

TRINITY GUILDHALL

Strings Syllabus

Bowed Strings & Harp

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Strings Syllabus 2010-2012

Introduction

This syllabus contains full details of Grade examinations in Violin, Viola, Cello, Double Bass and Harp (pedal and non-pedal). It is valid from 1 January 2010 to 31 December 2012, and supersedes all previous syllabuses. A new syllabus will be published in August 2012 with requirements from 2013.

During the first session of 2010 candidates may offer repertoire from the 2007-2009 syllabus. All technical work and supporting tests must be taken from this new syllabus.

When this syllabus is replaced there will be an overlap for the first session only of 2013, during which candidates will be able to offer pieces from the 2010-2012 lists. The repertoire book for violin will continue to be valid until 31 December 2015.

Full details of entry procedures, examination regulations and marking criteria are given in a separate booklet, *Information & Regulations*, which is available direct from Trinity's Head Office, Centre Representatives or from our website www.trinityguildhall.co.uk/music

Certificate examinations from 2009

Certificate examinations offer an alternative, performance-focused route of progression to the graded examinations suite. They contain no technical work or supporting tests, and are available at three levels:

Foundation (standard around Grade 3)

Intermediate (standard around Grade 5)

Advanced (standard around Grade 8)

For full details, including repertoire and guidelines, please visit the Trinity Guildhall website www.trinityguildhall.co.uk/CertificateExams

Grade examinations

Structure

Trinity Guildhall's practical examination grades are numbered from 1 to 8 in increasing order of difficulty. An Initial examination acts as an introduction to the examination system.

Pieces

Candidates play three pieces, chosen from the published lists.

Technical Work

All candidates play a Bowing Exercise, after which they may choose to play either Scales, Arpeggios & Technical Exercises or Studies/Orchestral Excerpts.

Supporting tests

For String examinations there are two further tests:

Up to and including Grade 5, candidates may choose any two tests from:

- Aural
- Sight Reading
- Improvisation
- Musical Knowledge

In Grades 6, 7 and 8, Test 1 **must** be Sight Reading. For Test 2 there is a choice between Aural and Improvisation.

At the examination, candidates should note on the appointment slip which test(s) have been chosen.

Order of examination

Pieces will normally be asked before scales, with accompanied pieces first. Candidates wishing to present their examination in any other order may do so, but must write their preferred sequence on the back of the appointment slip and point it out to the examiner at the start of the examination. This choice does not extend to cases where the syllabus stipulates the location of any item, e.g. Own Composition.

Duration

Level	Duration in minutes Bowed Strings	Duration in minutes Harp
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

Marking

From 2007 the maximum marks available for all Graded Bowed Strings & Harp examinations are as follows:

Piece 1	22
Piece 2	22
Piece 3	22
Technical Work	14
Test 1	10
Test 2	10
TOTAL	100

Pass is awarded at 60

Merit is awarded at 75

Distinction is awarded at 87

The mark out of 22 for each piece is made up of three component marks, awarded for:

- **Notational Accuracy & Fluency (7 marks):**
How well the notes are prepared and realised. More conveniently thought of as 'Me and the Music'.
- **Technical Facility (7 marks):**
Instrumental control and the ability to draw the most from the instrument; tone colour, articulation, pedalling, etc. – 'Me and the Instrument'.
- **Communication (8 marks):**
How well the candidate interprets the music, engages the audience and conveys a sense of the meaning of the music they are playing – 'Me and the Audience'.

For more detail please see the 'Mark Scheme' and 'Assessment Criteria' sections in the *Information & Regulations* booklet, which is available from Trinity's Head Office, Centre Representatives or from the website www.trinityguildhall.co.uk

Technical Work

The purpose of this section of the examination is to encourage the development of the necessary technical skills for the performance of pieces. Candidates should aim for a full, unforced and rounded tone over the whole range, with accurate playing at an appropriate and even pace. Higher marks are given for a clear sense of direction and musical shaping with promptness and confidence in delivery.

The requirements for each grade are given in the main body of the syllabus.

All scales and arpeggios must be performed ascending and descending (unless otherwise stated) and with the bowing requirements given.


Bowed Strings Technical Work

Format

All candidates play a Bowing Exercise, after which they may choose to play either Scales, Arpeggios & Exercises or Studies/Orchestral Excerpts.

