3rd movt from Concertino for Viola	Salabert SLB5844
Schubert	Allegro moderato (1st movt from Arpeggione Sonata in A minor D281)	Bärenreiter BA5683
Svendsen	Romance	Peters EP9016A
Villa-Lobos	Aria (Cantilena), no. 5 from Bachianas Brasilieras	Schirmer GS22443

* Denotes unaccompanied repertoire.

Technical work (14 marks) (see page 13)

As given in *Viola Scales, Arpeggios and Studies from 2016* published by Trinity.

Candidates to prepare i) Bowing exercise			
i) Bowing exercise (from memory) (see page 13): Candidates should choose one of the Grade 8 scales and the examiner will choose any one of the specified bowings from Grades 5-7 and ask the candidate to play the scale with that bowing.			
Candidates to prepare in full <i>either</i> section ii) or section iii)			
either ii) Scales, arpeggios & technical exercises (from memory): Candidates should 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.			
C, C#/D \flat , D, E \flat and F	three octaves	min. tempi: scales: ♩ = 88	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
Plus: Chromatic scales starting on E \flat , F and G	two octaves	arpeggios: ♩ = 88	separate bows or slurred twelve notes to a bow
Diminished 7ths starting on D \sharp , F and G		7ths: ♩ = 92	
Major tonal centre When the examiner requests a major tonal centre, the candidate should play in succession: <ul style="list-style-type: none"> The major scale The major arpeggio The dominant 7th starting on that note and resolving onto the tonic (to be prepared with separate bows and slurred two crotchet beats to a bow) 			
Minor tonal centre When the examiner requests a minor tonal centre, the candidate should play in succession: <ul style="list-style-type: none"> The melodic minor scale The harmonic minor scale The 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 iii) Orchestral extracts (music may be used):	
Candidates to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three extracts in total). The candidate will choose one extract to play first; the examiner will then select one of the remaining two prepared extracts to be performed. The extracts are contained in <i>Orchester Probespiel: Viola</i> published by Schott (ED7852).	
1a. Brahms: Variationen über ein Thema von Joseph Haydn [Variation 4], page 17 (entire extract) 1b. Strauss: Don Juan, page 40 (first 7 lines of extract)	for tone and phrasing
2a. Prokofjew: Symphonie classique [4. Satz], page 34 (from beginning of extract to 1st note of fig. 70) 2b. Tschaikowsky: Sinfonie Nr. 6 [1. Satz], page 42 (bars 19 to 23 and bars 32 to 38)	for bowing
3a. Bartók: Divertimento [3. Satz], page 8 (bars 192 to 221 and bars 460 to 475) 3b. Brahms: Sinfonie Nr. 3 [1. Satz], page 15 (bars 187 to 201)	for left hand technique

Supporting tests *(2 x 10 marks)*

Candidates to prepare i) and ii)	
i) sight reading (see page 16)	ii) aural (see page 18) or improvisation (see page 21)

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 11).

Group A

Composer	Piece	Book	Publisher
Anon.	German Dance, no. 3	Violoncello Music for Beginners book 1	EMB Z. 6312
Blackwell	Listen to the Rhythm	Cello Time Joggers	OUP
Blackwell	Summer Sun, no. 26	Cello Time Joggers	OUP
Bull, Goodborn & Duckett	Chanson no. 1, p. 33 [†]	Team Strings	IMP
Carse	Eventide	The Fiddler's Nursery for Cello & Piano	Stainer H434
Colledge	Goldfish Bowl, no. 3 or Waterfall, no. 10	Waggon Wheels for Cello	Boosey MO60087486
Evans	Scale Play, no. 3	Cello Time	Novello NOV120641
Huws Jones	Gone for Good	Ten O'Clock Rock	Boosey MO60097935
Kershaw	Lazy Daze	Mellow Cello	Fentone F828-400
Lumsden & Attwood	Hubble Bubble, Here Comes Trouble	Witches' Brew	Peters EP 7677
Lumsden & Attwood	Trick, Treat or Tango	Witches' Brew	Peters EP 7677
Nelson	Ice Dance [†]	The Essential String Method, Cello book 2	Boosey MO60105135
Nelson	Over the Moon	Piece by Piece book 1	Boosey MO60087912
Norton	Grizzly Bear, no. 5	The Microjazz Cello Collection 1	Boosey MO60110269
Simson	Halfway Down the Stairs	Abracadabra Cello book 1	A & C Black
Trad. French	Au clair de la lune	Classic and Folk Melodies in the 1st Position	Presser 414-40039
Trad.	French Folk Song, p. 19 [†]	The Essential String Method, Cello book 2	Boosey MO60105135
Trad.	Twinkle Duet [top line]	The Essential String Method, Cello book 2	Boosey MO60105135
Yandell	Battle Call	Cello All Sorts	Trinity Faber

Group B

Anon.	Sound For Us [†]	Stringsongs for Cello	Boosey MO60039331
Blackwell	City Lights	Cello Time Joggers	OUP
Bull, Goodborn & Duckett	Daydreams, no. 25 [†]	Team Strings	Faber
Colledge	Bell-ringers or Knickerbocker Glory	Waggon Wheels for Cello	Boosey MO60087486
Huws Jones	Ink-Spot	Ten O'Clock Rock	Boosey MO60097935
Lovell & Page	Marching Tune or Ah! Vous Dirais-je Maman? or The Dark Forest	Four Strings and a Bow book 1	Bosworth BOE003924
Lumsden & Attwood	Stinkbomb Surprise	Witches' Brew	Peters EP 7677
Nelson	Chicken Feed	Piece by Piece book 1	Boosey MO60087912

[†] Piano accompaniment published separately. * Denotes unaccompanied repertoire.

Terzibaschitsch	Der Kuckuck (The Cuckoo)	Celloträume	Holzschuh VHR3420
Trad.	Baa, Baa, Black Sheep*	55 for Fun	Fentone F758-401
Trad.	Go Tell Aunt Rhody, no. 5	Suzuki Cello School vol. 1	Summy-Birchard
Trad.	Little Bird, no. 29	Abracadabra Cello book 1	A & C Black
Trad.	Moravian Carol†	The Essential String Method, Cello book 2	Boosey M060105135
Trad.	Who's that Yonder?†	Team Strings	Faber
Trad. Scottish	The Queen's Four Marys*	The Ceilidh Collection for Cello	Taigh na Teud
Wohlfart	Polka	Piece by Piece book 1	Boosey M060087912
Yandell	Along the Track	Cello All Sorts	Trinity Faber

Technical work (14 marks) (see page 13)

As given in *Cello Scales, Arpeggios and Studies from 2016* published by Trinity.

Scales (from memory): All one octave, with the indicated rhythmic patterns on each note. Minimum tempo ♩ = 88	
C major	
G major	
D major	

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 16)	aural (see page 18)	improvisation (see page 21)	musical knowledge (see page 25)

Pieces *(3 x 22 marks)*

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 11).

Group A

Composer	Piece	Book	Publisher
Bayley	Long, Long Ago, no. 10	Suzuki Cello School vol. 1	Summy-Birchard
Blackwell	The Old Castle	Cello Time Joggers	OUP
Carse	A Little Reverie or Valsette	Two Short Pieces for Cello & Piano	Stainer 2201
Cohen	Home on the Range*	Bags of American Folk for Cello	Faber
Colledge	At Harvest Time, no. 8	Fast Forward for Cello	Boosey M060090837
Dvořák	Largo from The New World Symphony	Superstart for Cello	Faber
Evans	String Along, no. 1	Cello Time	Novello NOV120641
Lully	Air, no. 10	Violoncello Music for Beginners book 1	EMB Z. 6312
Mozart	Lison Dormait, no. 3	Piece by Piece book 2	Boosey M060087929
Nelson	Mad as a Hatter	Piece by Piece book 1	Boosey M060087912
Norton	Hebridean Song or Pitlochry	The Microjazz Cello Collection 1	Boosey M060110269
Rodgers	Edelweiss, no. 50	Abracadabra Cello book 1	A & C Black
Sugár	Old Hungarian Folk Song	Violoncello Music for Beginners book 1	EMB Z. 6312
Trad.	Drink to me Only	Piece by Piece book 1	Boosey M060087912
Trad.	I Have a Bonnet† or Pease Pudding Hot†	The Essential String Method, Cello book 3	Boosey M060105142
Trad. French	Fais dodo	Bravo! Cello	Boosey M060115592
Trad. French	Il était une fille	Classical Pieces for the Beginning book 2	Schott ED4919
Trad.	November	Classic and Folk Melodies in the 1st Position	Presser 414-40039
Trowell	Arietta, no. 1	Six Pieces for Violoncello in the 1st Position	Schott ED11214
Yandell	Sunday Afternoon	Cello All Sorts	Trinity Faber

Group B

J S Bach	Conversation Piece†	The Essential String Method, Cello book 3	Boosey M060105142
Blackwell	Patrick's Reel or Cello Time	Cello Time Joggers	OUP
Carse	A Lively Tune	3 Short Pieces	Stainer 2200
Carulli	Signor Carulli's Allegro†	The Essential String Method, Cello book 3	Boosey M060105142
Clarke	Minuet, no. 3	Early Music for Violoncello	EMB Z. 2452
Cohen	Simple Gifts*	Bags of American Folk for Cello	Faber
Cohen & Spearing	Turkey in the Straw	Superstart for Cello	Faber
Eccles	Minuet, no. 5	Violoncello Music for Beginners book 1	EMB Z. 6312
Handel	Gavotte [top line]†	Stringsongs for Cello	Boosey M060039331
Huws Jones	Toodle-Pip	Ten O'Clock Rock	Boosey M060097935

† Piano accompaniment published separately. * Denotes unaccompanied repertoire.

Küffner	Ländler, no. 18	Violoncello Music for Beginners book 1	EMB Z. 6312
Legg	The Swing, no. 5*	Superstudies for Cello book 1	Faber
MacMillan	March, no. 1	Northern Skies for Cello & Piano	Boosey M060113451
Nelson	Whirlpool Waltz	Piece by Piece book 1	Boosey M060087912
Norton	Snooker Table	The Microjazz Cello Collection 1	Boosey M060110269
Trad. Scottish	Davy Nick Nack*	The Ceilidh Collection	Taigh Na Teud
Trad.	The Four Posted Bed [†]	Stringsongs for Cello	Boosey M060039331
Trad.	What Shall We Do with the Drunken Sailor?	Up-Grade for Cello grades 1-2	Faber

Technical work (14 marks) (see page 13)

As given in *Cello Scales, Arpeggios and Studies from 2016* published by Trinity.

Candidates to prepare i) Bowing exercise			
i) Bowing exercise (from memory): Candidates should 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. [\downarrow = 72]			
Candidates to prepare in full <i>either</i> section ii) <i>or</i> section iii)			
either ii) Scales, arpeggios & technical exercise (from memory): Candidates should play the scale and then the arpeggio. The examiner will select from the following:			
C major	two octaves	min. \downarrow = 88	scales separate bows <i>or</i> slurred in pairs with a long tonic (upper tonic may be repeated); arpeggios separate bows only
D and G major	one octave		
G minor (scale only)	first 5 notes ascending and descending		
Technical exercise (from memory) [\downarrow = 92]:			
Open strings:			
or iii) Studies (music may be used):			
Candidates to prepare the following three studies. The candidate will choose one study to play first; the examiner will then select one of the remaining two studies to be performed.			
All studies are contained in the book <i>Cello Scales, Arpeggios and Studies from 2016</i> published by Trinity.			
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 (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 16)	aural (see page 18)	improvisation (see page 21)	musical knowledge (see page 25)

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 11).

Group A

Composer	Piece	Book	Publisher
Bart	As Long As He Needs Me	Play Showtime	Faber
Blackwell	Starry Night, no. 18	Cello Time Runners	OUP
Blake	Archangel's Lullaby	First Repertoire for Cello book 1	Faber
Carse	Sweet Sorrow	Fiddle Fancies for Cello & Piano	Stainer H437
Colledge	Mellow Cello, no. 12	Fast Forward for Cello	Boosey M060090837
Colledge	The Misty Isle	Shooting Stars for Cello	Boosey M060103476
Dare	Serenade	Serenade for Cello & Piano	Schott 10738
Hamilton			
arr. Yandell	Sing a Rainbow	Cello All Sorts	Trinity Faber
Handel	Chaconne	Easy Classics for Cello book 1	OUP
Mancini			
& Mercer	Moon River	Short Cello Pieces	Bosworth BOE005186
Nelson	Reel [top part] [†]	Technitunes for Cello	Boosey M060039638
Schumann	A Distant Land	Easy Classics for cello book 1	OUP
Spohr	Romanza, no. 8	Classical Pieces for the Beginning book 1	Schott ED4918
Springthorpe	Bossa Nova	Go with the Flow for Cello & Piano	Mayhew 3612303
Stoker	Air	14 Easy Tunes for Cello	Fentone F829-400
Tchaikovsky	An Old French Song	Easy Classics for Cello book 1	OUP
Terzibaschitsch	Ballade	Wunsch Melodien	Holzschuh VHR3427
Trad.	All Through the Night [†] or Jenny Jones [†]	The Essential String Method, Cello book 4	Boosey M060105159
Trad. Scottish	Loch Lomond, no. 13	Piece by Piece 2	Boosey M060087929
Trowell	Minuet, op. 4 no. 4	12 Morceaux Faciles, op. 4 book 2	Schott ED11211
Williams	Schindler's List	Short Cello Pieces	Bosworth BOE005186

Group B

Aubert	Forlane	Classical Pieces for the Beginning book 2	Schott ED4919
Blackwell	Caribbean Sunshine	Cello Time Runners	OUP
Carse	A Merry Dance		Stainer 2202
Charpentier	Prelude from <i>Te Deum</i>	Cello Time Runners	OUP
Colledge	The Ceilidh, no. 21	Fast Forward for Cello	Boosey M060090837
Goddard	Swingin'	Party Pieces for Cello & Piano	Spartan SP139
Handel	Chorus from <i>Judas Maccabeus</i>	Suzuki Cello School vol. 2	Summy-Birchard
Holst	Jupiter's Theme	14 Easy Tunes for Cello	Fentone F829-400
Howard	Oliver's Hornpipe*	The Essential String Method, Cello book 4	Boosey M060105159
Legg	Rumba, no. 8*	Superstudies for Cello book 1	Faber
Lumsden			
& Wedgwood	Jurassic Blue	Jurassic Blue	Faber
Mozart	German Dance, no. 14	Violoncello Music for Beginners book 1	EMB Z. 6312

[†] Piano accompaniment published separately. * Denotes unaccompanied repertoire.

Nelson	Toad in the Hole [top part]	Technitunes for Cello	Boosey M060039638
Prelleur	March in D	Piece by Piece book 2	Boosey M060087929
Purcell	March	Classical Pieces for the Beginning book 2	Schott ED4919
Schubert	Two German Dances [†]	The Essential String Method, Cello book 4	Boosey M060105159
Trad. Scottish	Aiken Drum	The Ceilidh Collection for Cello	Taigh Na Teud
Trad.	Old Joe Clark	O Shenandoah!	Faber
Trad.	The House of the Rising Sun	Wunsch Melodien	Holzschuh VHR3427
Trad.	The Parson's Farewell	Jigs, Reels and More	Boosey M060112195
Yandell	Footsteps	Cello All Sorts	Trinity Faber

Technical work (14 marks) (see page 13)

As given in *Cello Scales, Arpeggios and Studies from 2016* published by Trinity.

Candidates to prepare i) Bowing exercise			
i) Bowing exercise (from memory):			
Candidates should 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]			
Candidates to prepare in full either section ii) or section iii)			
either ii) Scales, arpeggios & technical exercise (from memory):			
Candidates should play the scale and then the arpeggio. The examiner will select from the following:			
C major	two octaves	min. tempi: scales: ♩ = 58 arpeggios: ♩ = 40	scales separate bows or slurred in pairs with a long tonic; arpeggios separate bows only
A, F and B♭ major	one octave		
G minor (candidate's 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 iii) Studies (music may be used):			
Candidates to prepare the following three studies. The candidate will choose one study to play first; the examiner will then select one of the remaining two studies to be performed.			
All studies are contained in the book <i>Cello Scales, Arpeggios and Studies from 2016</i> published by Trinity.			
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 overleaf

Supporting tests *(2 x 10 marks)*

Candidates to prepare two from:			
sight reading (see page 16)	aural (see page 18)	improvisation (see page 21)	musical knowledge (see page 25)

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 11).

Group A

Composer	Piece	Book	Publisher
Beethoven	Marmotte†	Playing the Cello	Novello NOV120343
Blackwell	Falling Leaves	Cello Time Sprinters	OUP
Colledge	Winter Wind	Shooting Stars for Cello	Boosey M060103476
Dacre	Daisy Bell	First Repertoire for Cello book 1	Faber
Dyson	Melody	Melody & Intermezzo	Stainer H38
Elgar	Andante	Cello Time Sprinters	OUP
Foster	Beautiful Dreamer	14 Easy Tunes for Cello	Fentone F829-400
Handel	Sarabande and Variations [without repeats]	Cellowise	Spartan SP898
Hoffmann	Andante	Classical Pieces for the Beginning book 2	Schott ED4919
Mozart	Romance	Classical and Romantic Pieces for Cello	OUP
Offenbach	Barcarolle (from <i>The Tales of Hoffmann</i>)	The Classic Experience for Cello & Piano	Cramer 90537
Rebikov	Chanson Triste	Classical and Romantic Pieces for Cello	OUP
Romberg	Schwedisch	Classical Pieces for the Beginning book 2	Schott ED4919
Rota & Kusik	Speak Softly Love (Theme from <i>The Godfather</i>)	Short Cello Pieces	Bosworth BOE005186
Schubert	To Music	Cello Canto	Fentone F697-401
Schumann	Cradle Song, no. 31	Violoncello Music for Beginners book 3	EMB Z. 14037
Springthorpe	Tango	Go with the Flow for Cello & Piano	Mayhew 3612303
Terzibaschitsch	Arioso	Wunsch Melodien	Holzschuh VHR3427
Trad.	Simple Gifts	O Shenandoah!	Faber
Trad. Irish	Danny Boy	Jigs, Reels and More	Boosey M060112195

Group B

Beethoven	Ecosaise	14 Easy Tunes for Cello	Fentone F829-400
Blackwell	Overture: A Baroque Celebration	Cello Time Sprinters	OUP
Carse	A Bumpkin's Dance	The Fiddler's Nursery for Cello & Piano	Stainer H434
Colledge	Stiffkey Blues or Cossacks	Shooting Stars for Cello	Boosey M060103476
Dawe	Kangaroos*	New Road to String Playing book 3	Cramer
Galliard	Hornpipe a L'Inglese	First Repertoire for Cello book 2	Faber
Gay	The Lambeth Walk	Play Showtime	Faber
Hewitt-Jones	Rumba	Ragtime, Serenade & Rumba	Musicland M1033VC
Purcell	Rondeau	Classical and Romantic Pieces for Cello	OUP
Springthorpe	Jazz Waltz	Go with the Flow for Cello & Piano	Mayhew 3612303
Stanley	Allegretto Grazioso	First Repertoire for Cello book 1	Faber
Thomas	Bourree	A Little Suite	Banks 13909
Trad.	The Keel Row or The Trumpet Hornpipe	Jigs, Reels and More	Boosey M060112195

† Piano accompaniment published separately. * Denotes unaccompanied repertoire.

Trad.	Tambourin	Classical Pieces for the Beginning book 2	Schott ED4919
Scottish	Dancing in Kyle*	The Ceilidh Collection	Taigh Na Teud
Vivaldi	Autumn†	The Essential String Method, Cello book 4	Boosey M060105159
Wedgwood	Hungarian Stomp	Jazzin' About for Cello & Piano	Faber
Yandell	Choc-ice Blues	Cello All Sorts	Trinity Faber

Technical work (14 marks) (see page 13)

As given in *Cello Scales, Arpeggios and Studies from 2016* published by Trinity.

Candidates to prepare i) Bowing exercise				
i) 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]				
Candidates to prepare in full <i>either</i> section ii) or section iii)				
either ii) Scales, arpeggios & technical exercises (from memory):				
Candidates should play the scale and then the arpeggio. The examiner will select from the following:				
G major	two octaves		min. tempi: scales: ♩ = 60 arpeggios: ♩ = 40 7ths: ♩ = 60	scales separate bows or slurred in pairs with a long tonic; arpeggios separate bows or slurred three notes to a bow
D and F major				
E♭ major	one octave	starting on the C string		
D minor (candidate's choice of <i>either</i> harmonic or melodic minor)	two octaves			
Dominant 7th in the key of C	one octave	starting on open G		separate bows or slurred in pairs
Dominant 7th in the key of G		starting on 1st finger D on the C string		
Technical exercises (from memory):				
a) Chromatic phrase to be performed with separate bows [♩ = 60]:				

Supporting tests *(2 x 10 marks)*

Candidates to prepare two from:			
sight reading (see page 16)	aural (see page 18)	improvisation (see page 21)	musical knowledge (see page 25)

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 11).