Bowing Exercises

At each grade, a scale is played with a different rhythm or style. At Grades 5, 6 and 7 specific bowing techniques are performed as follows:

Grade 5	<p>Martelé Immediately after the initial 'bite' or pressure accent the pressure must be released. The bow moves quickly but does not leave the string. Each stroke should end before applying pressure for the 'bite' at the start of the new stroke. This will result in an inevitable small silence between each note.</p>
Grade 6	<p>Spiccato The bow starts off the string and leaves the string after every note, creating a small 'saucer' or 'smile' shape over the string, touching the string at the lowest point of the 'saucer' or 'smile' shape.</p>
Grade 7	<p>Hooked Bowing This describes a method of bowing a repeated dotted quaver semiquaver rhythm:</p> 
Grade 8	<p>At Grade 8, candidates must prepare one of the scales set from Grade 8 with the bowings from Grades 5, 6 and 7. The examiner will choose one of these bowings to hear in the examination.</p>

Tempi for scales and arpeggios

Scales and arpeggios with separate bows should be played at a steady pace in order to allow attention to be focused on tone quality and accuracy of intonation. Slurred material should be played faster in order to demonstrate fluency and agility, although speed should not compromise the quality of sound, musicality or accuracy of the performance.

Playing from memory

Scales, arpeggios, bowing and technical exercises must be performed from memory. The studies and orchestral extracts may be played either from memory or using the printed music. Candidates should note, however, that no extra marks will be awarded for playing from memory in the examination.

Forms of the minor scale

Up to and including Grade 2, candidates may choose to play *either* natural *or* melodic *or* harmonic minor scales. In Grades 3, 4 and 5 candidates have a choice of melodic *or* harmonic and in Grades 6, 7 and 8 both melodic *and* harmonic minors must be prepared.

Bowing patterns for scales and arpeggios

The various bowing patterns for scales and arpeggios in this syllabus are given on the following pages; during the examination candidates must be prepared to play scales and arpeggios as requested by the examiner, with the bowings specified in the syllabus. Scales, arpeggios and exercises for all stringed instruments are published by Trinity Guildhall (see page 154 for details).

Harp Technical Work

All items are to be prepared using fingerings and techniques specified in *Technical Development for Harpists*.

Playing from memory

Up to and including Grade 2 all scales and arpeggios may be played either from memory or using the printed music.

From Grade 3 onwards all scales and arpeggios must be performed from memory.

For all grades, all other exercises contained in *Technical Development for Harpists* may be played either from memory or using the printed music. Candidates should note, however, that no extra marks will be awarded for performing from memory in the examination.

Metronome indications are an absolute minimum. However, exercises should be performed at a comfortable pace to reveal the optimum technique. They are not a test of the ability of the candidate to play fast.

Where more than one dynamic is given (e.g. *f* or *p*), candidates must be prepared to play any dynamic printed as requested by the examiner.

From Grade 3 onwards, all scales in each key should be played ascending and descending without interruption.

Lever settings are given in *Technical Development for Harpists* only when they are in addition to or contrary to the key signature.

Candidates with single-action harps should follow guidelines for non-pedal harps in Eb, but should play all melodic minor scales with the hands together.

The short technical exercises, contained in *Technical Development for Harpists*, are neither intended to be a teaching manual for harp, nor necessarily to indicate the level at which a particular technique should be introduced. The exercises are a compendium of useful skills for a player and should serve only as a demonstration of what should have been achieved through technical work on a larger scale. Scales and arpeggios form a part of this important work but take their place alongside other technical skills.

Examples of scale and arpeggio bowing patterns

One octave scale, slurred in pairs



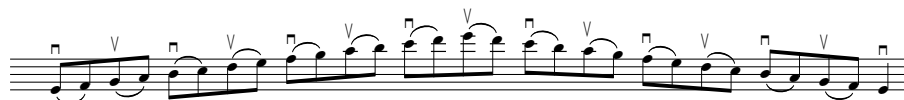
or



or (For Grade 1 only – Grade 2 for double bass):



Two octave scale, slurred in pairs



or



Scale slurred four notes to a bow



or



Scale slurred seven notes to a bow



or



Scale slurred three notes to a bow**Arpeggio slurred in pairs****Arpeggio of a 7th slurred in pairs****Arpeggio slurred three notes to a bow (1 octave, 2 octaves)****Arpeggio to a 12th slurred three notes to a bow**

The examples above are given as indications of bowing patterns for all instruments from the syllabus. Clefs, key and time signatures have been deliberately omitted in order not to imply an association with any one member of the string family, or any particular interpretation or emphasis within each scale.