Group A

Composer	Piece	Book	Publisher
Blackwell	Some Day, no. 26	Cello Time Sprinters	OUP
Carse	Waltz Steps	Fiddle Fancies for Cello & Piano	Stainer H437
Franck	Panis Angelicus	Up-Grade for Cello Grades 3-5	Faber
Gossek	Gavotte	Cellowise	Spartan SP898
Handel	Largo (from <i>Xerxes</i>)		Schott ED07549
Järnefelt	Berceuse		Chester CH00305
Le Fleming	Air	Air & Dance	Chester CH56275-01
Lehár	Waltz – Love Unspoken	Play Showtime	Faber
Loewe	I Could Have Danced All Night	Play Showtime	Faber
Mozart	From the Flute Quartet [†]	Playing the Cello	Novello NOV120343
Purcell	Dido's Farewell, no. 3	Violoncello Music for Beginners book 3	EMB Z. 14037
Springthorpe	Bustling Boulevard	Go with the Flow for Cello & Piano	Mayhew 3612303
Squire	Romance for Cello & Piano		Stainer 2284
Tchaikovsky	Sweet Reverie, no. 40	Violoncello Music for Beginners book 3	EMB Z. 14037
Trad.	Blow the Wind Southerly	Three Northumbrian Folk Songs	S J Music D1995-1
Wedgwood	Castaway	Up-Grade for Cello Grades 3-5	Faber
Widger	A Minor Waltz	Easy Jazz Cello	Spartan SP279
Williams	Hedwig's Theme	Harry Potter Instrumental Solos (Movies 1-5)	Alfred 29080

Group B

J S Bach	Polacca	Classical and Romantic Pieces for Cello	OUP
Blackwell	Latin Nights or Wild West	Cello Time Sprinters	OUP
Bock	If I Were a Rich Man	Play Showtime	Faber
Cohen	Village Bagpipes, no. 7*	Technique Takes Off! for Cello	Faber
Gershwin	Let's Call the Whole Thing Off	Play Gershwin for Cello & Piano	Faber
Grieg	Norwegian Dance	Classical and Romantic Pieces for Cello	OUP
Handel	Bourrée	Suzuki Cello School vol. 2	Summy-Birchard
Haydn	Allegro	Lost Melodies – Old Masterpieces for Cello	Universal UE 10627
Joplin	The Entertainer	14 Easy Tunes for Cello	Fentone F829-400
Lennon & McCartney	Yesterday	Wunsch Melodien	Holzschuh VHR3427
Marais	Gavotte en Rondeau, no. 86 [†]	Playing the Cello	Novello NOV120343
Rameau	Le Tambourin, no. 6	Violoncello Music for Beginners book 3	EMB Z. 14037
Springthorpe	Return to Aranjuez	Go with the Flow for Cello & Piano	Mayhew 3612303
Trad. Scottish	Phil the Fluter's Ball	The Ceilidh Collection	Taigh Na Teud
Trowell	Arlequin, op. 4 no. 12	12 Morceaux Faciles, op. 4 vol. 4	Schott ED11213
Vivaldi	Concerto in C, RV399, 1st movt: Allegro		Kunzelmann GM963
Widger	Syncopation Celebration	Easy Jazz Cello	Spartan SP279
Williams	Raider's March	Short Cello Pieces	Bosworth BOE005186

[†] Piano accompaniment published separately. * Denotes unaccompanied repertoire.

Technical work (14 marks) (see page 13)

As given in *Cello Scales, Arpeggios and Studies from 2016* published by Trinity.

Candidates to prepare i) Bowing exercise				
i) Bowing exercise (from memory):				
Candidates should 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. [\downarrow = 50]				
Candidates to prepare in full <i>either</i> section ii) or section iii)				
either ii) Scales, arpeggios & technical exercises (from memory):				
Candidates should play the scale and then the arpeggio. The examiner will select from the following:				
A, B \flat and E \flat major	two octaves		min. tempi: scales: \downarrow = 69 arpeggios: \downarrow = 44 7ths: \downarrow = 69	scales separate bows or slurred two crotchet beats to a bow; arpeggios separate bows or slurred three notes to a bow
C and G minor (candidate's 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	one octave	starting on B \flat		
Dominant 7th in the key of E \flat		starting on open G		
Chromatic scale				separate bows
Technical exercise (from memory) [\downarrow = 100]:				
Octaves and sixths, starting on the open G, D and C strings:				
				
or iii) Studies (music may be used):				
Candidates to prepare the following three studies. The candidate will choose one study to play first; the examiner will then select one of the remaining two studies to be performed.				
All studies are contained in the book <i>Cello Scales, Arpeggios and Studies from 2016</i> published by Trinity.				
1. Lament	for tone and phrasing			
2. Countdown	for mixed articulation and bowing styles			
3. Barcarolle	for cello techniques			

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 16)	aural (see page 18)	improvisation (see page 21)	musical knowledge (see page 25)

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 11).

Group A

Composer	Piece	Book	Publisher
Beethoven	Sonatina in D minor after WoO 43		Peters EP4221
Bridge	Berceuse	Four Pieces for Cello & Piano	Faber
Chopin	Prelude in B minor, op. 28 no. 6	Chopin for Cello & Piano 1	PWM 10 382
Cohen	Prelude*	Technique Takes Off! For Cello	Faber
Fauré	L'Aurore	L'Aurore & Au bord de l'eau	S J Music D1996-8
Flotow	M'appari (Like a Dream)	Cello Canto	Fentone F697-401
Gershwin	Summertime	Play Gershwin for Cello & Piano	Faber
Handel	Arie, no. 9	Melodies by Old Masters for Young Cellists book 2	Schott ED5533
Lloyd Webber	Memory	Play Showtime	Faber
MacMillan	Northern Skies, no. 7	Northern Skies for Cello & Piano	Boosey M060113451
Mooney	The Irish Tenor*	Position Pieces book 1	Summy Birchard
Mozart	Ave verum corpus, no. 17	Violoncello Music for Beginners book 3	EMB Z.14037
Pergolesi	Nina, no. 11	Violoncello Music for Beginners book 3	EMB Z.14037
Schumann	Traumerei, op. 15 no. 7		Schott ED03690
Shostakovich	Romance from the Suite 'The Gadfly'		S J Music D1990-5
Tchaikovsky	Chanson Triste, op. 40 no. 2	Learning the Tenor Clef	Faber
Trowell	Meditation, op. 4 no. 9	12 Morceaux Façiles, op. 4 book 3	Schott ED11212
Vivaldi	Largo from Sonata no. 3	First Repertoire for Cello book 3	Faber
Williams	Fawkes the Phoenix	Harry Potter Instrumental Solos (Movies 1-5)	Alfred 29080

Group B

Bazelaire	Suite Française, op. 114, 5th movt: Montagnarde d'Auvergne		Schott SF7936
Boccherini	Minuet	The Suzuki Cello School vol. 3	Summy-Birchard
Bridge	Spring Song for Cello & Piano		Stainer 2196
De Fesch	Sonata in C, Alla breve		Schott CB88
Dyson	Intermezzo	Melody & Intermezzo	Stainer H38
Gabriel-Marie	La Cinquantaine	Cello Solos	Amsco AM40205
Gershwin	I Got Rhythm	Play Gershwin for Cello & Piano	Faber
Hindemith	Lebhaft	3 Easy Pieces	Schott ED2771
Le Fleming	Dance	Air & Dance	Chester CH56275-01
MacMillan	Sabre Dance, no. 6	Northern Skies for Cello & Piano	Boosey M060113451
Marcello	Sonata no. 6 in G, 4th movt: Allegro		Peters 7394
Philidor	La Sauterelle (Rondeau)	Lost Melodies – Old Masterpieces for Cello	Universal UE 10627

† Piano accompaniment published separately. * Denotes unaccompanied repertoire.

Schenk	Gigue	Lost Melodies – Old Masterpieces for Cello	Universal UE 10627
Squire	Minuet for Cello & Piano		Stainer 2286
Strauss I	Radetzky March	The Classic Experience for Cello & Piano	Cramer 90537
Tchaikovsky	Neapolitan Dance Tune	Violoncello Music for Beginners book 3	EMB Z.14037
Trad.	Lovely Joan* [top line]	Thumb Position for Beginners	Faber
Wedgwood	Rock-a-bow Baby	Jazzin' About for Cello & Piano	Faber

Technical work (14 marks) (see page 13)

As given in *Cello Scales, Arpeggios and Studies from 2016* published by Trinity.

Candidates to prepare i) Bowing exercise				
i) Bowing exercise (from memory) (see page 13):				
Candidates should play one of the Grade 5 scales, freely chosen from the list, with a martelé bow stroke. [♩ = 88]				
Candidates to prepare in full <i>either</i> section ii) or section iii)				
either ii) Scales, arpeggios & technical exercises (from memory):				
Candidates should play the scale and then the arpeggio. The examiner will 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
E and A \flat major	two octaves		min. tempi: scales: ♩ = 69 arpeggios: ♩ = 44 7ths: ♩ = 69	
A and E minor (candidate's choice of <i>either</i> harmonic or melodic minor)				
D major scale	one octave	in thumb position starting on the D string		with a down and an up bow on each note
Chromatic scales starting on C and D	two octaves			separate bows or slurred four notes to a bow
Dominant 7th in the key of F		starting on C		
Dominant 7th in the key of G		starting on D		
Diminished 7th starting on A	one octave	starting on the G string, 1st finger		separate bows
Technical exercise (from memory) [♩ = 112]:				
Octaves, sixths and thirds, starting on the open G, D and C strings:				

or iii) Studies (music may be used):	
Candidates to prepare the following three studies. The candidate will choose one study to play first; the examiner will then select one of the remaining two studies to be performed.	
All studies are contained in the book <i>Cello Scales, Arpeggios and Studies from 2016</i> published by Trinity.	
1. Ornamental Journey	for tone and phrasing
2. Tarantella	for mixed articulation and bowing styles
3. On the Slide	for cello techniques

Supporting tests *(2 x 10 marks)*

Candidates to prepare two from:			
sight reading (see page 16)	aural (see page 18)	improvisation (see page 21)	musical knowledge (see page 25)

Cello – Grade 6

Subject code: VCL

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 11).

Group A

Composer	Piece	Publisher
Bloch	Supplication, no. 2 from Jewish Life (from Ernest Bloch Music for Cello & Piano)	Fischer CF10859
Brahms	Hungarian Dance no. 5 (from Cellowise)	Spartan SP898
Bunting	Elegy	S J Music D1998-3
Cui	Orientale, op. 50 no. 9	Simrock EE 3479
Elgar	Chanson de matin (from Learning the Tenor Clef)	Faber
Handel	Arioso	Schott EDO 9610
Kreisler	Liebeslied (from Liebeslied & Liebesfreud)	Schott CB 161
W Lloyd Webber	In the Half-Light (from Three Pieces for Cello & Piano)	Stainer H376
Massenet	Melodie, op. 10, no. 5 (from Salon – Pieces for Cello & Piano)	Kunzelmann GM 1603a
Mendelssohn	Song without Words (from The Great Cello Solos [ed. Lloyd Webber])	Chester CH60264
Paradis	Sicilienne (from Learning the Tenor Clef)	Faber
Popper	To the Memory of my Parents, op. 64 no. 1 (from Popular Concert Pieces vol. 1)	EMB Z. 12943
Rachmaninoff	Lied (from Steven Isserlis's Cello World)	Faber
Saint-Saëns	Prière, op. 158 or Romance, op. 36 (from The Complete Shorter Works for Cello & Piano)	Faber
Seiber	Tango (from Learning the Tenor Clef)	Faber
Sibelius	Romance, op. 78 no. 2	Hansen WH17879
Tenaglia	Aria (from Classical Pieces of the 17th & 18th Century)	Schott ED 3678
Vaughan Williams	Fantasia on Greensleeves	OUP

Group B

Albéniz	Tango (from Dancing Cello)	PWM 10 324
Albrechtsberger	Scherzando (from Lost Melodies – Old Masterpieces for Cello)	Universal UE 10627
J S Bach	Suite no. 1 in G BWV 1007, Allemande* or Menuets 1 and 2* (from Six Solo Cello Suites BWV 1007-1012)	Bärenreiter BA 320
Davidoff	Romance Sans Paroles (from Salon – Pieces for Cello & Piano)	Kunzelmann GM 1603a
de Caix d'Hervelois	Sarabande, no. 4a and Menuet, no. 4b (from Melodies by Old Masters book 2)	Schott ED 5533
Glazunov	Sérénade espagnole, op. 20 no. 2	Belaieff 204
Maconchy	The Clock, no. 3 (from Divertimento)	Lengnick AL03818
Marais	L'agréable (from Five Old French Dances)	Chester CH56366
Minsky	Broadway, no. 3* (from Ten American Cello Etudes)	OUP
Rachmaninoff	Symphony no. 2, Theme from 3rd movt	Boosey M060116155
Schubert	Moment Musical (from Cello Solos)	Amsco AM 40205
Schumann	Fantasiestücke, op. 73 no. 1: Zart und mit Ausdruck	Peters EP 7297
Squire	Danse Rustique	Stainer 2281
Telemann	Viola da gamba Sonata in A minor, 1st movt: Largo and 2nd movt: Allegro	Peters EP 4625
Trad.	The Keel Row, no. 3 (from Three Northumbrian Folk Songs)	S J Music D1995-1

* Denotes unaccompanied repertoire.

Valensin	Menuet (from Melodies by Old Masters book 2)	Schott ED 5533
Vivaldi	Sonata no. 5 in E minor RV40, 3rd movt: Largo and 4th movt: Allegro (from Complete Sonatas for Cello)	Bärenreiter BA 6995C

Technical work (14 marks) (see page 13)

As given in *Cello Scales, Arpeggios and Studies from 2016* published by Trinity.

Candidates to prepare i) Bowing exercise			
i) Bowing exercise (from memory) (see page 13): Candidates should play one of the Grade 6 scales, freely chosen from the list, with each note of the scale played as two spiccato quavers. [\downarrow = 132]			
Candidates to prepare in full <i>either</i> section ii) or section iii)			
either ii) Scales, arpeggios & technical exercise (from memory): Candidates should 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.			
C	three octaves; dominant 7th two octaves	min. tempi: scales: \downarrow = 76	scales separate bows or slurred two crotchet beats to a bow; arpeggios separate bows or slurred three notes to a bow
B and Eb	two octaves		
Plus: D major scale in thumb position, starting on the D string	one octave	arpeggios: \downarrow = 48 7ths: \downarrow = 76	separate bows or slurred in pairs with a long tonic
Chromatic scale starting on C# and Eb	two octaves		separate bows or slurred two crotchet beats to a bow
Diminished 7th starting on C and E			
Major tonal centre When the examiner requests a major tonal centre, the candidate should play in succession: The major scale The major arpeggio The dominant 7th starting on that note and resolving onto the tonic (to be prepared with separate bows and slurred two crotchet beats to a bow)			
Minor tonal centre When the examiner requests a minor tonal centre, the candidate should play in succession: The melodic minor scale The harmonic minor scale The minor arpeggio			
Technical exercise (from memory) [\downarrow = 100]:			
Sixths in C major: 			
or iii) Orchestral extracts (see opposite)			

or iii) Orchestral extracts (music may be used):	
Candidates to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three extracts in total). The candidate will choose one extract to play first; the examiner will then select one of the remaining two prepared extracts to be performed. The extracts are contained in <i>Orchester Probespiel: Violoncello</i> published by Schott (ED7853).	
1a. Beethoven: Sinfonie Nr. 5 [2. Satz], page 8 (first 2 lines only) 1b. Brahms: Konzert Nr. 2 für Klavier und Orchester [3. Satz], page 45 (bar 1 to 1st note of bar 17)	for tone and phrasing
2a. Beethoven: Sinfonie Nr. 9 [4. Satz], page 10 (bars 38 to 75) 2b. Bizet: Carmen [1. Akt, Finale], page 14 (fig. 171 to 7th bar of fig. 174)	for bowing
3a. Mozart: Die Entführung aus dem Serail [2. Akt, Nr. 11, Arie], page 47 (beginning of extract to bar 47) 3b. Suppé: Dichter und Bauer [Ouvertüre], page 56 (bars 16 to 31)	for left hand technique

Supporting tests *(2 x 10 marks)*

Candidates to prepare i) and ii)	
i) sight reading (see page 16)	ii) aural (see page 18) or improvisation (see page 21)

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 11).

Group A	Piece	Publisher
J C Bach	Concerto in C minor, 2nd movt: Adagio molto espressivo	Salabert EMS 5457c
J S Bach	Arioso (from The Great Cello Solos, ed. Lloyd Webber)	Chester CH60264
J S Bach	Suite no. 2 in D minor BWV 1008, 4th movt: Sarabande* (from Six Solo Cello Suites BWV 1007-1012)	Bärenreiter BA 320
Bizet	Habanera (from Dancing Cello)	PWM 10 324
Boëllmann ed. Gledhill	Prière from Suite Gothique, op. 25 no. 3	Durand 15304 and 4995
Bridge	Serenade (from Four Pieces for Cello & Piano)	Faber
Cassadó	Sérénade	Universal UE 8131
Clarke	I'll Bid My Heart Be Still (from Shorter Pieces for Cello & Piano)	OUP
Elgar	Salut d'Amour, op. 12	Schott ED 11175
Fauré	Après un Rêve, <i>transc.</i> Casals	Hamellet HA09037
Fauré	Sicilienne, op. 78 (from Anthology of Selected Pieces for Cello & Piano)	Peters 7571
Grieg	Sarabande from the Holberg Suite	Fentone F203-401
Rachmaninoff	Vocalise, op. 34 no. 14	Boosey M060112027
Ravel	Pièce en forme de Habanera	Leduc AL24862
Rubenstein	Melodie, op. 3 no. 1 (from Saluts d'amour for Cello & Piano)	Kunzelmann GM523
Saint-Saëns	Le cygne (The Swan) (from The Complete Shorter Works for Cello & Piano)	Faber
Schumann ed. Gledhill	3 Romanzen, op. 94, no. 2: Einfach, innig	Peters 2387
Tchaikovsky	Nocturne, op. 19 no. 4 (from Tchaikovsky for Cello vol. 2)	Simrock EE5243
Group B		
Arutiunian	Impromptu	Zen-on
J S Bach	Suite no. 2 in D minor BWV 1008, Gigue* (from Six Solo Cello Suites BWV 1007-1012)	Bärenreiter BA 320
J S Bach	Suite no. 3 in C major BWV 1009, Bourrées I & II* (from Six Solo Cello Suites BWV 1007-1012)	Bärenreiter BA 320
Beethoven	Sonata no. 2 in G minor, op. 5 no. 2, 2nd movt: Allegro molto più tosto presto (from Sonatas for Piano & Cello)	Henle HN 894
Caccini, ed. J Lloyd Webber	Ave Maria (from Cello Moods)	Mayhew 3611464
Daquin	Rigaudon (from Melodies by Old Masters book 2)	Schott ED 5533
Eccles <i>arr.</i> Lipkin	Sonata in G minor, 1st movt: Largo <i>and</i> 2nd movt: Corrente	Bosworth BOE 004671
Enescu	Saltarello (from Nocturne et Saltarello)	Schott CB 168
Kabalevsky	Study no. 5, Scherzo* (from Five Studies in major and minor, op. 67)	Peters EP 4765
Klengel	Concertino in C, op. 7, 2nd movt: Andante	Breitkopf EB 2938
Maconchy	Golubchik, no. 2 (from Divertimento)	Lengnick ALO186
Martini	Gavotte des moutons (from Classical Pieces of the 17th & 18th Century)	Schott ED 3678
Minsky	Sailing Down the River* (from Ten American Cello Etudes)	OUP
Popper	Gavotte, op. 67 no. 2 (from Popular Concert Pieces vol. 1)	EMB Z. 12943
Saint-Saëns	Gavotte, op. posth. (from The Complete Shorter Works for Cello & Piano)	Faber
Squire	Tarantella	Stainer 2287
Vivaldi	Sonata no. 6 in B \flat RV 46, 3rd movt: Largo <i>and</i> 4th movt: Allegro (from Complete Sonatas for Cello)	Bärenreiter BA 6995C

Technical exercises (from memory) [$\text{♩} = 120$]:

a) C major in sixths (one octave):

b) B \flat major in thirds (one octave):**or iii) Orchestral extracts** (music may be used):

Candidates to prepare 1a or 1b; 2a or 2b; and 3a or 3b (three extracts in total).

The candidate will choose one extract to play first; the examiner will then select one of the remaining two prepared extracts to be performed.

The extracts are contained in *Orchester Probespiel: Violoncello* published by Schott (ED7853).

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 (2 x 10 marks)**Candidates to prepare i) and ii)**i) **sight reading**
(see page 16)ii) **aural** (see page 18)
or **improvisation** (see page 21)

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 11).

Group A	Piece	Publisher
J S Bach	Suite no. 1 in G major BWV 1007, Prelude* (from Six Solo Cello Suites BWV 1007-1012)	Bärenreiter BA320
Bloch	Prayer, no. 1 from Jewish Life (from Ernest Bloch Music for Cello & Piano)	Fischer CF10859
Bridge	Élégie (from Four Pieces for Cello & Piano)	Faber
Busoni	Serenata for Cello & Piano	Faber
Debussy	Sonata, 1st movt: Prologue	Durand DD00939000
Dvořák	Silent Woods 'Klid', op. 68 no. 5	IMC 1741
Elgar	Cello Concerto in E minor, 3rd movt	Novello NOV081334
Fauré	Élégie, op. 24 (from Anthology of Selected Pieces for Cello & Piano)	Peters EP7571
Gershwin	Bess, You Is My Woman Now (from Encore! Lloyd Webber)**	Chester CH63965
Glazunov	Song of the Minstrel, op. 71	Belaieff 205
Grieg	Sonata in A minor, op. 36, 2nd movt: Andante molto tranquillo (from Sonata in A minor, op. 36 & Other Works)	Henle HN790
Haydn	Concerto in D Hob VIIb no. 2, 2nd movt: Adagio	Breitkopf EB2238
Massenet	Méditation from Thaïs	EMB Z.13635
Muffat/Cassadó	Arioso	Universal UE8285
Nyman	Miserere Paraphrase (from On the Fiddle)	Chester CH61478
Rachmaninoff	Sonata in G minor, op. 19, 3rd movt: Andante	Boosey M060022197
Szymanowski	Song of Roxana from King Roger	PWM 9195
Tchaikovsky	Melodie, op. 42 no. 3 (from Tchaikovsky for Cello vol. 1)	Simrock EE5239
Group B		
J C Bach	Concerto in C minor, 1st movt	Salabert
Bartók	Romanian Folk Dances no. 1, no. 2, no. 5 and no. 6 (from Romanian Folk Dances)	Universal UE13265
Beethoven	Sonata no. 1 in F, op. 5 no. 1, 1st movt: Adagio Sostenuto-Allegro (from Sonatas for Piano & Violoncello)	Bärenreiter BA9012
Beethoven	Sonata no. 4 in C, op. 102 no. 1, 1st movt: Andante-Allegro vivace (from Sonatas for Piano & Violoncello)	Bärenreiter BA9012
Berteau	Sonata in G, 1st movt (<i>formerly attrib.</i> Sammartini)	IMC 2093
Boccherini	Rondo	Leduc AL16769
Boulanger	Three Pieces, no. 3 in C# minor	Heugel HE26535
Brahms	Sonata in E minor, 2nd movt: Allegretto quasi menuetto	Henle HN18
Britten	Suite no. 1 in G, Serenata & Marcia*	Faber
Cassadó	Requiebros	Schott 1562
Chopin	Sonata in G minor, op. 65, 2nd movt: Scherzo	Peters 1928
Dunkler	La fileuse	PWM 9230
De Falla	Ritual Fire Dance	Chester CH00933
Lalo	Concerto in D minor, 2nd movt: Intermezzo	Peters 3799
Léonard	The Donkey and the Driver (from Steven Isserlis's Cello World)	Faber
Minsky	Truckin' Through the South* (from Ten American Cello Etudes)	OUP

* Denotes unaccompanied repertoire. ** This piece must be played with the piano accompaniment which is available separately. The use of CD accompaniment is not acceptable.

Monti	Czardas (from Dancing Cello)	PWM 10 324
Saint-Saëns	Allegro appassionato, op. 43 (from The Complete Shorter Works for Cello & Piano)	Faber
Schumann	Fantasiestücke, op. 73, no. 3: Rasch und mit Feuer	Peters 7297

Technical work (14 marks) (see page 13)

As given in *Cello Scales, Arpeggios and Studies from 2016* published by Trinity.

Candidates to prepare i) Bowing exercise			
i) Bowing exercise (from memory) (see page 13): Candidates should choose one of the Grade 8 scales and the examiner will choose any one of the specified bowings from Grades 5-7 and ask the candidate to play the scale with that bowing.			
Candidates to prepare in full <i>either</i> section ii) or section iii)			
either ii) Scales, arpeggios & technical exercises (from memory): Candidates should prepare major and minor scales and arpeggios from the following tonal centres, to be played with separate bows <i>or</i> slurred as requested by the examiner.			
A, F#, Bb and Db/C#	three octaves; dominant 7ths two octaves	min. tempi: scales: ♩ = 92, ♩ = 100 (chromatic scales) arpeggios: ♩ = 50 7ths: ♩ = 92	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
Plus: Chromatic scales starting on A, F#, Bb and Db	two octaves		separate bows <i>or</i> slurred twelve notes to a bow
Diminished 7ths starting on A, F#, Bb and C#			separate bows <i>or</i> slurred two crotchet beats to a bow
Major tonal centre When the examiner requests a major tonal centre, the candidate should play in succession: <ul style="list-style-type: none"> The major scale The major arpeggio The dominant 7th starting on that note and resolving onto the tonic (to be prepared with separate bows and slurred two crotchet beats to a bow) 			
Minor tonal centre When the examiner requests a minor tonal centre, the candidate should play in succession: <ul style="list-style-type: none"> The melodic minor scale The harmonic minor scale The minor arpeggio 			
Technical exercises (see opposite)			

Pieces *(3 x 22 marks)*

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 11).

Group A

Composer	Piece	Book	Publisher
Allen et al	Ice Skating, no. 165	Essential Elements 2000	Hal Leonard HL00868052
Bull et al	Procession, no. 3, p. 25	Team Strings	Faber
Elliott	Dancing Partners, no. 35 [†] or Seesaw [†] or Swan Song [†]	The Essential String Method, Double Bass book 2	Boosey M060105180
Elliott	The Dinosaurs Come to Town [†]	Ready Steady Go	Bartholomew BMP502
Gregory	Footprints in the Snow, no. 20 [†]	Vamoosh book 1	Vamoosh VAM31
Nelson	Don't Bother Me or Lullaby or Rainy Day	Right from the Start for Double Bass & Piano	Boosey M060098178
Rhoda	China Sea, no. 76 [†]	The ABCs of Bass book 1	Fischer ABC25
Trad.	Au clair de la lune, no. 23 or Miss Mary Mac, no. 25	Abracadabra Double Bass book 1	A & C Black
Trad.	Stomping Song, no. 46	Ready Steady Go	Bartholomew BMP502
Trad.	Twinkle, Twinkle [†]	The Essential String Method, Double Bass book 2	Boosey M060105180

Group B

Allen et al	Grandparents' Day, no. 80	Essential Elements 2000	Hal Leonard HL00868052
Anon.	Jolly Old Saint Nicholas, p. 16	Do It! Play Bass book 1	GIA
Beethoven	Ode to Joy, no. 39	Abracadabra Double Bass book 1	A & C Black
Faulkner	Raggy Times, no. 4	First Bass	Recital RM406
Gregory	Under the Coconut Tree, no. 15 [†]	Vamoosh book 1	Vamoosh VAM31
Heilbut	Little Peter Rabbit, p. 25*	Sassmannshaus Early Start on the Double Bass vol. 1	Bärenreiter BA9661
Nelson	Let's Have a Holiday [†]	The Essential String Method, Double Bass book 2	Boosey M060105180
Osborne	Russian Circus, no. 6	The Really Easy Bass Book	Faber
Sassmannshaus	We are on Vacation, p. 28*	Sassmannshaus Early Start on the Double Bass vol. 1	Bärenreiter BA9661
Trad.	Down by the Station, no. 27 [†]	Ready Steady Go	Bartholomew BMP502
Trad.	London's Burning, no. 52	Abracadabra Double Bass book 1	A & C Black
Trad.	Old MacDonald Had a Farm, no. 42 [play arco not pizzicato]	Essential Elements 2000	Hal Leonard HL00868052
Trad.	Moravian Carol [†]	The Essential String Method, Double Bass book 2	Boosey M060105180
Trad.	Round Go the Mill Wheels, p. 26 [†]	Team Strings	Faber
Trad.	Champaigne Branle, p. 11	Do It! Play Bass book 1	GIA
Trad.	The Jolly Miller, no. 29 [†]	Ready Steady Go	Bartholomew BMP502
Trad.	Who's That Yonder, p. 24 [†]	Team Strings	Faber

Technical work (14 marks) (see page 13)

As given in *Double Bass Scales, Arpeggios and Studies from 2016* published by Trinity.

Candidates to prepare the following scales and arpeggios in full.

Scales (from memory):

To be performed with the indicated rhythmic patterns 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 patterns on each note. Minimum tempo ♩ = 112

D major (triad with added 6th)

A major (triad with added 6th)

Supporting tests (2 x 10 marks)

Candidates to prepare two from:

sight reading (see page 16)	aural (see page 18)	improvisation (see page 21)	musical knowledge (see page 25)
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Double Bass – Grade 1

Subject code: DB

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 11).

Group A

Composer	Piece	Book	Publisher
Elliott	Carnival Waltz [†] or Snakes and Ladders [†]	The Essential String Method, Double Bass book 3	Boosey M060105197
Faulkner	On the Water, no. 6	First Bass	Recital RM406
Gordon	Gander's March, no. 4	Feathered Friends	Recital RM413
Gregory	Walk on Mars!, no. 22 [†]	Vamoosh book 1	Vamoosh VAM31
Haydn	Papa Haydn Goes Walking & any two other variations	Ready Steady Go	Bartholomew BMP502
Jolliffe	The Mighty Chieftain Comes		Recital RM492
Lehar	Waltz, no. 63	Abracadabra Double Bass book 1	A & C Black
Norton	Grizzly Bear, no. 1	Microjazz for Double Bass	Boosey M060085628
Regner	Lied des Schlafes, no. 5	Kontra-Spass	Schott KBB11
Saint-Säens	A Baby Elephant, no. 68 [†]	Ready Steady Go	Bartholomew BMP502
Trad.	Countless Stars, p. 68*	Sassmannshaus Early Start on the Double Bass vol. 1	Bärenreiter BA9661
Trad.	Go Tell Aunt Rhody, no. 52	Bass is Best! book 1	Yorke YE0090
Trad.	In My little Snuff Box, no. 48	Bass is Best! book 1	Yorke YE0090
Trad.	Hatikvah [†]	The Essential String Method, Double Bass book 3	Boosey M060105197
Trad.	Long, Long Ago, no. 48 [†] or Mattachins, no. 44 [†]	Ready Steady Go	Bartholomew BMP502
Trad.	Michael Finnegan [†]	The Essential String Method, Double Bass book 3	Boosey M060105197
Trad.	Muck!, no. 62	Abracadabra Double Bass book 1	A & C Black
Trad.	Pease Pudding Hot [†]	The Essential String Method, Double Bass book 3	Boosey M060105197

Group B

J S Bach	Conversation Piece [†]	The Essential String Method, Double Bass book 3	Boosey M060105197
Bull et al	The Wizard, p. 43	Team Strings	Faber
Emery & Leach	Knocking on the Door	Bass is Best! book 1	Yorke YE0090
Foster	Oh Susanna, no. 77 [†]	The ABCs of Bass book 1	Fischer ABC25
Gregory	Fiery Fiddler, no. 25 [†]	Vamoosh book 1	Vamoosh VAM31
Leogrande	Down the Road, no. 1	8 Progressive Solos for the Beginning Bassist	Latham BA-1
Nelson	Fiddler's Fancy, no. 19	Right from the Start for Double Bass & Piano	Boosey M060098178
Osborne	Bass Bridges of Paris, no. 14	The Really Easy Bass Book	Faber
Osborne	Jellied Eels Foo-Yong, no. 16	The Really Easy Bass Book	Faber
Purcell	Rigaudon, no. 7	La Contrebasse Classique vol. A	Combre
Roe	Who's That Knocking at My Door?	Play-a-Day	Thames TH978352

* Denotes unaccompanied repertoire. † Piano accompaniment published separately.

Swann	The Hippopotamus Song, no. 53	Abacadabra Double Bass book 1	A & C Black
Trad.	I Have a Bonnet†	The Essential String Method, Double Bass book 3	Boosey M060105197
Trad.	There was a Crooked Man	Amazing Solos Double Bass	Boosey M060094170

Technical work *(14 marks) (see page 13)*

As given in *Double Bass Scales, Arpeggios and Studies from 2016* published by Trinity.

Candidates to prepare i) Bowing exercise		
i) Bowing exercise (from memory):		
The candidate will be asked to 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. [\downarrow = 72]		
Candidates to prepare in full <i>either</i> section ii) or section iii)		
<i>either</i> ii) Scales & arpeggio phrases (from memory): minimum tempo \downarrow = 88		
Major keys		
When the examiner requests a key, the candidate should play the scale and then the arpeggio phrase.		
A, C and D major	scale to 6th; arpeggio phrase a major triad with added 6th	scales separate bows or slurred in pairs; arpeggio phrases separate bows only
Minor keys		
Scale only		
A and D minor	to flattened 6th	separate bows or slurred in pairs
or iii) Studies (music may be used):		
Candidates to prepare the following three studies. The candidate will choose one study to play first; the examiner will then select one of the remaining two studies to be performed.		
All studies are contained in the book <i>Double Bass Scales, Arpeggios and Studies from 2016</i> published by Trinity.		
1. Look Smart	for tone and phrasing	
2. Jolly Song	for mixed articulation and bowing styles	
3. Waltz	for double bass techniques	

Supporting tests *(2 x 10 marks)*

Candidates to prepare two from:			
sight reading (see page 16)	aural (see page 18)	improvisation (see page 21)	musical knowledge (see page 25)

Double Bass – Grade 2

Subject code: DB

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 11).

Group A

Composer	Piece	Book	Publisher
Arlen	We're off to see the Wizard, no. 70	Abracadabra Double Bass book 1	A & C Black
Donkin	The Ogre's Dance, no. 1	Bass-Time Beginners	Recital RM410
Gordon	Hungry Old Owl, no. 10	Feathered Friends	Recital RM413
Norton	Mean Streets, no. 10	Microjazz for Double Bass	Boosey M060085628
Osborne	Alpen Song or The Duke of York Joins the Navy	The Really Easy Bass Book	Faber
Rodgers	Edelweiss, no. 50	Abracadabra Double Bass book 1	A & C Black
Roe	Reflections	Play-a-Day	Thames TH978352
Tchaikovsky	Old French Song [†]	The Essential String Method, Double Bass book 4	Boosey M060105203
Trad.	Cherry Blossoms, no. 269	ABCs of Bass book 2	Fischer ABC27
Trad.	Green Gravel	Amazing Solos Double Bass	Boosey M060094170
Trad.	Greensleeves [†] or March of the Kings [†]	The Essential String Method, Double Bass book 4	Boosey M060105203
Trad.	The British Grenadier	Easy Double Bass	De Haske DHP 1043610-400
Trad.	Upon Paul's Steeple [†]	The Essential String Method, Double Bass book 4	Boosey M060105203
York	Madeleine Dreaming [†]	The Essential String Method, Double Bass book 4	Boosey M060105203

Group B

Carroll	Prelude and Gigue	Five Simple Pieces for Double Bass & Piano	Stainer 2310
Cruttenden	Bass Swing, no. 1	Bow that Bass!	Recital RM511
Gordon	Penguin Parade, no. 6	Feathered Friends	Recital RM413
Gregory	Smooth Operator, no. 20 [†]	Vamoosh book 2	Vamoosh VAM32
Hoag	The Half Position Rag	Rags, Boogies & Blues for Young Bassists	Presser 114-40436
Kozeluch	Bernoise, no. 3	Pièces Classiques pour Contrebasse book 1	Billaudot
Nicks	The Little Sailor, no. 91	Bass is Best! book 1	Yorke YE0090
Petzold	Minuet in G minor [†]	The Anna Magdalena Bach Notebook for Double Bass	Bartholomew BMP009
Regner	Elefanten-Pop, no. 4	Kontra-Spass	Schott KBB 11
Schubert	Dance 1 or Dance 2 from Two German Dances [†]	The Essential String Method, Double Bass book 4	Boosey M060105203
Schumann	The Merry Peasant, no. 5 [†]	Double Bass Solo 1	OUP
Slatford	Dinosaur Dance, no. 70	Bass is Best! book 1	Yorke YE0090
Trad.	Good Morning, Merry Sunshine	ABCs of Bass book 2	Fischer ABC27
Trad.	Le Vieux Roi, no. 21	Pour les jeunes contrebassistes vol. 1	Billaudot

[†] Piano accompaniment published separately.

Technical work (14 marks) (see page 13)

As given in *Double Bass Scales, Arpeggios and Studies from 2016* published by Trinity.

Candidates to prepare i) Bowing exercise			
i) Bowing exercise (from memory):			
The candidate will be asked to 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]			
Candidates to prepare in full <i>either</i> section ii) or section iii)			
either ii) Scales & arpeggios (from memory):			
Candidates should play the scale and then the arpeggio, as requested by the examiner.			
G, F and B♭ major	one octave	min. tempi: scales: ♩ = 60 arpeggios: ♩. = 36	scales separate bows or slurred in pairs; arpeggios separate bows only (highest note of slurred scales may be repeated)
E and G minor	to flattened 6th		
Minor arpeggios should be performed according to the following pattern:			
or iii) Studies (music may be used):			
Candidates to prepare the following three studies. The candidate will choose one study to play first; the examiner will then select one of the remaining two studies to be performed.			
All studies are contained in the book <i>Double Bass Scales, Arpeggios and Studies from 2016</i> published by Trinity.			
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 (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 16)	aural (see page 18)	improvisation (see page 21)	musical knowledge (see page 25)

Double Bass – Grade 3

Subject code: DB

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 11).

Group A

Composer	Piece	Book	Publisher
C P E Bach	March in D [BWV Anh II.12]	The Anna Magdalena Bach Notebook for Double Bass	Bartholomew BMP009
Czerny	Divertissement	La Contrebasse Classique vol. B	Combre
Deutschmann	Menuett, no. 9 [with trio]	Yorke Solos vol. 1: 35 Easy Pieces	Yorke YE0087
Donkin	Romance, no. 4	Bass-Time Beginners	Recital RM410
Faulkner	Yodelling Song, no. 6	Second Bass	Recital RM510
Gregory	Rumba Cucumba, no. 29 [†]	Vamoosh book 2	Vamoosh VAM32
Grieg	Norwegian Dance, op. 35 [†]	Subterranean Solos	Bartholomew BMP006
Handel	March [†]	Double Bass Solo 1	OUP
Haydn	Dance for a Party [†]	The Essential String Method, Double Bass book 4	Boosey M060105203
Hayhurst	The Bottom Line, no. 3	Easy Bass Jazz with backing tracks	Spartan SP1127
Hoag	Second Position Boogie	Rags, Boogies and Blues	Presser 114-40436
Laska	Strolling Along	Yorke Solos vol 1: 35 Easy Pieces	Yorke YE0087
Merle	Mummers [†]	Festival Performance Solos	Fischer BF5
Nelson	Reel [top part only], p. 1 [†]	Technitunes	Boosey M060090868
Trad.	The Lincolnshire Poacher p. 8 [†]	Technitunes	Boosey M060090868
Walton	Donkey Cart, no. 96	Bass is Best! book 1	Yorke YE0090

Group B

J S Bach	Jesu, Joy of Man's Desiring, no. 29 [†]	Double Bass Solo 1	OUP
Baklanova	Mazurka	Sassmannshaus Early Start on the Double Bass vol. 3	Bärenreiter BA9663
Cruttdenden	Rocking Rhumba, no. 4	Bow that Bass!	Recital RM511
Czerny	Dans la vallée	La Contrebasse Classique vol. B	Combre C5716
Gregory	Big Dipper, no. 18 [†]	Vamoosh book 2	Vamoosh VAM32
Gregory	Vamoosh, no. 33 [†]	Vamoosh book 2	Vamoosh VAM32
Handel	Allegro, no. 5	Pièces Classiques book 1	Billaudot
Nelson	Toad in the Hole, p. 10 [†]	Technitunes	Boosey M060090868
Norton	Soft Drink, no. 11	Microjazz for Double Bass	Boosey M060085628
Osborne	Syncopated Swing [pizzicato or arco]	Junior Jazz book 1	Recital RM037
Regner	Bitte nicht stolpern, no. 10	Kontra-Spass	Schott KBB11
Trad.	Camptown Races*	The Essential String Method, Double Bass book 4	Boosey M060105203
Tutt	Perpetuum Mobile, no. 98	Bass is Best! book 1	Yorke YE0090
Warlock	Basse-Danse [†]	Subterranean Solos	Bartholomew BMP006
Wood	Country Dance	Four Dances for Double Bass and Piano	Peters EP71246

[†] Piano accompaniment published separately. * Denotes unaccompanied repertoire.

Technical work (14 marks) (see page 13)

As given in *Double Bass Scales, Arpeggios and Studies from 2016* published by Trinity.

Candidates to prepare i) Bowing exercise			
i) 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]			
Candidates to prepare in full <i>either</i> section ii) <i>or</i> section iii)			
either ii) Scales, arpeggios & technical exercise (from memory):			
Candidates should play the scale and then the arpeggio, as requested by the examiner.			
A, C and D major	one octave	min. tempi: scales: ♩ = 69 arpeggios: ♩. = 40 7ths: ♩ = 58	scales separate bows or slurred in pairs with a long tonic; arpeggios separate bows only
A, D and G minor (candidate's choice of <i>either</i> harmonic <i>or</i> melodic minor)			separate bows
Dominant 7th in the key of D			
Chromatic scales starting on A and G			
Technical exercise (from memory) [♩ = 72]:			
Fifths and sixths:			
or iii) Studies (music may be used):			
Candidates to prepare the following three studies. The candidate will choose one study to play first; the examiner will then select one of the remaining two studies to be performed.			
All studies are contained in the book <i>Double Bass Scales, Arpeggios and Studies from 2016</i> published by Trinity.			
1. Bangers and Mash	for tone and phrasing		
2. Intermezzo	for mixed articulation and bowing styles		
3. El Sombrero	for double bass techniques		

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 16)	aural (see page 18)	improvisation (see page 21)	musical knowledge (see page 25)

Double Bass – Grade 4

Subject code: DB

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 11).