Complete music for all Technical Work is contained in the four books of *Scales, Arpeggios and Studies from 2007* published by Trinity Guildhall. See page 154 for details of how to obtain Trinity Guildhall publications.

Pieces

Repeats, ornaments & tempi

All *da capo* and *dal segno* instructions should be observed. Repeats of more than a few bars should be omitted unless otherwise instructed in the syllabus, or where a substantial first-time bar section would be lost. Candidates should omit cadenzas in concerto movements played in graded examinations unless instructed otherwise in the syllabus, but cadential trills and other ornamentation appropriate to the style of the music are encouraged at all levels, and particularly in the higher grades. Metronome marks are given merely as a guide to performance, and candidates should observe terms showing the tempo and/or character of the music (e.g. *Lento*, *Allegro*) in their performance. Long introductions, tuttis and endings should be sensibly truncated.

Accompanists and page-turners

Trinity Guildhall does not provide accompanists nor can the examiner act as an accompanist or page-turner. Difficult page-turns should be overcome by photocopying the relevant pages. A page-turner may assist the accompanist in Grades 6-8 examinations if absolutely necessary, but may remain in the examination room only while (s)he is needed. Candidates may use a recording of the piano accompaniment in examinations up to and including Grade 3. Recordings of accompaniments need not be commercial products but must be of good CD quality and must not include the solo part; cassette recordings are not acceptable. All examinations from Grade 4 upwards must use a live accompaniment.

Playing from memory

Candidates are free to play any or all of their pieces from memory, and to do so may well improve the security of their knowledge and their ability to communicate. It is not obligatory, however, and no separate marks are given for memorisation. Candidates who play from memory must ensure that an original copy of the music performed is brought to the examination for the examiner's reference.

Music and copies

It is strongly recommended that original copies of music needed for examinations are obtained before an examination entry is made; allowances cannot be made for delays in obtaining music. Candidates may use any reputable edition of the works listed in the syllabuses; publishers' details are given mainly for the purpose of identifying works and also as suggestions of suitable editions. Candidates should always try to obtain reliable and authoritative editions of all music, but should note that variations in worldwide availability may occasionally be encountered; candidates are advised always to check the contents of books before purchase. Publishers' contact details are given at the end of this syllabus.

Candidates must perform from published material in the examination room; photocopies of complete pieces may not be used in examinations. **If candidates or accompanists perform from photocopies unauthorised by the publisher (other than short extracts to facilitate page-turning), no marks will be awarded for that item.**

Examiners of graded examinations welcome the provision of reference copies of pieces not published by Trinity Guildhall. Photocopies can legitimately be used for this purpose; any copies provided will be retained by the examiner and destroyed after the examination.

Own Composition

Candidates may offer their own composition in place of a listed piece where indicated in the syllabus. This must be performed as the last of their group of pieces so that the questions on the piece may follow immediately afterwards.

Content

The composition should follow the specification given, and must be of a similar technical and artistic level to the other pieces performed. A piano accompaniment may be included, but the use of pre-recorded material or other instruments is not allowed. The piece should be substantially the candidate's unaided work, although the teacher may offer guidance as necessary. Candidates and teachers are advised to take note of the Levels of Achievement statements in the current *Information & Regulations* booklet when preparing own compositions. The timings given at each level should be observed carefully; credit will be lost if compositions fall appreciably short of or exceed the indicated timespan.

Notation

The complete composition must be written out in the candidate's own hand (or be produced and printed by the candidate using a score-writing program). At Grades 1-5, the composition may be presented in any coherent form of notation. For compositions at Grades 6-8, staff notation is essential. Marks will be deducted if the notation is incomplete or technically inaccurate or if the performance varies significantly from what is written. Candidates must present a (photo)copy of the piece, which the examiner will keep, with name and candidate number clearly shown.

Assessment

After the performance, the examiner will ask the candidate to explain how the piece was composed and will ask further questions about the notation and structure. Sixteen marks are awarded for the performance and six for clarity of explanation, structure and presentation.

The specific requirements are listed below.