Group A

Composer	Piece	Book	Publisher
<i>attr.</i> Bach	Polonaise in D minor	The Anna Magdalena Bach Notebook for Double Bass	Bartholomew BMP009
Basie	Tune Town Shuffle	Amazing Solos for Double Bass	Boosey M060094170
Bizet	Habanera	La contrebasse classique vol. B	Combre C5716
Boaden	Elegy, no. 2	Petite Suite	Yorke YEC47358
Donkin	A Summer Day, no. 5	Bass-Time Beginners	Recital RM410
Gossec	Tambourin†	Subterranean Solos	Bartholomew BMP006
Hayhurst	Ol' Orleans, no. 6	Easy Bass Jazz with backing tracks	Spartan SP1127
Lancen	Si j'étais...Moussorgsky	Yorke Solos vol. 1: 35 Easy Pieces	Yorke YE0087
Láska	Scherzo-Polka	Yorke Solos vol. 1: 35 Easy Pieces	Yorke YE0087
Nelson	German Dance†	Technitunes	Boosey M060090868
Nicks	Lynda Busby plays the Bass	Yorke Solos vol. 1: 35 Easy Pieces	Yorke YE0087
Osborne	A Fun Day!	Suite for Eloise	Recital RM330
Regner	Der Clown tritt auf, no. 8	Kontra-Spass	Schott KBB11
Ridout	Andante, no. 3	Dance Preludes for Double Bass or Cello	Yorke YE0095
Schlemüller	Forward, March! or Old Soldiers	Solos for the Young Bassist book 1	Recital RM245
Schumann	Envoi, no. 1	Pièces Classiques pour Contrebasse book 2	Billaudot
Smith-Masters	All Mimsy, 2nd movt: Vorpal		Yorke YE0057
Wood	Pavane	Four Dances for Double Bass & Piano	Peters EP71246

Group B

Copland	The Little Horses	Copland for Double Bass	Boosey M060360239
Handel	March from <i>Scipio</i> , no. 23†	Double Bass Solo 1	OUP
Hauta-Aho	Paul and Charlie*‡ from <i>Jazz-Sonatine</i>	Pizzicato Pieces book 1	Recital RM097
Kelly	Dance, no. 4	Four Easy Pieces for Cello or Double Bass	Yorke YE0091
Kummer	Rondoletto con Allegrezza	Sassmannhaus Early Start on the Double Bass vol. 3	Bärenreiter BA9663
Leogrande	Hey, Mon!	8 Progressive Solos for the Beginning Bassist	Latham BA-1
Marais	Passepied	La Contrebasse Classique vol. B	Combre C5716
Müller	Neapolitan Dance		Kjos KJ15920
Müller	The Gallant Suitor		Kjos KJS5320
Osborne	Brontosaurus Bop	Jurassic Jazz	Recital RM226
Osborne	Chill-Out [pizzicato or arco]	Junior Jazz book 1	Recital RM037
Prokofieff	Troika from <i>Lieutenant Kijé</i>	Amazing Solos for Double Bass	Boosey M060094170
Smetana	The Moldau – Melody, p. 34†	String Explorer book 2	Alfred
Thomas	Gavotte from <i>Mignon</i> †	Subterranean Solos	Bartholomew BMP006
Trad.	English Country Garden†	Subterranean Solos	Bartholomew BMP006
Trad.	Le Pastoureau	Pièces Classiques pour Contrebasse book 2	Billaudot

* Denotes unaccompanied repertoire. † Piano accompaniment published separately. ‡ All pizzicato.

Vivaldi	Allegro	Amazing Solos Double Bass, p. 13	Boosey M060094170
Vivaldi	Themes from Violin Concerto – Melody, p. 16†	String Explorer book 2	Alfred

Technical work (14 marks) (see page 13)

As given in *Double Bass Scales, Arpeggios and Studies from 2016* published by Trinity.

Candidates to prepare i) Bowing exercise			
i) Bowing exercise (from memory):			
Candidates should 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. [$\text{♩} = 50$]			
Candidates to prepare in full either section ii) or section iii)			
either ii) Scales, arpeggios & technical exercise (from memory):			
Candidates should play the scale and then the arpeggio, as requested by the examiner.			
A, G and F major	to the 12th	min. tempi: scales: $\text{♩} = 80$ arpeggios: $\text{♩} = 48$ 7ths: $\text{♩} = 66$	scales separate bows or slurred in pairs with a long tonic; arpeggios separate bows or slurred three notes to a bow
A and G minor (candidate's choice of either harmonic or melodic minor)			one octave
Dominant 7th in the key of C, starting on G	separate bows		
Dominant 7th in the key of Bb, starting on F			
Chromatic scales starting on C and D			separate bows
Technical exercise (from memory) [$\text{♩} = 84$]:			
Fourths, fifths and sixths:			
			
or iii) Studies (music may be used):			
Candidates to prepare the following three studies. The candidate will choose one study to play first; the examiner will then select one of the remaining two studies to be performed.			
All studies are contained in the book <i>Double Bass Scales, Arpeggios and Studies from 2016</i> published by Trinity.			
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 overleaf

Supporting tests *(2 x 10 marks)*

Candidates to prepare two from:			
sight reading (see page 16)	aural (see page 18)	improvisation (see page 21)	musical knowledge (see page 25)

Double Bass – Grade 5

Subject code: DB

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 11). Only one all pizzicato piece may be played.

Group A

Composer	Piece	Book	Publisher
Handel	Ombra mai fù		McTier MM210
Hauta-Aho	2nd movt: Maestoso*‡	Jazz Sonatine no. 2	Recital RM333
Hauta-Aho	Lullaby	Teppo's Tunes	Recital RM068
Isaac	The Jolly Dutchman†	Festival Performance Solos	Fischer BF5
Kelly	Mazurka, no. 2	Four Easy Pieces for Cello or Double Bass	Yorke YE0091
Martin	Pompola†	Festival Performance Solos	Fischer BF5
Mendelssohn	Romance sans Paroles	Pièces classiques vol. 2B	Billaudot
Merle	Demetrius†	Festival Performance Solos	Fischer BF5
Minkler	A Gaelic Melody, no. 11†	Suzuki Bass School vol. 3	Alfred/Summy-Birchard Inc 0376S
Moszkowski	Spanish Dance no. 2, op. 12†	Subterranean Solos	Bartholomew BMP006
Pitfield	Sonatina for Double Bass, 2nd movt: Quodlibet		Yorke YE0029
Proust	Le bon barbu rond		Combre C06174
Purcell	Rondeau†	Subterranean Solos	Bartholomew BMP006
Regner	Basso und Picco, no. 11	Kontra-Spass	Schott KBB11
Trad.	Stars, No Moon	Amazing Solos Double Bass	Boosey MO60094170

Group B

Bernie/Pinkard /Casey	Sweet Georgia Brown†	Suzuki Bass School, vol. 3	Alfred/Summy-Birchard Inc. 0376S (piano accomp. 0377S)
Bernstein	Cool from <i>West Side Story</i>	Amazing Solos Double Bass	Boosey MO60094170
Carroll	Cuban Rumba	Five National Dances	Stainer H290
Dittersdorf	German Dance	Double Bass Collection: Concert Pieces for Double Bass and Piano	Bärenreiter BA9696
Glière	Russian Sailor's Dance		Fischer B3394
Nicks	A Dog's Life: Dog Tired and The Great Tail Chase	Yorke Solos vol. 1: 35 Easy Pieces	Yorke YE0087
Osborne	Faster than you think!, no. 1‡	Pizzicato All-Sorts	Recital RM420
Paxton	Sonata in D, op. 3 no. 2, 1st movt: Allegretto		Bartholomew BMP005
Rimsky-Korsakov	Mazurka	La Contrebasse Classique vol. B	Combre C5716
Steibelt	Un Bal	Pièces classiques vol. 2B	Billaudot
Turner	Double Trouble		Recital RM349
Wood	Teddy Bears, no. 4	Wallpaper Tales for Double Bass & Piano	Maecenas MM0343

* Denotes unaccompanied repertoire. † Piano accompaniment published separately. ‡ All pizzicato.

Technical work (14 marks) (see page 13)

As given in *Double Bass Scales, Arpeggios and Studies from 2016* published by Trinity.

Candidates to prepare i) Bowing exercise				
i) Bowing exercise (from memory) (see page 13): Candidates should play one of the Grade 5 scales, freely chosen from the list, with a martelé bow stroke. [♩ = 88]				
Candidates to prepare in full <i>either</i> section ii) or section iii)				
either ii) Scales, arpeggios & technical exercise (from memory): Candidates should play the scale and then the arpeggio, as requested by the examiner.				
G major	two octaves	min. tempi: scales: ♩ = 88, ♩ = 63 (chromatic scales) arpeggios: ♩ = 54 7ths: ♩ = 66	scales separate bows or slurred two crotchet beats to a bow; arpeggios separate bows or slurred three notes to a bow	
C and B♭ major	to the 12th			
E♭ major	one octave			
G minor (candidate's choice of <i>either</i> harmonic or melodic minor)	two octaves		separate bows or slurred three notes to a bow	
C and B♭ minor (candidate's choice of <i>either</i> harmonic or melodic minor)	to the 12th			
Chromatic scales starting on E♭ and G	one octave			separate bows or slurred in pairs
Dominant 7th in the key of F, starting on C				
Dominant 7th in the key of E♭, starting on B♭				
Diminished 7ths starting on C and B♭			separate bows	
Technical exercise (from memory) [♩ = 92-108]:				
Broken thirds in C major:				
or iii) Studies (see opposite)				

or iii) Studies (music may be used):	
Candidates to prepare the following three studies. The candidate will choose one study to play first; the examiner will then select one of the remaining two studies to be performed.	
All studies are contained in the book <i>Double Bass Scales, Arpeggios and Studies from 2016</i> published by Trinity.	
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 *(2 x 10 marks)*

Candidates to prepare two from:			
sight reading (see page 16)	aural (see page 18)	improvisation (see page 21)	musical knowledge (see page 25)

Double Bass – Grade 6

Subject code: DB

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 11). Only one all pizzicato piece may be played.

Group A

Composer	Piece	Publisher
Anon. (Pergolesi)	Tre Giorni, p. 12 (from Double Bass Collection: Concert Pieces for Double Bass and Piano)	Bärenreiter BA9696
Ashfield	Sonata, 2nd movt: Adagio	Phylloscopus PP453
Bayford	Cantilena Semplice, op. 94	Recital RM329
Beethoven	Adagio, p. 8 (from Double Bass Collection: Concert Pieces for Double Bass and Piano)	Bärenreiter BA9696
Berlioz	Prelude et Ronde [transpose last 4 notes one octave higher]	Combres
Burgmüller	Nocturne no. 1	Recital RM102
Carroll	Bolero (from Three Pieces for Double Bass)	Forsyth FCI01
Clucas	Baroque Suite: Prelude*	Recital RM141
Elliott	Odd Man Out	Yorke YE0015
Giordani ed. Sterling	Larghetto (from Two Eighteenth-Century Pieces)	Stainer H468
Gouinguéné	Adagio	Leduc AL25774
Hauta-Aho	A Little Waltz (from Teppo's Tunes)	Recital RM068
Keÿper	Romance, p. 22 (from Double Bass Collection: Concert Pieces for Double Bass and Piano)	Bärenreiter BA9696
Merle	Caballero [†] (from Festival Performance Solos)	Fischer BF5
Osborne	Ballad in Blue [‡] (from Junior Jazz book 2)	Recital RM081
Proust	Arcades	Combres
Walton	A Deep Song	Yorke YE005

Group B

Andersen	Rondo from Sonata [†] (from Festival Performance Solos)	Fischer BF5
Bernstein	America from <i>West Side Story</i> (from Amazing Solos Double Bass)	Boosey M060094170
Boccherini	Menuet (from Pièces classiques vol. 2B)	Billaudot
Carroll	Fantasia in E minor (from Three Pieces for Double Bass)	Forsyth FCI01
Diabelli	Sonatine (from La contrebasse classique vol. B)	Combres C5716
Dubois	Le Gai Cascadeur	Rideau Rouge RRO0106800
Gabriel-Marie	La Cinquantaine	Bartholomew BMP001
Glinka	Susanin's Aria	Musicland M1128a
Gordon	Fine Day?*	Spartan SP929
Hauta-Aho	Di-Ba-Dum* [‡] (from Pizzicato Pieces book 1)	Recital RM097
Hauta-Aho	Jazz Sonatine no. 2, 3rd movt: Allegro sostenuto*	Recital RM333
Laska	A la Hongroise (from Miniatures book 1)	Recital RM113
Marcello	Sonata no. 6 in G, 3rd movt: Grave and 4th movt: Allegro	IMC 1159
Nölck	Tempo di Ballo, p. 16 (from Double Bass Collection: Concert Pieces for Double Bass and Piano)	Bärenreiter BA9696
Ratez	Parade, op. 46 no. 1 (from Characteristic Pieces book 1)	Recital RM189
Vivaldi	Sonata no. 1 in B \flat , RV47, 3rd movt: Largo and 4th movt: Allegro	IMC 2302

130 * Denotes unaccompanied repertoire. [†] Piano accompaniment published separately. [‡] All pizzicato.

or iii) Orchestral extracts (music may be used):	
Candidates to prepare the following three extracts. The candidate will choose one extract to play first; the examiner will then select one of the remaining two extracts to be performed. The extracts are contained in <i>Orchester Probespiel: Kontrabass</i> published by Schott (ED7854).	
1. Brahms: Sinfonie Nr. 2 [4. Satz], page 15 (bars 44 to 63)	for tone and phrasing
2. Mozart: Die Zauberflöte [Ouvertüre], page 28 (bars 33 to 53)	for bowing
3. Beethoven: Sinfonie Nr. 5 [2. Satz], page 11 (entire extract)	for left hand technique

Supporting tests *(2 x 10 marks)*

Candidates to prepare i) and ii)	
i) sight reading (see page 16)	ii) aural (see page 18) or improvisation (see page 21)

Double Bass – Grade 7

Subject code: DB

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 11). Only one all pizzicato piece may be played.

Group A

Composer	Piece	Publisher
J S Bach	Largo from BWV 1056/2 (from Double Bass Collection: Concert Pieces for Double Bass and Piano)	Bärenreiter BA9696
Dall'Abaco	Grave, no. 2 (from Solos for the Double Bass Player)	Schirmer GS33083
Fauré	Après un rêve (in D minor) (from Double Bass Collection: Concert Pieces for Double Bass and Piano)	Bärenreiter BA9696
Grieg	Solveig's Song (from Amazing Solos Double Bass)	Boosey M060094170
Harrison	No. 2, Pantaloon's Lament (from Harlequinade)	Recital RM506
Hauta-Aho	Erkon Elegia*	Recital RM104
Hegner	Romance	Recital RM028
Jacob	2nd movt: Largo (from A Little Concerto)	Yorke YE0032
Kelly	Caliban (from Caliban and Ariel)	Yorke YE0065
Kohaut	Concerto, 2nd movt: Adagio	Yorke YE0094
Noskowski	Elegy Polonaise (from Miniatures book 1)	Recital RM113
Osborne	Aeolian Air	Recital RM030
Osborne	Count me in!† (from Junior Jazz book 2)	Recital RMO81
Ratez	Cantabile, op. 46 no. 2 (from Characteristic Pieces book 1)	Recital RM189
Rossini	Une larme (A Tear)	Recital RM303
Russell	Divergent Dances	Recital RM458
Saint-Säens	Aria, Mon coeur s'ouvre à ta voix	McTier MM207

Group B

J S Bach	Gavotte in G minor† (from Festival Performance Solos)	Fischer BF5
Beethoven	Tema con variazioni (from La Contrebasse Classique vol. B)	Combre
Breuer	1st movt: Allegro ma non troppo (from Sonatine)	Breitkopf BG506
Clucas	Sonatina, 1st movt: Moderato-Allegro	Recital RM295
De Fesch	Sonata in G, 1st movt: Prelude <i>and</i> 4th movt: Minuet	IMC 2489
Dragonetti	Waltz no. 2* or Waltz no. 3* [bars 39-40 play one octave lower] (from 12 Waltzes)	Henle HN847
Furtok	Concert Piece (from Double Bass Collection: Concert Pieces for Double Bass and Piano)	Bärenreiter BA9696
Galliard	Sonata in G, 2nd movt: Allegro <i>and</i> 3rd movt: Andante teneramente	IMC 1152
Hester	The Bull Steps Out	Yorke YE0070
Leogrande	May I?	Spartan SP930
Marcello	Sonata no. 2 in E minor, 1st movt: Adagio <i>and</i> 2nd movt: Allegro	IMC 1050
Mozart	Bassoon Concerto in B \flat K.191, 3rd movt: Rondo – Tempo di minuetto [bar 42 played 8va higher; bar 135 optional 8va higher]	IMC 2421
Osborne	Mixed Feelings‡ (from Pizzicato All-Sorts)	Recital RM420
Vivaldi	Sonata no. 2 in F, 1st movt: Largo <i>and</i> 2nd movt: Allegro	IMC 2303

* Denotes unaccompanied repertoire. † Piano accompaniment published separately. ‡ All pizzicato.

Technical work (14 marks) (see page 13)

As given in *Double Bass Scales, Arpeggios and Studies from 2016* published by Trinity.

Candidates to prepare i) Bowing exercise			
<p>i) Bowing exercise (from memory) (see page 13):</p> <p>Candidates should play one of the Grade 7 scales, freely chosen from the list, with hooked bowing, as in the following example [$\text{♩} = 88$]:</p>  <p>etc</p>			
Candidates to prepare in full <i>either</i> section ii) or section iii)			
<p>either ii) Scales, arpeggios & technical exercises (from memory):</p> <p>Candidates should prepare major and minor scales and arpeggios for the tonal centres listed below, to be played with separate bows <i>or</i> slurred as requested by the examiner.</p>			
D, F# and Bb	two octaves	min. tempi: scales: $\text{♩} = 104$ arpeggios: $\text{♩} = 60$ 7ths: $\text{♩} = 76$	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
Chromatic scales starting on Bb and F#			separate bows <i>or</i> slurred two crotchet beats to a bow
Diminished 7ths starting on Bb and F#			separate bows <i>or</i> slurred two notes to a bow
<p>Major tonal centre</p> <p>When the examiner requests a major tonal centre, the candidate should play in succession:</p> <ul style="list-style-type: none"> The major scale The major arpeggio The dominant 7th starting on that note and resolving onto the tonic (to be prepared with separate bows and slurred two notes to a bow) <p>Minor tonal centre</p> <p>When the examiner requests a minor tonal centre, the candidate should play in succession:</p> <ul style="list-style-type: none"> The melodic minor scale The harmonic minor scale The minor arpeggio 			

Double Bass – Grade 8

Subject code: DB

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 11).

Group A	Piece	Publisher
Benstead	Lament, no. 3 (from Four Episodes)	Yorke YE0085
Bottesini	Reverie in D	McTier MM203
Chapuis	Choral	Recital RM188
Dittersdorf	Concerto no. 2, 2nd movt: Adagio [without cadenza] (from Dittersdorf Concertos for Double Bass)	Yorke YE0059
Fauré	Sicilienne, op. 78, p. 28 (from Double Bass Collection: Concert Pieces for Double Bass and Piano)	Bärenreiter BA9696
Furtok	Elegie, p. 26 (from Double Bass Collection: Concert Pieces for Double Bass and Piano)	Bärenreiter BA9696
Geissel	Adagio (from Solos for the Double Bass Player)	Schirmer GS33083
Gouffé	Concertino, op. 10	Billaudot
Hauta-Aho	Miniature	Recital RM391
Nielsen	Romance (from Fantasy Pieces, op. 2)	AM Publications AMP103
Rameau <i>ed. Sterling</i>	Tambourin (from Two Eighteenth-Century Pieces)	Stainer H468
Ratez	Scherzo, op. 46 no. 5 (from Characteristic Pieces book 2)	Recital RM190
Tuláček	Any one piece from Three Pieces for Double Bass & Piano	Recital RMO21
Verdi <i>arr. Bottesini</i>	Air d'il Trovatore (from Bottesini Arias for Double Bass & Piano)	Yorke YE0023
Wilson	Aria Da Capo	Recital RM484
Group B		
Benstead	Finale (from Four Episodes)	Yorke YE0085
Breuer	3rd movt: Allegro con brio (from Sonatine)	Breitkopf
Cimador	Concerto in G, 1st movt: Allegro	Yorke YE0003
Dragonetti	Waltz no. 7* or Waltz no. 11* (from 12 Waltzes)	Henle HN847
Dragonetti <i>ed. Heyes</i>	Concerto in C, 1st movt: Allegro maestoso	Recital RM346
Eccles	Sonata in G minor, 2nd movt: Corrente <i>and</i> 3rd movt: Adagio	IMC 1712
Eisengräber	Variations on a favourite Styrian Folk Song [without var. 1, 2 & 3]† (from Festival Performance Solos)	Fischer BF5
Gajdos	Capriccio no. 5* (from Selected Works for Bass)	Presser 414411780
Handel	Sonata in C minor, 1st movt: Adagio <i>and</i> 2nd movt: Allegro (from Solos for the Double Bass Player)	Schirmer GS33083
Jacob	Introduction <i>and</i> Scherzo (from A Little Concerto)	Yorke YE0032
Keyper	Rondo (from Romance and Rondo)	Yorke YE0030
Lorenzetti	Gavotte	Bartholomew BMP003
Osborne	Blues with a Swing (from Moving on Again!)	Recital RM419
Pergolesi	Sinfonia in F, 1st movt: Comodo <i>and</i> 2nd movt: Allegro	Bartholomew BMP010
Pichl <i>ed. Elliott</i>	Concerto in C, 1st movt: Allegro moderato	Bartholomew BMP007
Quantz <i>ed. Russell</i>	Sonata in G, 1st movt: Adagio <i>and</i> 2nd movt: Allegro	Recital RM320
Reynolds	Hornpipe	Bartholomew BMP004
Romberg	Sonata in E minor, op. 38 no. 1, 3rd movt: Rondo – Allegretto	IMC 3097
Vivaldi	Sonata no. 3 in A minor, RV43, 1st movt: Largo <i>and</i> 2nd movt: Allegro	IMC 1474

136 * Denotes unaccompanied repertoire. † Piano accompaniment published separately.

Technical work (14 marks) (see page 13)

As given in *Double Bass Scales, Arpeggios and Studies from 2016* published by Trinity.

Candidates to prepare i) Bowing exercise			
i) Bowing exercise (from memory) (see page 13): Candidates should choose one of the Grade 8 scales and the examiner will choose any one of the specified bowings from Grades 5-7 and ask the candidate to play the scale with that bowing.			
Candidates to prepare in full either section ii) or section iii)			
either ii) Scales, arpeggios & technical exercises (from memory): Candidates should prepare major and minor scales and arpeggios for the tonal centres listed below, to be played with separate bows or slurred as requested by the examiner.			
G	three octaves; dominant 7th two octaves	min. tempi: scales: ♩ = 112, ♩ = 80 (chromatic scales) arpeggios: ♩ = 66 7ths: ♩ = 84	scales separate bows or slurred four crotchet beats to a bow; arpeggios separate bows or slurred three notes to a bow
Ab/G#, B and C	two octaves		
Chromatic scales starting on G, Ab, B and C	two octaves		separate bows or slurred six notes to a bow
Diminished 7ths starting on G, Ab, B and C			separate bows or slurred two notes to a bow
Major tonal centre When the examiner requests a major tonal centre, the candidate should play in succession: <ul style="list-style-type: none"> The major scale The major arpeggio The dominant 7th starting on that note and resolving onto the tonic (to be prepared with separate bows and slurred two crotchet beats to a bow) 			
Minor tonal centre When the examiner requests a minor tonal centre, the candidate should play in succession: <ul style="list-style-type: none"> The melodic minor scale The harmonic minor scale The minor arpeggio 			
Technical exercises (see overleaf)			

Technical exercises (from memory):	
a) Broken thirds in C major (one octave) [\downarrow = 76]:	
etc	
b) Broken thirds in F major (two octaves) [\downarrow = 76]:	

Turn over for harp repertoire lists

Pieces (3 x 22 marks)

Three pieces are to be played, freely chosen from the list below, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 11). All of the listed pieces are playable on either pedal or non-pedal harp.

Composer	Piece	Book	Publisher
Clifton-Welker	Lullaby	Harping On book 1	Clifton-Welker
Clifton-Welker	Skaters	Harping On book 1	Clifton-Welker
Dunstone	Ace Cafe	Harpo One	Dunstone
Dunstone	The Rocking Horse	Harpo Two	Dunstone
Gough	Chop Chop	Lift Off!	Beartramka
Gough	Donkey Ride	Lift Off!	Beartramka
Gough	Games in the Playground	Lift Off!	Beartramka
Kanga	King Henry's Dance	Minstrel's Gallery	Maruka
Kanga	March of the Wooden Soldiers	Minstrel's Gallery	Maruka
Kanga	Queen Mary's Lullaby	Minstrel's Gallery	Maruka
Macdearimid	To and Fro	First Steps (Folio 21)	Clarsach Society
McDonald	Fa, Sol, La, Doh	Harp Olympics: Preliminary Round	MusicWorks-Harp
McDonald	Lullaby	Harp Olympics: Preliminary Round	MusicWorks-Harp
Perrett	Cosy in Bed	Lift Off!	Beartramka
Perrett	Fishes Swimming in the Stream	Pre-Launch	Beartramka
Perrett	Running Downstairs	Pre-Launch	Beartramka
Perrett	Saturday Night at the Village Hall	Pre-Launch	Beartramka
Perrett	The Tired Cowboy	Pre-Launch	Beartramka
Radford	Clog Bransle	The Very Small Harp Book	Radford
Rothstein	Glow Worm	Magical Animals on the Harp Sue Rothstein Music Magination	
Schlomovitz	Little Harper	Beginner's Harp Book 1	Salvi
Schlomovitz	Japanese Sunset	Beginner's Harp Book 1	Salvi
Thomson	Melody	Beginning at the Harp vol. 1	O Pagani & Bro
Thomson	We Dance	Beginning at the Harp vol. 1	O Pagani & Bro
Trad., arr. Deere-Jones	An Dro	Twelve Easy Pieces for Celtic Harp	Cornwall Harp Centre
Trad., arr. Milligan	Lazy Mary	Fun from the First vol. 1	Lyon & Healy
Trad., arr. Milligan	Round Dance	Fun from the First vol. 1	Lyon & Healy

Technical work (14 marks) (see pages 13-14)

Candidates to prepare in full <i>either</i> section i) or section ii)					
either i) Scales, arpeggios & exercises – the examiner will select from the following:					
Scales & arpeggios (from memory):					
Scales: C major A minor (candidate's choice of <i>either</i> harmonic or natural minor)	one octave	min. tempo: ♩ = 60 (one note per quaver)	<i>mf</i>	divided between hands	ascending and descending
Arpeggios (hands separately): C major A minor	to the 5th			hands separately	
Exercises (music may be used): Candidates to prepare the following three exercises. The candidate will choose one exercise to play first; the examiner will 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				
All exercises are contained in the book <i>Harp Studies & Exercises from 2013</i> published by Trinity.					
or ii) Studies (music may be used):					
Candidates to prepare the following three studies. The candidate will choose one study to play first; the examiner will then select one of the remaining two studies to be performed.					
a) 31. Bears in a Cage					
b) 33. Fanfare					
c) 34. Rodeo					
All studies are contained in the book <i>Harp Studies & Exercises from 2013</i> published by Trinity.					

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 16)	aural (see page 18)	improvisation (see page 21)	musical knowledge (see page 25)

Pieces *(3 x 22 marks)*

Three pieces are to be played, freely chosen from the list below, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 11). All of the listed pieces are playable on either pedal or non-pedal harp.

Composer	Piece	Book	Publisher
Clifton-Welker Corri	Raindrops for Rachel Marche	Harping On book 1 Panorama de la Harpe Celtique, ed. Bouchaud	Clifton-Welker Transatlantiques TRO01761
Deere-Jones	Day Dreaming	Twelve Easy Pieces for Celtic Harp	Cornwall Harp Centre
Deere-Jones	The Young Horse Reel	Twelve Easy Pieces for Celtic Harp	Cornwall Harp Centre
Dunstone	A Trifle	Harpo Two	Dunstone
Dunstone	Fairy Dust	Harpo One	Dunstone
Gough	Kangaroos	Lift Off!	Beartramka
Humperdinck, <i>arr.</i> Milligan	There Stands a Little Man	Fun from the First vol. 1	Lyon & Healy
Macdearmid	Fiesta!	Beginner's Choice (Folio 18)	Clarsach Society
Macdearmid	On Parade	First Steps (Folio 21)	Clarsach Society
Macdearmid	The Elfin Piper	First Steps (Folio 21)	Clarsach Society
Macdearmid	The Merry-Go-Round	Beginner's Choice (Folio 18)	Clarsach Society
McDonald	Dreamy Little Cow	Harp Olympics: Preliminary Round	MusicWorks-Harp
McDonald	Lady Bug	Harp Olympics: Preliminary Round	MusicWorks-Harp
Paret	Rondo	First Harp Book	Lyra
Praetorius	Spagnoletta	Kim Robertson Celtic Harp Solos	Mel Bay 95345
Thomsen	Bhalsa an Teuda Geal (The White String Waltz)	Puirt Ura Air A'Chlarsaich - Beginners	Taigh na Teud
Trad., <i>arr.</i> Hewat	Oran Na Maighdinn Mhara	Scottish Harp	Taigh na Teud
Trad., <i>arr.</i> Sinclair	Soraith S làn Le Fionnairidh (Farewell to Fuinary)	Mist Covered Mountains	Alaw
Trad. Chinese, <i>arr.</i> Milligan	The Purple Bamboo	Fun From the First vol. 2	Lyon & Healy
Trad. Finnish, <i>arr.</i> Milligan	The Northern Princess	Fun from the First vol. 1	Lyon & Healy
Trad. Spanish, <i>arr.</i> Deere-Jones	Cantiga no. 100	Twelve Easy Pieces for Celtic Harp	Cornwall Harp Centre
Weidensaul	Barn Dance Memory	First Grade Pieces for Harp, ed. Grandjany	Fischer 0466
Weidensaul	Midnight Stars	First Grade Pieces for Harp, ed. Grandjany	Fischer 0466

Technical work (14 marks) (see pages 13-14)

Candidates to prepare in full <i>either</i> section i) or section ii)					
either i) Scales, arpeggios & exercises – the examiner will select from the following:					
Scales & arpeggios (from memory):					
Scales: G and F major D and E minor (candidate's choice of <i>either</i> harmonic or natural minor)	one octave	min. tempo:  = 60 (one note per quaver)	<i>mf</i>	hands separately	ascending and descending
Arpeggios: G and F major D and E minor					
Exercises (music may be used): Candidates to prepare the following three exercises. The candidate will choose one exercise to play first; the examiner will 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				
All exercises are contained in the book <i>Harp Studies & Exercises from 2013</i> published by Trinity.					
or ii) Studies (music may be used):					
Candidates to prepare the following three studies. The candidate will choose one study to play first; the examiner will 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					
All studies are contained in the book <i>Harp Studies & Exercises from 2013</i> published by Trinity.					

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 16)	aural (see page 18)	improvisation (see page 21)	musical knowledge (see page 25)

Pieces (3 x 22 marks)

Three pieces are to be played, freely chosen from the list below, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 11). All of the listed pieces are playable on either pedal or non-pedal harp.

Composer	Piece	Book	Publisher
[12th century French]	Kalenda Maya	Kim Robertson Celtic Harp Solos	Mel Bay 95345
Bartók, <i>arr.</i> Marzuki	In Yugoslav Mode, no. 3	Mikrokosmos for Harp	Boosey M060011931
Clifton-Welker	Frogs	Harping On book 2	Clifton-Welker
Clifton-Welker	Goblin Rustle	Harping On book 1	Clifton-Welker
Dhuglas, <i>arr.</i> Napier	An Cala Seimh	Lullabies, Airs & Dances vol. 1 (Folio 40)	Clarsach Society
Dunstone	Leaving	Harpo Three	Dunstone
Dunstone	The Faded Flower	Harpo Two	Dunstone
Gough	Deep Sea Diving	Lift Off!	Beartramka
Gough	Into Space	Lift Off!	Beartramka
Haydn, <i>arr.</i> Paret	Andante from the Surprise Symphony	First Harp Book	Lyra
Kanga	Sunshine Valley	Minstrel's Holiday	Maruka
Macdearmid	Copy Cat	First Steps (Folio 21)	Clarsach Society
Macdearmid	O Dear, What Can the Matter Be?	First Steps (Folio 21)	Clarsach Society
Martin	Thig am Bàta, Hug (O The Boat Will Come)	A' Cheud Cheum	Taigh na Teud
Paret	O'Carolan's Air	First Harp Book	Lyra
Paret	The Foggy Dew	First Harp Book	Lyra
Rothstein	Butterfly	Animals on the Harp	Salvi
Rothstein	The Frolicking Lambs	Animals on the Harp	Salvi
Thomson	Ebbing Tide		Vanderbilt T10
Thomson	Song at Night		Vanderbilt T11
Trad., <i>arr.</i> Bennett	Early One Morning	Traditional Treasures	Gabriel Music
Trad., <i>arr.</i> Bennett	Scarborough Fair	Traditional Treasures	Gabriel Music
Trad., <i>arr.</i> Deere-Jones	Over the Hills and Far Away	Twelve Easy Pieces for Celtic Harp	Cornwall Harp Centre
Trad., <i>arr.</i> Deere-Jones	The Mayflower	Twelve Easy Pieces for Celtic Harp	Cornwall Harp Centre
Trad., <i>arr.</i> Sinclair	Bàigh Na Hearadh (Bays of Harris)	Mist Covered Mountains	Alaw
Trad. Manx, <i>arr.</i> Mieras	Arrane Ghelby	More Tunes to Treasure	Swanston
Weidensaul	El Número Uno	First Grade Pieces for Harp, <i>ed.</i> Grandjany	Fischer 04636

Technical work (14 marks) (see pages 13-14)

Candidates to prepare in full <i>either</i> section i) or section ii)					
either i) Scales, arpeggios & exercises (from memory): – the examiner will select from the following:					
Scales & arpeggios (from memory):					
Scales: B♭ and D major G and B minor (candidate's choice of <i>either</i> harmonic or natural minor except non-pedal harp B minor which should be natural minor only)	two octaves	min. tempo:  = 70 (one note per quaver)	<i>f</i> or <i>p</i>	hands together	ascending and descending
Arpeggios: B♭ and D major G and B minor					
Exercises (music may be used): Candidates to prepare the following three exercises. The candidate will choose one exercise to play first; the examiner will 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				
All exercises are contained in the book <i>Harp Studies & Exercises from 2013</i> published by Trinity.					
or ii) Studies (music may be used):					
Candidates to prepare the following three studies. The candidate will choose one study to play first; the examiner will 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)					
All studies are contained in the book <i>Harp Studies & Exercises from 2013</i> published by Trinity.					

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 16)	aural (see page 18)	improvisation (see page 21)	musical knowledge (see page 25)

Pieces (3 x 22 marks)

Three pieces are to be played, freely chosen from the list below, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 11). Unless indicated otherwise, all of the listed pieces are playable on either pedal or non-pedal harp.

Composer	Piece	Book	Publisher
[13th Century Italian]	Lauda to Sta. Maddalena	Kim Robertson Celtic Harp Solos	Mel Bay 95345
Andrès	No. 2	Aquatintes	Hortensia HA009606
Andrès	No. 10 [†]	Les Petits Pas	Lemoine 26985
Baron, <i>trans.</i> Ward	Air	Suite in C major	Broken String Productions BSP002
Burgon	First Man*	Beginnings	Stainer H52
Clementi, <i>trans.</i> Paret	1st movt from Sonatina*	Second Harp Book	Lyra
Clifton-Welker	Autumn Skies	Harping On book 2	Clifton-Welker
Clifton-Welker	Boats on the Solent	Harping On book 2	Clifton-Welker
Clifton-Welker	Fairground	Harping On book 2	Clifton-Welker
Clifton-Welker	Harp Break	Harping On book 2	Clifton-Welker
Clifton-Welker	Lanterns	Harping On book 2	Clifton-Welker
Gough	Cuckoo Clock	Lift Off!	Beartramka
Gounod, <i>ed.</i> Milligan	Les Pifferari [†]	Medieval to Modern vol. 2	Lyon & Healy
Green	Blistering Rock	Blistering Along!	Spartan SP1281
Kanga	Coconut Joe	Minstrel's Holiday	Maruka
Kanga	Magic Dreams	Minstrel's Holiday	Maruka
Kanga	Party Time Rag	Minstrel's Holiday	Maruka
Kanga	We're at the Seaside, We're at the Sea	Minstrel's Holiday	Maruka
Kanga	When We're Swimming Along	Minstrel's Holiday	Maruka
Macdearmid	Hoe Down	Party Pieces (Folio 23)	Clarsach Society
McDonald	Serenade*	Harp Solos vol. 2, <i>ed.</i> McDonald & Wood	Vanderbilt M18
Perrett	Lazy Cowboy	Lift Off!	Beartramka
Perrett	Mozart's Tango	Lift Off!	Beartramka
Phillips	No. 1 or no. 4	Le Jardin Secret d'Elodie	Combres 5136
Robinson & Whiting	Jazz Lullaby	Easy Jazz & Blues for Harp	Pedal Sliders
Rodgers	Skylark		Stainer H495
Salzedo	Beethoven at School [on non-pedal harp: to be played in B flat major]	Sketches for Harpist Beginners, 1st Series	Elkan-Vogel
Simpson	A Cheerful Piece for a Wintry January Afternoon*	Pedal Harp World	Beartramka
Stevenson	The Christ Child's Lullaby	Sounding Strings	UMP
Trad., <i>arr.</i> Hewat	Gillean an Droghair	Scottish Harp	Taigh ne Teud
Trad., <i>arr.</i> Yeats	Bog Braon Do'n tSeanduine [†]	Sounding Harps book 1	Cairde na Cruite

* Pedal harp only. † Non-pedal harp only.

Technical work (14 marks) (see pages 13-14)

Candidates to prepare in full <i>either</i> section i) or section ii)					
either i) Scales, arpeggios & exercises – the examiner will select from the following:					
Scales & arpeggios (from memory):					
Scales: E \flat and A major C minor (non-pedal harp only) or F minor (pedal harp only) (candidate's choice of <i>either</i> harmonic or melodic minor)	two octaves	min. tempo:  = 80 (one note per quaver)	<i>f</i> or <i>p</i>	hands together (melodic minor scale on non- pedal harp R.H. only)	ascending and descending
E \flat major contrary motion starting from single E \flat string					
Arpeggios: E \flat and A major C and F minor					
Exercises (music may be used): Candidates to prepare the following three exercises. The candidate will choose one exercise to play first; the examiner will then select one of the remaining two exercises to be performed.					
a) 10. Popcorn	for staccato playing				
b) 11. Bluesy	for étouffés in the left hand				
c) 12. Sliding Up	for sliding the 4th finger				
All exercises are contained in the book <i>Harp Studies & Exercises from 2013</i> published by Trinity.					
or ii) Studies (music may be used):					
Candidates to prepare the following three studies. The candidate will choose one study to play first; the examiner will then select one of the remaining two studies to be performed.					
a) 44. The Watermill					
b) 49. Camel Ride					
c) 52. Goldfish					
All studies are contained in the book <i>Harp Studies & Exercises from 2013</i> published by Trinity.					

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 16)	aural (see page 18)	improvisation (see page 21)	musical knowledge (see page 25)

Pedal Harp – Grade 4

Subject code: PHP

Pieces (3 x 22 marks)

Three pieces are to be played, freely chosen from the list below, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 11).

Composer	Piece	Book	Publisher
Baron, <i>trans.</i> Ward	Minuet, no. 3	Suite in C major	Broken String Productions BSP002
Bartók, <i>arr.</i> Marzuki	Triplets, no. 11	Mikrokosmos for Harp	Boosey MO60011931
Delibes, <i>ed.</i> Costello	Solo for Harp - Morceau à Déchiffrer	Two Original Pieces for Harp	Allegro/OUP
Delibes, <i>arr.</i> Volpé Bligh	Flower Duet from Lakmé	Solos for Lever or Pedal Harp	Avondale AvP105
Desargus, <i>ed.</i> Watkins	Ah! Vous dirai-je maman	First Easy - Medium Grade Volume	Clive Morley
Dussek	Andante con Moto (1st movt from Sonatina no. 1 in C)	Six Sonatines for Harp	Bärenreiter Praha H1748
Dussek	Andante Grazioso (1st movt from Sonatina no. 2 in F)	Six Sonatines for Harp	Bärenreiter Praha H1748
Franck, <i>ed.</i> Costello	Solo for Harp - Allegretto	Two Original Pieces for Harp	Allegro/OUP
Hamzelou	Persian Dance	Pedal Harp World	Beartramka
Handel, <i>ed.</i> Milligan	Air Varié	Medieval to Modern vol. 1	Lyon & Healy
Hasselmans	Rêverie	Trois Petites Pièces Faciles	Durand 453300
Heller	Bindweed, no. 12	Klangblumen	Schott ED21020
Heller	Paper Flower, no. 7	Klangblumen	Schott ED21020
Higginson	The Smell of Honeysuckle	Suite: In the Garden, op. 173	Fagus
Higginson	The Stream that Bounds the Garden	Suite: In the Garden, op. 173	Fagus
Higginson	Wild Roses	Suite: In the Garden, op. 173	Fagus
Hui	Hommage à Krumpholz	Pedal Harp World	Beartramka
Kanga	Home Time	Minstrel's Holiday	Maruka
Kanga	Minstrel's Farewell to the Holidays	Minstrel's Holiday	Maruka
Kuhnau	Menuet <i>and</i> Sarabande [both to be played]	Baroque and Classic Pieces for Harp	Lyon & Healy
Mayer	Romance in B minor	First Easy - Medium Grade Volume	Clive Morley
McDonald	Nocturne	Harp Solos vol. 5, <i>ed.</i> McDonald & Wood	Vanderbilt M21
Milan	Pavana	Baroque and Classic Pieces for Harp	Lyon & Healy
Renié	Grand-mère Raconte une Histoire		Leduc AL19922
Rothstein	Unicorn	Magical Animals on the Harp	Sue Rothstein Music Magination
Simpson	A Nostalgic Piece for May	Pedal Harp World	Beartramka
Stadler	The Dragonfly	Spirit of Harp	Doblinger D35843

Technical work (14 marks) (see pages 13-14)

Candidates to prepare in full <i>either</i> section i) or section ii)					
either i) Scales, arpeggios & exercises – the examiner will select from the following:					
Scales & arpeggios (from memory):					
Scales: A \flat and E major C \sharp and F \sharp minor (harmonic <i>and</i> melodic minor)	two octaves	min. tempo:  = 90 (one note per quaver)	<i>f</i> or <i>p</i>	hands together	ascending and descending
A \flat major contrary motion starting from single A \flat string					
Arpeggios: A \flat and E major C \sharp and F \sharp minor					
Exercises (music may be used): Candidates to prepare the following three exercises. The candidate will choose one exercise to play first; the examiner will 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				
All exercises are contained in the book <i>Harp Studies & Exercises from 2013</i> published by Trinity.					
or ii) Studies (music may be used):					
Candidates to prepare the following three studies. The candidate will choose one study to play first; the examiner will then select one of the remaining two studies to be performed.					
a) 53. Shining Scales					
b) 55. Cool Dude					
c) 60. Elizabeth's Revel					
All studies are contained in the book <i>Harp Studies & Exercises from 2013</i> published by Trinity.					

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 16)	aural (see page 18)	improvisation (see page 21)	musical knowledge (see page 25)

Non-Pedal Harp – Grade 4

Subject code: NHP

Pieces (3 x 22 marks)

Three pieces are to be played, freely chosen from the list below, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 11).