Composition requirements – grade by grade:

Grade	Duration	Requirements
Initial	1-2 minutes	A piece containing sudden change(s)
1	1½-2½ minutes	A piece containing sudden dynamic contrast
2	1½-2½ minutes	A piece contrasting <i>legato</i> and <i>staccato</i> passages
3	1½-2½ minutes	A piece which starts quietly and simply, and builds to a loud, grand climax
4	2½-3½ minutes	A piece with long melodic phrases
5	2½-3½ minutes	A piece containing many wide leaps
6	3½-4½ minutes	A piece contrasting material in the high and low registers
7	3½-4½ minutes	A piece featuring several different tuplets (within the same pulse) e.g. duplets, triplets, etc.
8	4½-5½ minutes	A piece featuring a variety of instrumental effects e.g. glissandi, sul ponticello, col legno, etc.

Supporting Tests

Aural

Four tests are given for each grade (two for Grade 8), designed to develop the candidate's abilities in the fields of musical perception, discrimination, memory, understanding, analysis and response. The tests, which are all based on the same example to encourage a deepening of knowledge, are carefully graded from basic skills to more advanced understanding.

N.B. Tests for Initial and Grade 1 are all in major keys; Grades 2-5 and 8 may be in major or minor. Grade 6 tests are major and Grade 7 are minor. Tests involving printed copies given to candidates will be provided in treble clef for most instruments, and in bass or alto (viola) clef for instruments normally reading those clefs.

Initial

1. To sing, hum or whistle the final note of a 4-bar melody in $\frac{2}{4}$ time, played with the final note omitted. The note should be sung in strict time. The key chord will be sounded before the melody is played. In all circumstances this note will be the tonic.
2. To clap back the rhythm of the melody after hearing it played twice again.
3. To identify, after another hearing, whether the melody was played mainly *legato* or *staccato*.
4. To identify, after hearing again three consecutive notes from the melody, which of the three was the highest or lowest.

Grade 1

1. i) To clap back the rhythm of a four bar melody in $\frac{2}{4}$ or $\frac{3}{4}$ time, played twice;
ii) to state the time signature.
2. To state, after hearing the melody again, whether the last note was higher, lower or the same as the first note.
3. To state, after hearing the melody again, whether the melody was played mainly *legato* or *staccato*.
4. To listen to the melody played twice more, first as originally heard and then with a change to the pitch at one point, and indicate where the change occurs. Candidates will not be required to describe the change.

Grade 2

1. To listen once to a short melody in $\frac{2}{4}$ or $\frac{3}{4}$, and to indicate a sense of the pulse and time signature during a second playing. Candidates should respond by either conducting clearly, using a simple, conventional, beat-shape or alternatively by other methods, provided the strong beats are indicated distinctly. The examiner will bring the candidate in at the start of the second playing.
2. To state, after hearing the melody again, whether the last note was higher, lower or the same as the first note.
3. To listen to the complete melody again and to state:
 - i) whether it was in a major or minor key;
 - ii) the dynamic level at the start and how it changed during the piece. *Crescendo* and *diminuendo* may be included.
4. To listen to one half of the melody played twice more, first as originally heard and then with a change in the rhythm or melody, and to identify the type of change made.

Grade 3

1. To listen once to a short melody in $\frac{3}{4}$ or $\frac{4}{4}$, and to indicate a sense of the pulse and time signature during a second playing. Candidates should respond by either conducting clearly, using a simple, conventional, beat-shape or alternatively by other methods, provided the strong beats are indicated distinctly. The candidate may begin right at the start, or can join in once the melody is under way.
2. To identify the interval formed by the first two notes of the melody, played from low to high and held as a sounding interval as a major second, minor third, major third, perfect fourth or perfect fifth. (All diatonic, from within the key.) Candidates may sing (or hum) the notes before answering.
3. To identify a triad played by the examiner as being either major or minor. The notes will be sounded together.
4. A printed copy of the melody will be handed to the candidate. The examiner will then play the original followed by a version (played twice) containing one change of pitch or rhythm. The candidate will be invited to indicate the bar in which the change occurred in the rhythm or melody.

Grade 4

1. To listen once to a short melody in $\frac{4}{4}$ or $\frac{6}{8}$ with a simple accompaniment, and to indicate a sense of the pulse and time signature during a second playing. Candidates should respond by either conducting clearly, using a simple, conventional, beat-shape or alternatively by other methods, provided the strong beats are indicated distinctly.
2. To identify the interval formed by the first two notes of the melody, played consecutively, as:

a unison	a perfect fourth
a minor second	a perfect fifth
a major second	a minor sixth
a minor third	a major sixth
a major third	

Candidates may sing or hum the notes before answering.

3. To listen to the piece again and to identify the cadence at the end as being either perfect or imperfect.
4. A printed copy of the melody line only will be handed to the candidate. The examiner will then play this, followed by a version (played twice) containing two changes, one of pitch and one of rhythm. The candidate will be invited to indicate the bars in which the changes occurred and to describe them.

Grade 5

1. To listen twice to a short piece of music in $\frac{2}{4}$, $\frac{3}{4}$ or $\frac{6}{8}$ played twice, and state:
 - i) the time signature;
 - ii) if it began in the major or minor;
 - iii) if the tonality changed as the piece progressed, and if so, how.
 After a further playing of the closing section of the piece, whether the cadence at the end was perfect, imperfect or interrupted.
2. To identify the interval formed by two notes selected by the examiner from the melody line, played consecutively, as:

a unison	a perfect fifth
a minor second	a minor sixth
a major second	a major sixth
a minor third	a minor seventh

a major third a major seventh
a perfect fourth an octave

Candidates may sing or hum the notes before answering.

3. To listen to the piece again and to comment on the articulation and the dynamics.
4. A printed copy of the complete piece will be handed to the candidate. The piece will be played once more as originally heard and then twice with two changes to the 'top' line; one to the rhythm and one to the melody. The candidate will be asked to locate and describe the changes.

Grade 6

1. To listen to a short piece in a major key in $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$ played twice, and state the time signature. Candidates will be invited to comment on the main features of the piece such as phrasing, style and dynamics. The candidate will have the opportunity to give comments after the first and/or second playing at their discretion.
2. To listen to the closing bars of the piece and identify its cadence as perfect, imperfect, plagal or interrupted.
3. To listen again to a part of the piece which modulates and state into which key the music has modulated. Keys used will be confined to dominant, subdominant and relative minor. The opening key will be stated and the tonic chord played before the start. Answers may be given as either key or technical names (e.g. in C major: 'to G' or 'to the dominant').
4. A printed copy of the piece will be handed to the candidate, who will be invited to compare this with a version played twice by the examiner containing two changes. These will be in the melody line only and may be to the rhythm, the pitch or the articulation. The candidate should identify the location and nature of the changes.

Grade 7

1. To listen twice to a short piece in a minor key and comment on the main features of the piece such as style, phrasing, articulation and dynamics. The candidate will have the opportunity to give comments after the first and/or second playing at their discretion.
2. To listen to a phrase from the piece and identify its cadence as perfect, imperfect, plagal or interrupted.
3. A printed copy of the first section of the piece will be handed to the candidate, who will be invited to compare this with a version played twice by the examiner containing three changes. These may be in the pitch (of the melody line only) or the rhythm. The candidate should identify and explain the changes.
4. To listen to the piece played with a modified ending and identify the key to which the music has modulated. The opening key will be stated and the key-chord played. Keys used will be limited to the subdominant minor, the relative major and the relative major of the dominant (e.g. G major in A minor). Answers may be given as key names or technical names. Part of the piece may be omitted by the examiner for clarity if appropriate.

Grade 8

1. A short piece will be played twice. The candidate will be invited to describe the significant features of the piece, such as style, rhythm, texture, dynamics, phrasing and articulation. Candidates are encouraged to make observations after the first playing and to supplement these after the second. This section will take the form of a short discussion with the examiner; credit will be given for the depth of perception in the candidate's comments.

2. A printed copy of the entire piece will be handed to the candidate and played by the examiner, who will then play twice a version containing three changes which may be in the rhythm, melody, harmony, articulation, dynamics or tempo. The candidate will be invited to identify and explain the changes. Changes may occur in the treble or bass clef lines, or both. The original version, as supplied to the candidate, will be played again, before the version with the changes.

N.B. In all sections of the Aural Tests that involve the examiner handing the candidate a printed copy of the test, candidates and teachers should note that the copy will be a laminated page, which may not be marked by the candidate in any way whatsoever during the examination.