Composer	Piece	Book	Publisher
Baron, <i>trans.</i> Ward	Minuet, no. 3	Suite in C major	Broken String Productions BSP002
Bartók, <i>arr.</i> Marzuki Buttstedt	Triplets, no. 11 Menuet	Mikrokosmos for Harp Panorama de la Harpe Celtique, <i>ed.</i> Bouchaud	Boosey MO6001931 Transatlantiques TR001761
Dalza, <i>arr.</i> Robertson	Paduana Alla Venetiana	Kim Robertson Celtic Harp Solos	Mel Bay 95345
Delibes, <i>arr.</i> Volpé Bligh	Flower Duet from Lakmé	Solos for Lever or Pedal Harp	Avondale AvP105
François	Ragtime	Easy Swing	Billaudot GB7382
Gabus	La Pagode de L'Harmonie Céleste	Images de Chine	Billaudot GB4019
Gabus	Paysage au Bord de l'Eau	Images de Chine	Billaudot GB4019
Gabus	Un Français à Pékin	Images de Chine	Billaudot GB4019
Green	Lullaby - for Wendy	Blistering Along!	Spartan SP1281
Green	Ragged Robin	Flights of Fancy	Spartan SP1282
Handy, <i>arr.</i> Johnson	St Louis Blues	Little Hands Get the Blues	Fixed-Wing
Heller	Paper Flower, no. 7	Klangblumen	Schott ED21020
Joplin, <i>arr.</i> Johnson	The Entertainer	Little Hands Get the Blues	Fixed-Wing
Kanga	Home Time	Minstrel's Holiday	Maruka
Kanga	Minstrel's Farewell to the Holidays	Minstrel's Holiday	Maruka
Renié <i>arr.</i> Rollin	Grand-mère Raconte une Histoire Romance	Pièces Anciennes pour Harpe Celtique	Leduc AL19922 Leduc AL27187
Stadler	The Dragonfly	Spirit of Harp	Doblinger D35843
Stevenson	Eriskay Love-Lilt	Sounding Strings	UMP
Trad.	Roving Galway Boy	Kim Robertson Celtic Harp Solos	Mel Bay 95345
Trad., <i>arr.</i> Bennett	Greensleeves	Traditional Treasures	Gabriel Music
Trad., <i>arr.</i> Jenkins	Ar Hyd y Nos	Aros	Alaw
Trad., <i>arr.</i> Mitarai & Bzhezhinska	Kang-Khoa-Kin-Kroy	Steps to Excellence	Bzhezhinska
Turner	Skegness Rock	Lever Harp World	Beartramka

Technical work (14 marks) (see pages 13-14)

Candidates to prepare in full <i>either</i> section i) or section ii)					
either i) Scales, arpeggios & exercises – the examiner will select from the following:					
Scales & arpeggios (from memory):					
Scales: E or A♭ major* G and D minor (harmonic and melodic minor)	two octaves	min. tempo:  = 90 (one note per quaver)	<i>f</i> or <i>p</i>	major and harmonic minor scales: hands together. melodic minor scales: R.H. only	ascending and descending
E major contrary motion starting from single E string or A♭ major contrary motion starting from single A♭ string*					
Arpeggios: E or A♭ major* G and D minor				hands together	
Exercises (music may be used): Candidates to prepare the following three exercises. The candidate will choose one exercise to play first; the examiner will 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				
All exercises are contained in the book <i>Harp Studies & Exercises from 2013</i> published by Trinity.					
or ii) Studies (music may be used):					
Candidates to prepare the following three studies. The candidate will choose one study to play first; the examiner will then select one of the remaining two studies to be performed.					
a) 53. Shining Scales b) 55. Cool Dude c) 60. Elizabeth's Revel					
All studies are contained in the book <i>Harp Studies & Exercises from 2013</i> published by Trinity.					

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

Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 16)	aural (see page 18)	improvisation (see page 21)	musical knowledge (see page 25)

Pedal Harp – Grade 5

Subject code: PHP

Pieces (3 x 22 marks)

Three pieces are to be played, freely chosen from the list below, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 11).

Composer	Piece	Book	Publisher
Anon., ed. Piana	Marche du Huron in E flat major, p. 23	Collection attributed to Grétry	Harpiana GU101
Anon., ed. Watkins	Watkins Ale	An Anthology of English Music for the Harp book 1: 1550-1650	Stainer H139
J S Bach, arr. Volpé Bligh	Sleepers Awake (Wachet Auf)	Solos for Lever or Pedal Harp	Avondale AvP105
Baron, trans. Ward	Bourée, no. 5	Suite in C major	Broken String Productions BSP002
Burgon Cabezon, ed. Zabaleta	Nocturne 1 or Nocturne 3 Pavane and Variations	Three Nocturnes Spanish Masters of the 16th and 17th Century	Chester CH55172 Schott BSS38512
Dussek	Allegro non Tanto (2nd movt from Sonatina no. 3 in G)	Six Sonatines for Harp	Bärenreiter Praha H1748
Gartenlaub	Air	Pièces Brèves Contemporaines pour Harpe vol. 3, ed. Devos	Durand RID737
Grandjany	Les Cerisiers en Fleurs, op. 41		Lyra
Henderson, arr. Fell	Bye, Bye Blackbird		Vanderbilt
Holý	Children's Thoughts	An Evening at Home	Harpiana RR111
Holý	Youngsters at Play	An Evening at Home	Harpiana RR111
Marpurg	The Little Rope Dancer	Baroque and Classic Pieces for Harp	Lyon & Healy
McDonald	Toccata (Sabre Dance)	Harp Solos vol. 4, ed. McDonald & Wood	Vanderbilt M20
Naderman	Allegretto (2nd movt from Sonata no. 2 in C minor)	7 Sonates Progressives	Leduc AL20037
Naderman	Rondoletto Allegretto (2nd movt from Sonata no. 1 in E flat major)	7 Sonates Progressives	Leduc AL20037
Peerson, ed. Watkins	Fall of the Leafe	An Anthology of English Music for the Harp book 1: 1550-1650	Stainer H139
Poenitz, ed. Piana	Die Spieldose	Drei Leichte Stücke	Harpiana RR129
Renié	Au Bord du Ruisseau		Lyon & Healy
Renié	Esquisse	Feuillets d'Album	Lemoine 19302
Robinson & Whiting	A Walk in the Park	Intermediate Jazz & Blues for Harp	Pedal Sliders
Robinson & Whiting	Modal Blues	Intermediate Jazz & Blues for Harp	Pedal Sliders
Robinson & Whiting	Strut Your Stuff Blues	Intermediate Jazz & Blues for Harp	Pedal Sliders
Rossini	Allegro Brillante	Andantino et Allegro Brillante	Bärenreiter BA10541
Rothstein	Dance of the Young Swan	Sue Rothstein Music Magination	
Salzedo	At Church	Short Stories in Music, 2nd Series	Lyra

Salzedo	Seguidilla	Suite of Eight Dances	Lyon & Healy
Tournier	Prélude 1 or Prélude 3	Quatre Préludes, op. 16	Leduc AL20062
Tournier	Soupir or Offrande	Deux Petites Pièces Brèves et Faciles	Eschig ME8268
Trad. arr:			
Robinson & Whiting	Greensleeves	Intermediate Jazz & Blues for Harp	Pedal Sliders
Volpé Bligh	Ralph & Thelma	Solos for Lever or Pedal Harp	Avondale AvP105
Wagenfeil	Ricercata	Baroque and Classic Pieces for Harp	Lyon & Healy

Technical work (14 marks) (see pages 13-14)

Candidates to prepare in full <i>either</i> section i) or section ii)						
either i) Scales, arpeggios & exercises – the examiner will select from the following:						
Scales & arpeggios (from memory):						
Scales: D \flat and B major B \flat and E \flat minor (harmonic <i>and</i> melodic minor)		three octaves	min. tempo: ♩ = 100 (one note per quaver)	<i>f</i> or <i>p</i>	hands together	ascending and descending
G harmonic minor contrary motion starting from single G string		two octaves				
Arpeggios: D \flat and B major B \flat and E \flat minor	root position and first inversion	three octaves				
Diminished 7th starting on B						
Exercises (music may be used): Candidates to prepare the following three exercises. The candidate will choose one exercise to play first; the examiner will then select one of the remaining two exercises to be performed.						
a) 16. 4, 3, 2, Strong!	for finger					
b) 17. Impressive Twiddles	for mordents					
c) 18. Waterfall	for cantabile right thumb					
All exercises are contained in the book <i>Harp Studies & Exercises from 2013</i> published by Trinity.						
or ii) Studies (music may be used):						
Candidates to prepare the following three studies. The candidate will choose one study to play first; the examiner will 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						
All studies are contained in the book <i>Harp Studies & Exercises from 2013</i> published by Trinity.						

Supporting tests overleaf

Supporting tests *(2 x 10 marks)*

Candidates to prepare two from:			
sight reading (see page 16)	aural (see page 18)	improvisation (see page 21)	musical knowledge (see page 25)

Non-Pedal Harp – Grade 5

Subject code: NHP

Pieces (3 x 22 marks)

Three pieces are to be played, freely chosen from the list below, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 11).

Composer	Piece	Book	Publisher
Arne, ed. Bouchaud	Presto, no. 4	Pièces Classiques vol. 5	Billaudot GB4369
J S Bach, <i>arr.</i> Volpé Bligh	Sleepers Awake (Wachet Auf)	Solos for Lever or Pedal Harp	Avondale AvP105
Baron, <i>trans.</i> Ward	Bourée, no. 5	Suite in C major	Broken String Productions BSP002
Giacchino, <i>arr.</i> Woods	Up (Theme from Disney-Pixar's <i>Up</i>)		Sylvia Woods
Handel	Petite Sonate	Panorama de la Harpe Celtique, ed. Bouchaud	Transatlantiques TR001761
Kuhlau	Theme and Variations	Panorama de la Harpe Celtique, ed. Bouchaud	Transatlantiques TR001761
O'Carolan	Concerto	Panorama de la Harpe Celtique, ed. Bouchaud	Transatlantiques TR001761
O'Carolan, <i>arr.</i> Asni	Variations on the Scottish Air 'When She Cam Ben'	Baroque Delights	Wellington: Harp & Hobbit Press
O'Carolan, <i>arr.</i> Robertson	Carolan's Draught	Kim Robertson Celtic Harp Solos	Mel Bay 95345
Ruiz de Ribayaz	Marionas	Baroque Delights	Wellington: Harp & Hobbit Press
Sor	Study no. 5	Panorama de la Harpe Celtique, ed. Bouchaud	Transatlantiques TR001761
Springthorpe Stadler	Carol Dance of the Sandpiper [Celtic harp version, p. 8]	Lever Harp World	Beartramka
Trad., <i>arr.</i> Bzhezhsinska	John Anderson	Steps to Excellence	Bzhezhsinska
Trad., <i>arr.</i> Hair	Arrane y Chlean	Claasagh vol. 1: Manx Music For Celtic Harp	March Hair Publications/ Culture Vannin MHP003
Trad., <i>arr.</i> Hair	Graih Foalsey	Claasagh vol. 1: Manx Music For Celtic Harp	March Hair Publications/ Culture Vannin MHP003
Trad., <i>arr.</i> Heulyn	Hiraeth (Longing)	A Celtic Feast book 1	Alaw
Trad., <i>arr.</i> Heulyn	Huna Blentyn (Sleep, My Baby)	A Celtic Feast book 1	Alaw
Trad., <i>arr.</i> Heulyn	Lisa Lân (Fair Lisa)	A Celtic Feast book 1	Alaw
Trad., <i>arr.</i> Hewat	Sgian Dubh	Scottish Harp	Taigh na Teud
Trad., <i>arr.</i> Jackson	Mac Og an Iarla Ruaidh	A Tapestry of Scottish Tunes vol. 3 (Folio 44)	Clarsach Society
Trad., <i>arr.</i> Mieras	Derwentwater	More Tunes to Treasure	Swanston
Trad., <i>arr.</i> Mieras	Now Bank and Brae are Claithed in Green	Tunes to Treasure	Swanston
Trad., <i>arr.</i> Mieras	On a Bank of Flowers	More Tunes to Treasure	Swanston

Trad., arr. O'Farrell	Paddy Fahy's Jig and The Heather Jig [both to be played]	The O'Farrell Collection vol. 1: Irish Dance Music	Anne-Marie O'Farrell
Trotter	Chili Pepper Rag	A Taste of Texas	Louise Trotter
Trotter	The Pink Coyote	Scenes from the Southwest	Louise Trotter
Volpé Bligh	Ralph & Thelma	Solos for Lever or Pedal Harp	Avondale AvP105

Technical work (14 marks) (see pages 13-14)

Candidates to prepare in full <i>either</i> section i) or section ii)						
either i) Scales, arpeggios & exercises – the examiner will select from the following:						
Scales & arpeggios (from memory):						
Scales: A, D and G minor (harmonic <i>and</i> melodic minor)		three octaves	min. tempo: ♩ = 100 (one note per quaver)	<i>f</i> or <i>p</i>	harmonic minors: hands together. melodic minors: R.H. only	ascending and descending
G harmonic minor contrary motion starting from single G string		two octaves				
Arpeggios: A, D and G minor	root position and first inversion	three octaves			hands together	
Diminished 7th starting on B						
Exercises (music may be used): Candidates to prepare the following three exercises. The candidate will choose one exercise to play first; the examiner will then select one of the remaining two exercises to be performed.						
a) 16. 4, 3, 2, Strong!		for finger				
b) 17. Impressive Twiddles		for mordents				
c) 18. Waterfall		for cantabile right thumb				
All exercises are contained in the book <i>Harp Studies & Exercises from 2013</i> published by Trinity.						
or ii) Studies (music may be used):						
Candidates to prepare the following three studies. The candidate will choose one study to play first; the examiner will 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						
All studies are contained in the book <i>Harp Studies & Exercises from 2013</i> published by Trinity.						

Supporting tests *(2 x 10 marks)*

Candidates to prepare two from:			
sight reading (see page 16)	aural (see page 18)	improvisation (see page 21)	musical knowledge (see page 25)

Pedal Harp – Grade 6

Subject code: PHP

Pieces (3 x 22 marks)

Three pieces are to be played, freely chosen from the list below, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 11).

Composer	Piece	Publisher
J S Bach, <i>ed. Piana</i>	Prelude in C minor for Lute BWV999 (from <i>La Lyre d'Orphée</i> vol. 2 - Bach and his World)	Harpiana ES104
J S Bach, <i>arr. Grandjany</i>	Etude no. 3 (from <i>Etudes for Harp</i>)	Fischer 04819
Bleicher	Harp Ascending (from <i>Pedal Harp World</i>)	Beartramka
Britten	Interlude for Harp (from <i>A Ceremony of Carols</i> , op. 28)	Boosey MO60014123
Byrd, <i>ed. Watkins</i>	Pavana (from <i>An Anthology of English Music</i> for the Harp book 1: 1550-1650)	Stainer H139
Deere-Jones	Loch Coruisk Rhapsody	Cornwall Harp Centre
François	Sweet Horsefood Ballad (from <i>Happy Hours</i>)	Billaudot GB7383
Godefroid	Divin Calme (no. 4 from <i>Pensées Musicales</i> book 1)	Harpiana HR101
Godefroid	Hymne à la Paix (no. 6 from <i>Pensées Musicales</i> book 1)	Harpiana HR101
Godefroid	Le Roseau (no. 2 from <i>Pensées Musicales</i> book 1)	Harpiana HR101
Kanga	Susann's Song (from <i>Harp Songbook</i>)	Maruka
Lane	Meditation on a Medieval Carol	Goodmusic GM122
Mancini	The Pink Panther	Vanderbilt
Morley, <i>ed. Watkins</i>	Alman (from <i>An Anthology of English Music</i> for the Harp book 1: 1550-1650)	Stainer H139
Naderman	Allegro Disperato [without Prelude] from Sonata no. 6 (from <i>7 Sonates Progressives</i>)	Leduc AL20037
Omer	The Forest of White Leaves (from <i>Pedal Harp World</i>)	Beartramka
Parish Alvars, <i>ed. Piana</i>	Moderato (no. 6 from <i>12 Favorite Airs</i>)	Harpiana RR117
Posse	Lied Ohne Worte (from <i>5 Kleine Characterstücke</i>)	Harpiana RR134
Posse	Wellenspiel (from <i>5 Kleine Characterstücke</i>)	Harpiana RR134
Robinson & Whiting	Taffs Well Latin Quarter (from <i>Intermediate Jazz & Blues for Harp</i>)	Pedal Sliders
Robinson & Whiting	Tea at the Ritz (from <i>Intermediate Jazz & Blues for Harp</i>)	Pedal Sliders
Rothstein	Solitude (from <i>Three Moods</i>)	Sue Rothstein Music Magination
Simpson	An October Waltz (from <i>Pedal Harp World</i>)	Beartramka
Snell	Bizarre Waltz	Modus
Stadler	Dance of the Sandpiper [pedal harp version, p. 50] (from <i>New Shoots - Old Roots</i>)	Doblinger D35842
Taylor	Shadows in the Mist (from <i>Pedal Harp World</i>)	Beartramka
Tournier	Berceuse	Lyra
Tournier	Prélude 2 or Prélude 4 (from <i>Quatre Préludes</i> , op. 16)	Leduc AL20062
Trad., <i>arr. Deere-Jones</i>	Cascaron	Cornwall Harp Centre
Volpé Bligh	Fall in Vancouver (from <i>Solos for Lever or Pedal Harp</i>)	Avondale AvP105

Technical work (14 marks) (see pages 13-14)

Candidates to prepare in full <i>either</i> section i) or section ii)						
either i) Scales, arpeggios & exercises – the examiner will select from the following:						
Scales & arpeggios (from memory):						
Scales: G \flat and C \sharp major A \flat minor (harmonic <i>and</i> melodic minor)		four octaves	min. tempo: ♩ = 110 (one note per quaver)	<i>f, mf</i> or <i>p</i>	hands together	ascending and descending
G \flat major contrary motion starting from single G \flat string		two octaves				
Arpeggios: G \flat and C \sharp major A \flat minor	root position and first inversion	four octaves				
Dominant 7ths in the keys of G \flat , C \sharp and A \flat *	root position					
Diminished 7th starting on C \sharp						
Exercises (music may be used): Candidates to prepare the following three exercises. The candidate will choose one exercise to play first; the examiner will then select one of the remaining two exercises to be performed.						
a) 19. Put it Back	for staccato by replacing fingers					
b) 20. Smooth as Silk	for legato thirds sliding right-hand thumb					
c) 21. Identical Twins	for clearly articulated repeated notes using harmonics					
All exercises are contained in the book <i>Harp Studies & Exercises from 2013</i> published by Trinity.						
or ii) Studies (music may be used):						
Candidates to prepare the following three studies. The candidate will choose one study to play first; the examiner will 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						
All studies are contained in the book <i>Harp Studies & Exercises from 2013</i> published by Trinity.						

* Rhythm and fingering patterns available from our website.

Supporting tests overleaf

Supporting tests *(2 x 10 marks)*

Candidates to prepare i) <i>and</i> ii)	
i) sight reading (see page 16)	ii) aural (see page 18) or improvisation (see page 21)

Non-Pedal Harp – Grade 6

Subject code: NHP

Pieces (3 x 22 marks)

Three pieces are to be played, freely chosen from the list below, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 11).

Composer	Piece	Publisher
J C Bach, <i>ed.</i> Bouchard	Presto (no. 3 from Pièces Classiques vol. 5)	Billaudot GB4369
Deere-Jones	Loch Coruisk Rhapsody	Cornwall Harp Centre
Dussek	Sonatina no. 3 (from Kim Robertson Celtic Harp Solos)	Mel Bay 95345
Godefroid, <i>ed.</i> Bouchard	Etude (no. 8 from Pièces Classiques vol. 5)	Billaudot GB4369
Hurrell	The Skylark (from A Circle of Harps)	Afghan
Marshalsay	Jig set: Roaming Jelly / Off She Goes / The Price of a Pig (from The Clarsach Collection vol. 3: Advanced)	Marsharp Music MHM104
Mudarra, <i>ed.</i> Rollin	Fantasia (from Pièces Anciennes pour Harpe Celtique)	Leduc AL27187
Robertson	Bailey's Fancy (from Kim Robertson Celtic Harp Solos)	Mel Bay 95345
Sharpe, <i>arr.</i> Macdearmid	Mr Sharpe of Hoddenham (from Ceol Na Clarsaich book 2)	Anne Macdearmid
Snell	Bizarre Waltz	Modus
Stevenson	In a French Style	Old School Productions
Stevenson	Silverado Squatters	Old School Productions
Sutton-Anderson	No. 3 of Three Haikai for Lever Harp (from Level Harp World)	Beartramka
Thomsen	Tíodhlac Mo Sheanmhar (from Puirt Ura Air A'Chlarsaich - Advanced)	Taigh na Teud
Trad., <i>arr.</i> Deere-Jones	Cascaron	Cornwall Harp Centre
Trad., <i>arr.</i> Deere-Jones	The Parting (from Traditional Tunes from Cornwall)	Cornwall Harp Centre
Trad., <i>arr.</i> Friou	To Drive the Winter Cold Away	Friou Music 9781480353237
Trad., <i>arr.</i> Hair	Car ny Ferrishyn (from Claasagh vol. 1: Manx Music For Celtic Harp)	March Hair Publications/ Culture Vannin MHP003
Trad., <i>arr.</i> Heulyn	Myfanwy (from Famous Music for the Harp vol. 1: Traditional Tunes)	Alaw
Trad., <i>arr.</i> Macdearmid	The Lure of the Sea Maiden (from Ceol Na Clarsaich book 2)	Anne Macdearmid
Trad., <i>arr.</i> Mieras	Harps at Hamnavoe (from Tunes to Treasure)	Swanston
Trad., <i>arr.</i> Mieras	Lochaber No More (from Tunes to Treasure)	Swanston
Trad., <i>arr.</i> O'Farrell	Don Oíche Úd i mBeithil (The Night in Bethlehem)	Anne Marie O'Farrell
de Visée, <i>trans.</i> Ward	Allemande 1 and Courante (nos. 2 & 3 from Suite in A minor) [both to be played]	Broken String Productions BSP003
de Visée, <i>trans.</i> Ward	Deux Minuets (no. 10 from Suite in A minor)	Broken String Productions BSP003
Volpé Bligh	Fall in Vancouver (from Solos for Lever or Pedal Harp)	Avondale AvP105
Watkins	Dances [lever harp version] (no. 6 from A Garland for the Harp)	Adlais 207
Wright	Cross Currents from Four East Coast Sketches (from Level Harp World)	Beartramka

Technical work (14 marks) (see pages 13-14)

Candidates to prepare in full <i>either</i> section i) or section ii)						
<i>either</i> i) Scales, arpeggios & exercises – the examiner will select from the following:						
Scales & arpeggios (from memory):						
Scales: D major		three octaves		min. tempo: ♩ = 110 (one note per quaver)	<i>f, mf</i> or <i>p</i>	hands together
B♭ major		two octaves				hands together (harmonic), R.H. only (melodic)
D and A minor (harmonic <i>and</i> melodic minor)		three octaves				ascending and descending
D major contrary motion starting on single D string A harmonic minor contrary motion starting on single A string		two octaves				
Arpeggios: D major D and A minor	root position, first and second inversions	three octaves				hands together
B♭ major		two octaves				
Dominant 7th in the key of E♭ *	root position and first inversion	three octaves				
Diminished 7th starting on C♯						
Exercises (music may be used):						
Candidates to prepare the following three exercises. The candidate will choose one exercise to play first; the examiner will then select one of the remaining two exercises to be performed.						
a) 19. Put it Back	for staccato by replacing fingers					
b) 20. Smooth as Silk	for legato thirds sliding right-hand thumb					
c) 21. Identical Twins	for clearly articulated repeated notes using harmonics					
All exercises are contained in the book <i>Harp Studies & Exercises from 2013</i> published by Trinity.						