Improvisation

The improvisation tests explore the candidate's ability to respond creatively to a musical stimulus offered by the examiner as a rhythmic, melodic or chordal cell.

In every case the stimulus has been designed to allow a genuinely free creative improvisation and to avoid the implication of a 'mirror image' response. At all grades the stimuli seek to provide a wide range of improvisatory possibilities, while avoiding excessive complication within themselves. The greatest credit will be given for candidates who most effectively incorporate elements of the stimulus into their improvisation, showing creativity, good instrumental knowledge and ability.

Outline and Test Parameters

According to the candidate's choice of test, the examiner will tap the rhythm or play the pitches or chords on the piano, and will also show a notated copy of the relevant test to the candidate. In this way both auditory and visual learners will be assisted to produce their best possible response.

Format

Candidates may select any one of the following three types of test:

- either* melodic: based on a series of pitches
or rhythmic: based on a rhythmic idea
or chordal: based on a set of chord symbols.

The parameters are given in the chart on page 17.

Melodic Tests

The examiner will give the candidate a copy of a series of written pitches and will play it through twice with each pitch lasting for about 2 seconds. The candidate should play the pitches back to the examiner, and then prepare and perform a short phrase incorporating these pitches.

Rhythmic Tests

The examiner will give the candidate a written version of an opening rhythm and then play it twice. Candidates should repeat it on their instrument using one pitch and then prepare and perform a piece of music based on this rhythm, adding melodic material as appropriate. Instrumental range used should reflect the parameters for melodic tests in the chart on page 17.

Chordal Tests

The examiner will give the candidate a copy of a 2-stave piano score containing chords (written out without a time signature, but with bar lines) with chord symbols printed above each chord. The examiner will play this through twice, establishing a moderate pulse with each chord played as four crotchets per bar (or two crotchets where more than one chord appears in a bar). The candidate should then prepare and perform a short improvisation over the given chords. Candidates can choose to use the tempo and meter that the examiner played, or to request a quicker or slower tempo and a $\frac{3}{4}$, $\frac{4}{4}$ or compound 'feel' if they prefer. The examiner will then play the sequence while the candidate improvises. The phrase may be repeated several times, depending on length and speed, until the improvisation reaches a natural conclusion.

Written Keys for Chordal Tests

	Grades 1, 2 & 3	Grades 4 & 5	Grades 6, 7 & 8
Violin	D, A & E major	B, F#, C#, E & A minor	D, A, E, G, C, F, & B \flat major plus relative minors
Viola	G, D & A major	E, B, F#, A & D minor	G, D, A, C, F, E & B \flat major plus relative minors
Cello	C, G & D major	A, E, B, F# & D minor	C, G, D, A & F, B \flat & E \flat major plus relative minors
Double Bass	C, G & D major	A, E, B, F# & D minor	C, G, D, F, A, E & B \flat major plus relative minors
Harp	C, F & G major	A, D, E, G & B minor	C, F, G, B \flat , D, E \flat & A major plus relative minors

Notes

Up to Grade 5, candidates will be given 30 seconds preparation time during which they may play and/or sing to develop their response. The examiner will then request that they begin their improvisation. At Grades 6-8 the preparation time is extended to 60 seconds.

Marks are awarded for planning, structure, form, melodic, harmonic & rhythmic creativity, inventiveness and logical progression, appropriate length and use of instrumental resources.

Candidates should regard the note values and ranges given as the minimum that will be expected, but may extend these if they wish. The length of the response is given as a guide only, and the candidate should aim to perform a musically satisfying and balanced response.

Harpists taking the melodic test may play chords if they wish, and will receive credit for their appropriate use, but they are not obligatory as the test is essentially of melodic invention.