* Rhythm and fingering patterns available from our website.

or ii) Studies (music may be used):

Candidates to prepare the following **three** studies. The candidate will choose one study to play first; the examiner will 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

All studies are contained in the book *Harp Studies & Exercises from 2013* published by Trinity

Supporting tests *(2 x 10 marks)*

Candidates to prepare i) <i>and</i> ii)	
i) sight reading (see page 16)	ii) aural (see page 18) <i>or</i> improvisation (see page 21)

Pedal Harp – Grade 7

Subject code: PHP

Pieces (3 x 22 marks)

Three pieces are to be played, freely chosen from the list below, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 11).

Composer	Piece	Publisher
Andrès	Sous les Chênes Verts (from Ganagobie)	Hamellet HA09754
J S Bach, <i>ed. Piana</i>	Gigue (from Suite in A major BWV824) (from La Lyre d'Orphée vol. 2 - Bach and his World)	Harpiana ES104
J S Bach, <i>ed. Piana</i>	Two Part Invention no. 14 BWV785 (from La Lyre d'Orphée vol. 2 - Bach and his World)	Harpiana ES104
J S Bach, <i>arr. Grandjany</i>	Etude no. 7 (from Etudes for Harp)	Fischer 04819
Berkeley	Nocturne	Stainer H144
Bochsa	Allegro Brillante (1st movt from Sonata no. 2 in B flat major) (from 3 Sonates Progressives)	Harpiana GU103
Bochsa	Allegro Vivace Doloroso (1st movt from Sonata no. 3 in C minor) (from 3 Sonates Progressives)	Harpiana GU103
Cornelius, <i>arr. Springthorpe</i>	Christkind (from Pedal Harp World)	Beartramka
Dizi, <i>trans. Nordmann</i>	Andantino (2nd movt from Grande Sonate)	Durand DF14811
Emlyn	Perlau yn y Glaw, no. 1	Cwmni Cyhoeddi Gwynn
Finko	The Harp of King David	Harpiana GU105
Godefroid	La Laura (no. 5 from Pensées Musicales book 1)	Harpiana HR101
Godefroid	Les Abeilles (no. 7 from Pensées Musicales book 1)	Harpiana HR101
Godefroid	Mystérieux Vallon (no. 8 from Pensées Musicales book 1)	Harpiana HR101
Grandjany	Old Chinese Song, op. 23	Edward B Marks
Green	Cradle Song (2nd movt from Sonata for Harp)	Spartan SPI286
Hasselmanns	Lamento, op. 23	Durand DF4314
Hovhanness	Nocturne, op. 20 no. 1	Peters EP66026
Lane	Streets & Avenues <i>and</i> A Walk in the Park (from Two Little Bites at the Big Apple) [both to be played]	Goodmusic GM162
Naderman	Allegro Brillante Poco Moderato from Sonata no. 7 (from 7 Sonates Progressives)	Leduc AL20037
Naderman	Study on a Subject with 8 Diatonical Notes (from Méthode de Harpe vol. 2)	Billaudot GB1690
Natra	1st <i>and</i> 2nd movts from Sonatina [both to be played]	Salvi
Patterson	Changing Chameleon (from Lizards, op. 111)	Weinberger M570056910
Robinson, <i>ed. Whiting</i>	Blues on the Mynd (from Contemporary Sounds for Harp)	Pedal Sliders
Salzedo	Skipping Rope (from Short Stories in Music, 2nd Series)	Lyra
Scarlatti, <i>ed. Owens</i>	Sonata in D major (from Three Sonatas)	Lyon & Healy
Scarlatti, <i>trans. Wooldridge</i>	Sonata in F minor (from Two Sonatas)	Lyon & Healy
Snell	Golden Moments	Modus MM252
Springthorpe	Mary's Lullaby (from Pedal Harp World)	Beartramka
Stadler	Bohemian Waltz (from Spirit of Harp)	Doblinger D35843
Stadler	Dear to my Heart [only once through and straight to coda] (from Spirit of Harp)	Doblinger D35843
Stadler	Take a Break (from Spirit of Harp)	Doblinger D35843

Tedeschi	Pattuglia Spagnuola, op. 32	Zimmermann ZM16130
Telemann, <i>ed. Pratt</i>	Fantasia [including Adagio section and Da Capo] (from Baroque and Classic Pieces for Harp)	Lyon & Healy
Tournier	Berceuse Russe, op. 40	Lemoine 22529
Villa-Lobos, <i>trans. Rayan-Forero</i>	Preludio from Bachianas Brasileiras no. 4	Lyon & Healy

Technical work (14 marks) (see pages 13-14)

Candidates to prepare in full <i>either</i> section i) or section ii)						
either i) Scales, arpeggios & exercises – the examiner will select from the following:						
Scales & arpeggios (from memory):						
Scales: C \flat and F \sharp major B \flat and C \sharp minor (harmonic <i>and</i> melodic minor)	sixth apart (R.H. starting on keynote)	four octaves	min. tempo: ♩ = 120 (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>)	hands together	ascending and descending
Contrary motion scale of C \flat major	starting a third apart with L.H. on keynote	two octaves				
Arpeggios: 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 to prepare the following three exercises. The candidate will choose one exercise to play first; the examiner will then select one of the remaining two exercises to be performed.						
a) 22. Smooth and Wide		for legato octaves with sliding thumb				
b) 23. Cross Fingers		for cross-fingering 3-4 and 1-2				
c) 24. More Cross Fingers		for cross-fingering 2-4 and 1-3				
All exercises are contained in the book <i>Harp Studies & Exercises from 2013</i> published by Trinity.						
or ii) Studies (music may be used):						
Candidates to prepare the following three studies. The candidate will choose one study to play first; the examiner will 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						
All studies are contained in the book <i>Harp Studies & Exercises from 2013</i> published by Trinity.						

* Rhythm and fingering patterns available from our website.

Supporting tests *(2 x 10 marks)*

Candidates to prepare i) <i>and</i> ii)	
i) sight reading (see page 16)	ii) aural (see page 18) or improvisation (see page 21)

Non-Pedal Harp – Grade 7

Subject code: NPH

Pieces (3 x 22 marks)

Three pieces are to be played, freely chosen from the list below, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 11).

Composer	Piece	Publisher
Anon.	Aimable Vainqueur (from Baroque Delights)	Wellington: Harp & Hobbit Press
J B Bach, <i>ed.</i> Bouchard	Chaconne (from Pièces Classiques vol. 6)	Billaudot GB5635
J S Bach, <i>ed.</i> Bouchard	Presto (from Pièces Classiques vol. 6)	Billaudot GB5635
J S Bach, <i>trans.</i> O'Farrell	Prelude no. 1 in C major (from The O'Farrell Collection vol. 2: A Baroque Bouquet)	Anne Marie O'Farrell
J S Bach, <i>trans.</i> O'Farrell	Prelude no. 3 in C minor (from The O'Farrell Collection vol. 2: A Baroque Bouquet)	Anne Marie O'Farrell
Doumany	Any one of Water, Spirit, Air, Earth (from The Elements)	Beartramka
Green	A Little Lower than the Angels	Green
Handel, <i>arr.</i> Brundage	Passacaille from Keyboard Suite no. 7 in G minor HWV432 (from Eighteenth Century Music Arranged for Lever Harp)	Seaside
Henson-Conant	Nataliana	FC Publishing
Henson-Conant	New Blues	FC Publishing
Kennedy	Lament at the Boyne (from The Chronicles of Meath)	Vincent Kennedy
Loeillet, <i>arr.</i> Brundage	Allemande (Toccata) (from Eighteenth Century Music Arranged for Lever Harp)	Seaside
Macdearmid	Sea Rapture	Sounding Strings
Marshalsay	March, strathspeys & reel set: Greenwoodside / Captain Horne / Louden's Bonnie Woods & Braes / Jenny Dang the Weaver (from The Clarsach Collection vol. 3: Advanced)	Marsharp Music MHM104
Marshalsay	Reels set: Andrew's Smiles / Reel for Yatra / The Forth Bridge Reel (from The Clarsach Collection vol. 3: Advanced)	Marsharp Music MHM104
Purcell	Chaconne (from Baroque Delights)	Wellington: Harp & Hobbit Press
Scarlatti, <i>arr.</i> Brundage	Sonata K380 L23 (from Eighteenth Century Music Arranged for Lever Harp)	Seaside
Shaljean	Prelude in A minor (from 12 Preludes for Concert or Celtic Harp)	Blue Crescent
Springthorpe	Idylle (from Lever Harp 2000)	Beartramka
Stadler	Away for a While (from New Shoots - Old Roots)	Doblinger D35842
Stadler	Irish Whisky (from New Shoots - Old Roots)	Doblinger D35842
Stadler	Scandinavia [Celtic harp version] (from New Shoots - Old Roots)	Doblinger D35842
Stevenson	Mexican Monterey	Old School Productions
Trad.	Musical Priest <i>and</i> Fhear a'Bhata (from Kim Robertson Celtic Harp Solos) [both to be played]	Mel Bay 95345
Trad., <i>arr.</i> Bzhezhinska	She Moved through the Fair (from Steps to Excellence)	Bzhezhinska
Trad., <i>arr.</i> McGrath	The Twilight Star Hornpipe (from My Gentle Harp)	Cairde na Cruite
Wright	Sunrise from Four East Coast Sketches (from Lever Harp World)	Beartramka

Technical work (14 marks) (see pages 13-14)

Candidates to prepare in full <i>either</i> section i) or section ii)						
either i) Scales, arpeggios & exercises – the examiner will select from the following:						
Scales & arpeggios (from memory):						
Scales: F and D major	sixth apart (R.H. starting on keynote)	three octaves	min. tempo: ♩ = 120 (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>)	hands together	ascending and descending
C and D minor (harmonic <i>and</i> melodic minor)					hands together (harmonic minor), R.H. only (melodic minor)	
F major contrary motion starting on single F string		two octaves			hands together	
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*					hands together	
Diminished 7th starting on F#					hands together	
Exercises (music may be used):						
Candidates to prepare the following three exercises. The candidate will choose one exercise to play first; the examiner will then select one of the remaining two exercises to be performed.						
a) 22. Smooth and Wide	for legato octaves with sliding thumb					
b) 23. Cross Fingers	for cross-fingering 3-4 and 1-2					
c) 24. More Cross Fingers	for cross-fingering 2-4 and 1-3					
All exercises are contained in the book <i>Harp Studies & Exercises from 2013</i> published by Trinity.						
or ii) Studies (music may be used):						
Candidates to prepare the following three studies. The candidate will choose one study to play first; the examiner will 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						
All studies are contained in the book <i>Harp Studies & Exercises from 2013</i> published by Trinity.						

* Rhythm and fingering patterns available from our website.

Supporting tests *(2 x 10 marks)*

Candidates to prepare i) <i>and</i> ii)	
i) sight reading (see page 16)	ii) aural (see page 18) <i>or</i> improvisation (see page 21)

Pedal Harp – Grade 8

Subject code: PHP

Pieces (3 x 22 marks)

Three pieces are to be played, freely chosen from the list below, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 11).

Composer	Piece	Publisher
C P E Bach	Allegro (3rd movt from Sonata in G major Wq139)	Breitkopf 6593 or Willow Hall
J S Bach, <i>ed. Piana</i>	Gavotte from English Suite in G minor BWV808 (from La Lyre d'Orphée vol. 2 - Bach and his World)	Harpiana ES104
J S Bach, <i>ed. Piana</i>	Gigue from Partita no. 1 in B flat major BWV825 (from La Lyre d'Orphée vol. 2 - Bach and his World)	Harpiana ES104
J S Bach, <i>ed. Piana</i>	Two Part Invention no. 6 BWV777 (from La Lyre d'Orphée vol. 2 - Bach and his World)	Harpiana ES104
J S Bach, <i>arr. Rayan-Forero</i>	Allemande from Partita no. 2 BWV826 (from Partitas 1-3 BWV 825-827)	Lyon & Healy
J S Bach, <i>arr. Rayan-Forero</i>	Fantasia from Partita no. 3 BWV827 (from Partitas 1-3 BWV 825-827)	Lyon & Healy
J S Bach, <i>arr. Rayan-Forero</i>	Praeludium from Partita no. 1 BWV825 (from Partitas 1-3 BWV 825-827)	Lyon & Healy
J S Bach, <i>ed. Williams</i>	Gavotte en Rondeau (from Suite BWV1006a)	OUP 9780193553064
Boieldieu	Rondo (from Sonata for Harp)	Lyra/Salvi
Britten	Nocturne <i>and</i> Fugue (movts 3 & 4 from Suite for Harp, op. 83) [both to be played]	Faber 0571503608
Chertok	Harpicide at Midnight (from Around the Clock)	Salvi
Damase	Tango	Harposphère HSA11578
Gershwin, <i>arr. Fell</i>	An American in Paris <i>and</i> Rhapsody in Blue [both to be played]	Salvi
Glinka	Variations on a Theme of Mozart	Lyra/Salvi
Godefroid	Etude de Concert in E flat minor	Salvi
Gombau	Apunte Betico	Harpiana HP103
Gough	Ondine	Beartramka
Hasselmans	Rêverie	Leduc AL8968
Hindemith	Mässig Schnell (1st movt from Sonata for Harp)	Schott ED3644
Hovhanness	Allegro (1st movt from Harp Sonata, op. 127)	Peters EP6042
Mortari	Canzone <i>and</i> Toccata (from Sonatina Prodigio) [both to be played]	Carisch
Naderman	Study on a Subject with 12 Diatonical Notes (from Méthode de Harpe vol. 2)	Billaudot GB1690
Parry, <i>ed. Williams</i>	Allegro (1st movt from Sonata no. 1) (from Four New Sonatas for the Harp)	Salvi
Parry, <i>ed. Williams</i>	Allegro (1st movt from Sonata no. 2) (from Four New Sonatas for the Harp)	Salvi
Rothstein	Joy (from Three Moods)	Sue Rothstein Music Magination
Rothstein	Reminiscence (from Three Moods)	Sue Rothstein Music Magination
Stickney	The Dirty Laundry Rag	Overdressed Late Guy
Tournier	Anesses Grises sur la Route d'El-Azib (from Images Suite no. 3, op. 35)	Lemoine 22354

Technical work (14 marks) (see pages 13-14)

Candidates to prepare in full <i>either</i> section i) or section ii)						
either i) Scales, arpeggios & exercises – the examiner will select from the following:						
Scales & arpeggios (from memory):						
Scales: B and F# major B, Eb and F# minor (harmonic <i>and</i> melodic minor)	sixth apart (R.H. starting on keynote)	four octaves	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>)	hands together	ascending and descending
Eb major	tenth apart (L.H. starting on keynote)					
Contrary motion scale of F# major	starting a third apart with left hand on keynote	two octaves	min. tempo: ♩ = 70 (one note per quaver)		hands separately	
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	min. tempo: ♩ = 130 (one note per quaver)		hands together	
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 to prepare the following three exercises. The candidate will choose one exercise to play first; the examiner will then select one of the remaining two exercises to be performed.						
a) 25. Psychotriller	for right hand trill and crossing left hand over right					
b) 27. Sliding Low	for left hand legato sixths and octaves with sliding thumb					
c) 28. Hairy Slides	for mordents and slides					
All exercises are contained in the book <i>Harp Studies & Exercises from 2013</i> published by Trinity.						
or ii) Studies (see overleaf)						

* Fingering patterns available from our website.

or ii) Studies (music may be used):

Candidates to prepare the following **three** studies. The candidate will choose one study to play first; the examiner will then select one of the remaining two studies to be performed.

- a) 77. Hommage
- b) 80. Very Cross Fingering
- c) 82. Incy Wincy Slider

All studies are contained in the book *Harp Studies & Exercises from 2013* published by Trinity.

Supporting tests *(2 x 10 marks)*

Candidates to prepare i) and ii)

i) sight reading
(see page 16)

ii) aural (see page 18)
or improvisation (see page 21)

Non-Pedal Harp – Grade 8

Subject code: NPH

Pieces (3 x 22 marks)

Three pieces are to be played, freely chosen from the list below, to form a balanced programme. Instead of one piece, candidates may offer an own composition (see page 11).

Composer	Piece	Publisher
Ayres	Vari8 (from Lever Harp 2000)	Beartramka
Bessell	The Green Man (from Lever Harp 2000)	Beartramka
Clementi, <i>trans.</i> Shaljean	Sonatina in G, op. 36 no. 5 (from Composers in Georgian London)	Blue Crescent
Clementi, <i>trans.</i> Shaljean	Sonatina in D, op. 36 no. 6 (from Composers in Georgian London)	Blue Crescent
Clifton-Welker	Dance (from Lever Harp 2000)	Beartramka
Debussy, <i>trans.</i> Brundage	Clair de Lune	Seaside
Handel, <i>arr.</i> Thomas	Arrival of the Queen of Sheba	Alaw
Le Govic	Laridenn Nevez (from Dasson Ur Galon)	Luskadenn
Macdearmid	Tir-nan-og	Sounding Strings
Moor	No. 1 (from Three Pieces for Lever Harp)	Beartramka
Ortiz	Theme from Suite to Luzma (from Latin American Harps, History, Music & Techniques)	Alfredo Rolando Ortiz
Ortiz	Una Vez en la Montaña (from The International Rhythmic Collection vol. 2)	Alfredo Rolando Ortiz
O'Carolan, <i>arr.</i> O'Farrell	Carolan's Farewell to Music	Anne-Marie O'Farrell
Perrett	House Music (from Lever Harp 2000)	Beartramka
Scarlatti, <i>ed.</i> Bouchard	Sonata in A minor K61 (from Pièces Classiques vol. 6)	Billaudot GB5635
Scarlatti, <i>ed.</i> Bouchard	Sonata in B flat major K66 (from Pièces Classiques vol. 6)	Billaudot GB5635
Shaljean	High Hat	Blue Crescent
Shaljean	Prelude in D major (from 12 Preludes for Concert or Celtic Harp)	Blue Crescent
Shaljean	Prelude in E flat major (from 12 Preludes for Concert or Celtic Harp)	Blue Crescent
Shaljean	Prelude in G minor (from 12 Preludes for Concert or Celtic Harp)	Blue Crescent
Snell	Toccata (from Lever Harp 2000)	Beartramka
Springthorpe	Rondo (from Lever Harp 2000)	Beartramka
Springthorpe	The Heart's Journey (from Lever Harp 2000)	Beartramka
Trad., <i>arr.</i> Ortiz	El Pájaro Campana (from Latin American Harps, History, Music & Techniques)	Alfredo Rolando Ortiz

Technical work (14 marks) (see pages 13-14)

Candidates to prepare in full <i>either</i> section i) or section ii)						
either i) Scales, arpeggios & exercises – the examiner will select from the following:						
Scales & arpeggios (from memory):						
Scales: G and B \flat major	sixth apart (R.H. starting on keynote)	three octaves	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>)	hands together	ascending and descending
E \flat major	tenth apart (L.H. starting on keynote)					
Contrary motion scale of E \flat major	starting a third apart with L.H. on keynote	two octaves	min. tempo: ♩ = 70 (one note per quaver)		hands separately (major), R.H only (melodic minor)	
Scales in double thirds: A major or E major*; A melodic minor or 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	min. tempo: ♩ = 130 (one note per quaver)		hands together	
Dominant 7ths in the keys of G, E or A*, B \flat and E \flat **						
Diminished 7ths starting on F \sharp and B						
Exercises (music may be used):						
Candidates to prepare the following three exercises. The candidate will choose one exercise to play first; the examiner will then select one of the remaining two exercises to be performed.						
a) 26. Psychotriller	for right hand trill and crossing left hand over right					
b) 27. Sliding Low	for left hand legato sixths and octaves with sliding thumb					
c) 28. Hairy Slides	for mordents and slides					
All exercises are contained in the book <i>Harp Studies & Exercises from 2013</i> published by Trinity.						
or ii) Studies (see opposite)						

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

** Rhythm and fingering patterns available from our website.

or ii) Studies (music may be used):

Candidates to prepare the following **three** studies. The candidate will choose one study to play first; the examiner will 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

All studies are contained in the book *Harp Studies & Exercises from 2013* published by Trinity.

Supporting tests *(2 x 10 marks)*

Candidates to prepare i) <i>and</i> ii)	
i) sight reading (see page 16)	ii) aural (see page 18) or improvisation (see page 21)

Information and regulations

The following section contains key information and regulations that apply to all of Trinity's graded music exams. Please note that Trinity's separate *Information & Regulations* booklet gives more detailed guidance and can be downloaded from our website.

Entry requirements

- ▶ There are no age requirements or limitations for any Trinity grade exams.
- ▶ Candidates may enter any combination of grades and do not need to pass any particular level in order to proceed to a higher level. In addition, no theory qualifications or other prerequisites are required to enter grades at any level.
- ▶ Candidates may enter for more than one grade exam in the same or different subjects at the same session, but no more than one entry will be accepted per candidate per session in the same grade and subject.

Candidates with special needs

- ▶ 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. If a candidate has any special needs, we will try to help. Of course we will not make any change that affects the assessment standards. We will treat each request individually, so please visit our website or contact us to discuss your requirements.

Exam centres

- ▶ Exams can be taken at one of Trinity's Public exam centres which are available throughout the world. Details of these are available on our website. Candidates should contact the local Trinity representative for more information.
- ▶ In the UK and Ireland, schools and private teachers with sufficient candidates may apply to enter under the Examiner Visit Scheme. Further details are available on our website.

Entry process

- ▶ Exam entries may be submitted by a teacher, parent or guardian, or by candidates themselves if they are aged 18 or over. Correspondence will be conducted with this person only.
- ▶ All entries must be made on an official Trinity entry form and sent to the local Trinity representative along with the correct entry fee in advance of the closing date for application to the exam. Closing dates and contact details for local representatives can be found on our website.
- ▶ Cheques should be made payable to Trinity College London. A receipt will only be provided if the appropriate section of the entry form is completed and a stamped addressed envelope supplied.
- ▶ Where possible, the Trinity representative will seek to meet a request for a specific exam date if it is clearly specified on the entry form, but this cannot be guaranteed. Requests for morning or afternoon appointments will be observed where possible, but requests for precise times cannot be accepted. Please note that exam dates may occasionally need to be changed from those published.
- ▶ By entering for a Trinity exam, candidates agree to abide by Trinity's regulations, syllabus requirements and the professional judgements of its examiners.
- ▶ Entries at one centre may be transferred to another centre for a fee, but cannot be deferred to a later exam session. In the case of a transfer, a new entry form must be completed and the appropriate fee must be paid (please contact Trinity's central office for further details). Entries may not be transferred from one candidate to another.
- ▶ Trinity is required to collect candidates' dates of birth in order to produce anonymised statistical information for various government and educational bodies. If this information is not provided on the entry form then the entry process may be delayed.

Inaccurate and late entries

- ▶ If an entry form is incomplete, it may be refused.
- ▶ Candidates' names as shown on the entry form will be used when producing certificates for successful candidates. Please ensure that all details on the entry form are complete and accurate.
- ▶ If you require a correction to be made on an entry form or to details held about you on Trinity's database, please contact your Trinity representative.
- ▶ Please note that entries will not be accepted if received less than 14 days before the exam date. Late entries received more than 14 days before the exam date may be accepted at the discretion of the Trinity representative, depending on availability. Please contact your Trinity representative before submitting a late entry.
- ▶ Entries which are received following the application closing date will be subject to the following surcharges:
 - for late entries received up to 21 days before the exam date:
+ 50% of the entry fee
 - for late entries received between 20 and 14 days before the exam date:
+ 100% of the entry fee.
- ▶ Trinity makes no guarantee that acceptance of a late entry will result in the exam taking place. If a late entry is accepted but an exam slot is not available, Trinity may at its discretion refund the entry fee, although the surcharge fee will be retained in all cases to cover administration costs.

Exam appointments

- ▶ Once the entry has been processed, your local Trinity representative will send an appointment form giving details of the date, time and place of the exam, along with the candidate's ID number and their instrument and grade. This will normally be sent 21 days before the date of the exam.
- ▶ If there are any errors in the information specified on the appointment form, please notify your Trinity representative immediately. An incorrect exam subject or grade cannot be

altered on the day of the exam, but any misspelling of the candidate's name should be pointed out to the examiner.

- ▶ The appointment form must be handed to the examiner on entering the exam room. Before the exam, candidates should ensure that they have filled in the names of the pieces that they will be playing and their choice of technical work and supporting tests.

On the day

- ▶ Candidates are advised to arrive at least 15 minutes before the start of the exam to allow time for warming up and any other necessary preparation. Candidates who arrive late may find that their exam cannot be conducted, although every effort will be made to accommodate them.
- ▶ Public centres administered by Trinity will endeavour to provide waiting and warm-up facilities wherever possible, but Trinity cannot guarantee this.
- ▶ Candidates are responsible for their own property at all times. Trinity will not accept any liability in the event of candidates' instruments or other property being lost, stolen or damaged, either while in transit to or from the exam centre or at any time before, during or after the exam.

In the exam

- ▶ Each exam room is equipped with a tuned piano, an adjustable stool and a music stand. Where exams are taking place under the Examiner Visit Scheme, a digital piano may be used, as long as the instrument is sufficient to allow candidates to demonstrate the full extent of their musicianship. A digital piano may only be used where candidates have been notified in advance and have given their consent.
- ▶ Candidates may play a few notes before the exam begins to help them adjust to the acoustics of the room.
- ▶ Candidates can choose where to direct their performance, but the examiner may offer advice on the best position to stand or sit in the exam room for effective communication.
- ▶ The examiner may choose to curtail performances once they have formed a judgement.

- ▶ Generally, only one examiner will be present in the exam room. However, for training and quality assurance purposes, another examiner may also be present.
- ▶ Interpreters are allowed for candidates whose first language is not English and where candidates do not have sufficient English language fluency to meet the communication requirements of the exam. Candidates are responsible for all arrangements with and costs of interpreters, whose involvement must be agreed with the centre in advance of the exam. Interpreters must not assist candidates beyond interpreting. If the examiner suspects that interpreters are assisting candidates inappropriately, they will refer the matter to Trinity's central office.

Recordings of exams

- ▶ Trinity audio records all grade exams for quality assurance purposes.
- ▶ Trinity exams are also sometimes filmed for training and quality assurance purposes. In such cases, Trinity will always seek permission from the candidate or parent/guardian first. Candidates may refuse to be filmed at any point and may request for footage to be deleted without giving a reason.
- ▶ All audio and visual recording devices will be discreet and should not cause any distraction to candidates.
- ▶ Examiners will not refer to recordings when making their assessments. Trinity's recordings of exams (film and audio) will not be released to candidates under any circumstances after the exam.
- ▶ Candidates and accompanists are not authorised to make any recordings of an assessment. If made, such recordings will be confiscated on the spot and may invalidate the exam.

Exceptional circumstances

- ▶ If candidates are ill and cannot take an exam as planned, the Trinity representative must be informed as soon as possible. The person who signed the entry form may apply to the Trinity representative for a re-entry permit by providing a medical certificate current for the date of the exam and the appointment form originally issued.

- ▶ The re-entry application must be made no later than 30 days after the exam date. The Trinity representative will forward the medical certificate and appointment form to Trinity, who will issue a re-entry permit for an exam at the same level in the same subject.
- ▶ A re-entry permit can be used for an exam within 21 days to 12 months of the original exam date upon payment of 50% of the entry fee current at the new date of entering. If a permit is used towards entry for an exam at a higher level, any difference in fee is also payable.
- ▶ If candidates wish to postpone or cancel an exam, the original fee will not be refunded. There are special arrangements in case of genuine compassionate circumstances. Trinity will not offer re-entry permits for non-medical reasons, though sympathy will be shown to genuine cases in which appropriate evidence is provided.

Results, reports and certificates

- ▶ All candidates receive a written report. Examiners issue reports only to the Trinity representative, and are not allowed to give details of reports or results in any other way. In turn, Trinity representatives will despatch those reports to the person who signed the application form.
- ▶ Report forms are normally issued within a week of completion of a centre's exam session, although in circumstances where a particularly large number of candidates attended the same exam session, Trinity representatives may issue report forms on a fortnightly basis.
- ▶ In the case of successful candidates, results are provisional until confirmed by the issue of a certificate six to eight weeks after the end of the exam session.
- ▶ Certificates show the date, centre, subject, and level achieved by a successful candidate, as well as the name of their teacher and school (if requested). The personal details shown on certificates will be taken from those recorded on the entry form.
- ▶ Trinity cannot accept responsibility for the non-arrival of any exam report or certificate after it has been posted. Please refer to Trinity's website or contact your local

representative for information about replacement certificates and certifying statements.

Syllabus infringements

- ▶ All syllabus infringements (eg choosing an incorrect piece or technical work item) 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.

Results review and appeals procedure

- ▶ Anyone who wishes to question the outcome of their exam result should refer to www.trinitycollege.com/resultsenquiry for full details of our results review and appeals process.

Policies

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.

Child protection

- ▶ Trinity College London exams are delivered in full compliance with the requirements of the UK's Children's Act 1989 and other relevant legislation. Trinity has also implemented a policy relating to child protection, full details of which can be found on our website.

Data protection

- ▶ Trinity College London is registered as a Data Controller with the Information Commissioner's Office in the United Kingdom under the Data Protection Act 1998. Please see our website for the most up-to-date information about its data protection procedures and policies. You can write to the Data Protection Officer at Trinity's central office for further information.

Customer service

- ▶ Trinity strives to update and improve its syllabuses where necessary. Amendments and additions are regularly published on our website, which is also a source of general

information about Trinity and its products and services. A Customer Service Statement is available on our website.

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 no longer be permitted to act as an exam centre registered with Trinity.
- ▶ 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.

Music publishers

Non-UK publishers may have different local agents in other parts of the world who may be able to supply music more easily or quickly. Details of these may be obtained by contacting the publishers directly.

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.

A & C Black (*A & C Black Music*):

www.acblack.com

Adlais (*Adlais Music Publishers*):

www.adlaimusicpublishers.co.uk

Afghan (*Afghan Press*): afghanpressmusic.com

Alaw (*Alaw Music Publishing*):

www.alawmusic.com

Alfred (*Alfred Publishing*): www.alfred.com; in UK:
c/o Faber

Alfredo Rolando Ortiz (*Alfredo Rolando Ortiz*):

www.alfredo-rolando-ortiz.com

Allegro (*Allegro Music*): www.allegro.co.uk

Amadeus (*Amadeus Vertrieb*):

www.amadeusmusic.ch

Amsco (*Amsco Publications*): c/o Music Sales

Anne Macdearmid (*Anne Macdearmid*):

contact specialist harp music supplier

Avondale (*The Avondale Press*):

www.theavondalepress.com

Banks (*Banks Music Publications*):

www.banksmusicpublications.co.uk

Bärenreiter (*Bärenreiter Ltd*):

www.baerenreiter.com

Bärenreiter Praha (*Bärenreiter Praha*):

www.baerenreiter.cz; in UK: c/o Bärenreiter

Bartholomew (*Bartholomew Music Publications*):

www.bartholomewmusic.co.uk

Beartramka (*Beartramka*): www.beartramka.com

Belaieff (*M P Belaieff*):

www.belaieff-music.com; in UK: c/o Schott

Billaudot (*Gerard Billaudot Editeur*):

www.billaudot.com

Blue Crescent (*Blue Crescent Music*):

www.bluecrescentmusic.com

Boosey (*Boosey & Hawkes Music Publishers Ltd*):

www.boosey.com

Bosworth (*Bosworth & Co. Ltd*):

c/o Music Sales

Braydeston (*Braydeston Press*):

c/o Music Sales

Breitkopf (*Breitkopf & Härtel*): www.breitkopf.com

Broken String Productions (*Broken String Productions*): www.robin-ward.com

Bzhezhinska (*Alina Bzhezhinska*):

www.alina-harpist.co.uk

Cairde na Cruite (*Cairde na Cruite*):

www.cairdenacruite.com

Carisch (*Carisch Music*): www.carisch.com

Chester (*Chester Music Ltd*): c/o Music Sales

Clarsach Society (*The Clarsach Society*):

www.clarsachsociety.co.uk

Clifton-Welker (*Fiona Clifton-Welker*):

www.fiona-clifton-welker.co.uk

Clive Morley (*Clive Morley Harps Ltd*):

www.morleyharps.co.uk

Combre (*Editions Combre*):

www.editions-combre.com; in UK: c/o Faber

Cornwall Harp Centre (*Cornwall Harp Centre*):

www.cornwallharpcentre.co.uk

Cramer (*Cramer Music Ltd*):

www.cramermusic.co.uk

Cwmni Cyhoeddi Gwynn (*Cwmni Cyhoeddi*

Gwynn Publishing): contact specialist harp music supplier

De Haske (*De Haske Hal Leonard Ltd*):

www.dehaske.com

Doblinger (*Musikverlag Doblinger*):

www.doblinger-musikverlag.at

Dohr (*Verlag Dohr*): www.dohr.de; in UK:

c/o Universal Edition

Dunstone (*Stephen Dunstone*):

stephendunstone.wordpress.com

Durand (*Editions Durand*):

www.durand-salabert-eschig.com; in UK:

c/o De Haske Hal Leonard Ltd

Edward B Marks (*Edward B Marks Music*

Company): www.ebmarks.com

Elkan-Vogel (*Elkan-Vogel*): c/o Presser

EMB (*Editio Musica Budapest Ltd*): www.emb.hu;

in UK: c/o Faber

- Eschig** (*Editions Max Eschig*): www.durand-salabert-eschig.com; in UK: c/o De Haske Hal Leonard Ltd
- Faber** (*Faber Music Ltd*): www.fabermusic.com
- Fagus** (*Fagus Music*): www.fagus-music.com
- F C Publishing** (*F C Publishing*): www.hipharp.com
- Fentone** (*Fentone Music Ltd*): www.fentone.com; in UK: c/o De Haske Hal Leonard Ltd
- Fischer** (*Carl Fischer Music*): www.carlfischer.com; in UK: c/o Schott
- Fixed Wing** (*Fixed Wing Publishing*): contact specialist harp music supplier
- Forsyth** (*Forsyth Brothers Ltd*): www.forsyths.co.uk
- Friou Music** (*Friou Music*): contact specialist harp music supplier
- Gabriel Music** (*Gabriel Music*): www.janetbennett.co.uk
- GIA** (*GIA Publications Inc*): www.giamusic.com
- Goodmusic** (*Goodmusic Music Publishers*): www.goodmusicpublishing.co.uk
- Green** (*Green*): contact specialist harp music supplier
- Hal Leonard** (*via De Haske Hal Leonard*): www.dehaske.com
- Hamelle** (*Editions Hamelle*): c/o Leduc; in UK: c/o Music Sales
- Hansen** (*Edition Wilhelm Hansen*): c/o Music Sales
- Harpiana** (*Editions Harpiana Publications*): www.harpiana.com
- Harposphère** (*Harposphère Edition*): www.harpebudin.com
- Henle** (*G Henle Verlag*): www.henle.de
- Heugel** (*Editions Heugel*): c/o Leduc; in UK: c/o Music Sales
- Holywell Music** (*Holywell Music Ltd*): www.holywellmusic.co.uk
- Holzschuh** (*Holzschuh Musikverlag*): www.holzschuh-verlag.de
- Hortensia** (*Hortensia*): c/o Leduc; in UK: c/o Music Sales
- IMC** (*International Music Company*): www.internationalmusicco.com
- IMP** (*International Music Publications*): c/o Faber
- Impulse** (*Impulse Edition*): www.impulse-music.co.uk
- Jobert** (*Editions Jobert*): www.jobert.fr
- Kalmus** (*Edwin F Kalmus & Co. Inc.*): www.efkalmus.com
- Kjos** (*Neil A Kjos Music Company*): www.kjos.com
- Kunzelmann** (*Edition Kunzelmann*): www.kunzelmann.ch; in UK: c/o Peters
- Latham** (*Latham Music*): c/o The Lorenz Corporation; www.lorenz.com
- Leduc** (*Editions Alphonse Leduc*): www.alphonseleduc.com; in UK: c/o Music Sales
- Lemoine** (*Editions Henry Lemoine*): www.henry-lemoine.com; in UK: c/o Faber
- Lengnick** (*Alfred Lengnick & Co.*): c/o Ricordi London; www.ricordi.co.uk
- Louise Trotter** (*Louise Trotter*): www.louisetrotter.com
- Luskadden** (*Luskadden Publications*): www.tristanlegovic.eu
- Lyon & Healy** (*Lyon & Healy*): www.lyonhealy.com
- Lyra** (*Lyra Music Publications*): www.lyramusic.com
- Maecenas** (*Maecenas Music*): www.maecenasmusic.co.uk
- March Hair Publications/Culture Vannin** (*March Hair Publications/Culture Vannin*): www.rachelhair.com
- Marsharp Music** (*Marsharp Music*): www.marsharpmusic.com
- Maruka** (*Maruka Music*): www.marukamusic.com; c/o Alaw Music Publishing
- Mayhew** (*Kevin Mayhew Ltd*): www.kevinmayhewltd.com
- McTier** (*McTier Music*): www.duncanmctier.co.uk; c/o Spartan Press
- Mel Bay** (*Mel Bay Publications*): www.melbay.com
- Modus** (*Modus Music*): www.modusmusic.org
- Musicland** (*Musicland Publications*): www.musiclandpublications.com; c/o Peters
- Music Sales** (*Music Sales Ltd*): www.musicsales.com

Musicus (*Musicus*): c/o MusT

Music Works-Harp (*MusicWorks-Harp Editions*):
www.musicworksharpeditions.com

MusT (*Music Trading*): www.music-trading.co.uk

Novello (*Novello & Co. Ltd*): c/o Music Sales

Old School Productions (*Old School Productions*):
www.savournastevenson.uk

O Pagani & Bro (*O Pagani & Bro*):
contact specialist harp music supplier

OUP (*Oxford University Press*): www.oup.co.uk

Overdressed Late Guy (*Overdressed Late Guy
Productions*): www.jazzharp.com

Pedal Sliders (*Pedal Sliders Harp Books*):
www.pedal sliders.com

Peters (*Peters Edition Ltd*):
www.editionpeters.com

Phylloscopus (*Phylloscopus Publications*):
www.phylloscopus.co.uk

Presser (*Theodore Presser Company*):
www.presser.com

PWM (*Polskie Wydawnictwo Muzyczne*):
www.pwm.com.pl

Radford (*Pamela Radford*): c/o Clive Morley Harps

Recital (*Recital Music*): www.recitalmusic.net;
c/o Spartan Press

Rideau Rouge (*Editions Rideau Rouge*):
c/o De Haske Hal Leonard Ltd

S J Music (*S J Music Publications*):
www.sjmusicpublications.co.uk

Salabert (*Editions Salabert*):
www.durand-salabert-eschig.com; in UK:
c/o De Haske Hal Leonard Ltd

Salvi (*Salvi Harps*) : c/o Holywell Music

Schirmer (*G. Schirmer Inc.*): c/o Music Sales

Schott (*Schott Music Ltd*): www.schott-music.com

Seaside (*Seaside Music*): www.seasidemusic.com

Simrock (*Simrock*): c/o Schott Music Ltd

Sounding Strings (*Sounding Strings*):
contact specialist harp music supplier

Spartan (*Spartan Press Music Publishers Ltd*):
www.spartanpress.co.uk

Stainer (*Stainer & Bell Ltd*): www.stainer.co.uk

Sue Rothstein Music Magination (*Sue Rothstein
Music Magination*): www.suerothstein.co.uk

Summy Birchard (*Summy Birchard Inc*):
c/o Faber

Suzuki (*America's Suzuki Music Academy*):
www.suzukimusicacademy.com

Swanston (*Swanston*): contact specialist harp
music supplier

Sylvia Woods (*Sylvia Woods*):
www.harpcenter.com

Taigh na Teud (*Taigh na Teud*):
www.scotlandsmusic.com

Thames (*Thames Publishing*): c/o Music Sales

Transatlantiques (*Editions Musicales
Transatlantiques*): c/o Music Sales

Trinity (*Trinity College London*):
www.trinitycollege.com

Trinity Faber (*Trinity Faber*): c/o Trinity

UMP (*United Music Publishing Ltd*):
www.ump.co.uk

Universal (*Universal Edition (London) Ltd*):
london.universaledition.com

Ut Orpheus (*Ut Orpheus Edizioni*):
www.utorpheus.com; in UK c/o Universal Edition

Vamoosh (*Vamoosh Music*):
www.vamooshmusic.com; c/o Spartan

Vanderbilt (*Vanderbilt Music Company*):
www.vanderbiltmusic.com

Vincent Kennedy (*Vincent Kennedy*):
contact specialist harp music supplier

Viola World (*Viola World Publications*):
www.violaworldpublications.com

Weinberger (*Josef Weinberger Ltd*):
www.josef-weinberger.com; c/o Faber

Wellington: Harp & Hobbit Press
(*Wellington: Harp & Hobbit Press*): www.asni.net

Wiener Urtext (*Wiener Urtext Edition*):
www.wiener-urtext.com; c/o Schott Music Ltd

Yorke (*Yorke Edition*): www.yorkedition.co.uk;
c/o Spartan Press

ZenOn (*ZenOn Music*): www.zen-on.co.jp

Zimmermann (*Musikverlag Zimmermann*):
www.musikverlag-zimmermann.de

UK specialist suppliers

In case of any difficulty in obtaining music, the following specialist suppliers may be helpful.

All bowed string instruments

Fuller Music (*Fuller Music*):

T +44 (0)1540 664 940; www.fullermusic.co.uk

Serenade for Strings (*Serenade for Strings*):

T +44 (0)1592 774654; www.serenade4strings.co.uk

Scottish Traditional Fiddle

High Level Music (*High Level Music*):

T +44 (0)1595 692 618

Harp

Holywell Music (*Holywell Music Ltd*):

T +44 (0)20 7928 8451; www.holywellmusic.co.uk

Clive Morley (*Clive Morley Harps Ltd*):

T +44 (0)1367 860 493; www.morleyharps.com

Creighton's Collection (*Creighton's Collection*):

T +44 (0)29 2039 7711; www.creighton-griffiths.co.uk

Notes