Preparation for examination

A document giving example responses and guidance on expectations is available to download from the website www.trinityguildhall.co.uk

Parameters for Improvisation Tests

Grade	Melodic tests: Max. range of given motif	Rhythmic tests	Suggested length of response for Melodic and Rhythmic tests	Chordal tests
Initial	3 stepwise notes	In $\frac{4}{4}$ 2 bars crotchets minims	1 phrase	4 bar phrase Major key I/V 2 bars per chord
1	3 notes one step one leap up to 4 th	In $\frac{4}{4}$ 2 bars crotchets minims, quavers		4 bar phrase Major key I/V 1 chord per bar
2	4 notes range up to 5 th	As above with dots	1-2 phrases	4 bar phrase Major key I/IV/V 1 chord per bar
3	5 notes range up to 6 th	As above with ties		4 bar phrase Major key I/IV/V/ii 1 chord per bar
4	Octave (diatonic)	In $\frac{2}{4}$, $\frac{3}{4}$ or $\frac{4}{4}$ plus semiquavers	2-3 phrases	4 bar phrase Minor key I/IV/V 1 chord per bar
5	Octave (simple chromaticism)			4 bar phrase Minor key I/IV/V/vi 1 chord per bar
6	Twelfth (chromatic)	Plus $\frac{6}{8}$	3-4 phrases	8 bar phrase Major key I/ii/IV/V and 7ths 1 chord per bar
7		Plus triplets		8-12 bar phrase Major or Minor key I/ii/iii/iv/V/VI and 6ths/7ths 1 or 2 chords per bar
8		Plus $\frac{7}{8}$	4-6 phrases	12-16 bar phrase Major or Minor key All chords 6ths/7ths/9ths & dim/aug Simple suspensions 1 or 2 chords per bar

Musical Knowledge (Initial-Grade 5 only)

These questions test the candidate's understanding of their chosen pieces, the context of their performance and their knowledge of their instrument and its technical demands, including best practice for rehearsal and performance.

Five questions, each worth 2 marks, will normally be asked. Questions will include discussions on most of the areas mentioned below, but not all parameters will be relevant to all disciplines and pieces, and examiners will select questions as appropriate. Candidates must ensure that copies are not so heavily annotated that a reasonable range of questions for the grade is precluded.

For melody line instrumentalists, questions will be based only on the instrumental line, and not on the accompaniment.

It is the intention that candidates demonstrate their knowledge by reference to the printed score, rather than by reproducing previously prepared answers. If annotations to the printed score are so extensive as to preclude a reasonable range of questions, the report may be referred to Trinity's Head Office for review or the examiner may award no marks for the section.

Initial

1. The pitch names, and durations of any notes (excluding those with leger lines except middle C) in the pieces played.
2. To identify, but not to explain clefs, stave, bar lines and key/time signatures in the pieces played.
3. Very simple musical terms and signs in the pieces, such as C , 'repeat', *f* and *p*.
4. Questions about the connection between the titles of the pieces and the music played (e.g. what is a Minuet? Why is this piece called 'Squabble'?)

Grade 1

1. Pitch names, note types (e.g. minim) and durations of any notes in the pieces played, including dotted notes and any leger lines.
2. Clefs, time/key signatures and any common musical term/sign encountered.
3. Identify and explain *p/f*; accidentals, phrase marks, 1st & 2nd time bars and *staccato/legato*, when appearing in the pieces played.
4. Comment on any significant, interesting or unusual features of piece(s) played. Show a basic understanding of the instrument, including the names of its main parts (e.g. fingerboard, bridge, tuning pegs, etc.) and maintenance.

Grade 2

As for Grade 1, and additionally:

1. Show an understanding of any term, sign or mark of expression in the pieces played.
2. Identify and explain any metronome marks, grace notes, ornaments, etc. appearing in the pieces played.

3. The numerical value (only) of any interval (within an octave) between any two successive notes appearing in the pieces played. (e.g. 'a second' not 'a minor second'). Intervals may be asked from a lower to a higher note or vice versa.
4. Be aware of appropriate basic posture when playing.

Grade 3

As for previous grades, and additionally:

1. Identify and demonstrate an understanding of the keys, (together with their relative major/minor), in which the pieces played are written.
2. Identify any common musical devices such as scale or arpeggio patterns in the pieces played.
3. Show an understanding of the reasons for, and methods employed in, the instrumental or vocal warm up (of both instrument and performer).
4. The difference between the written and the sounding pitch of their instrument (transposing instruments only, including octave transposing instruments).

Grade 4

As for previous grades, and additionally:

1. Identify/explain any main key encountered throughout the pieces played, though no detailed knowledge of modulatory processes will be expected.
2. Name the tonic and the dominant (and the three notes of their triads) of any of the keys in which the pieces are written.
3. The full name of any interval (within an octave) between any two successive notes appearing in the pieces played. (e.g. 'major second' not 'second'). Intervals may be asked from a lower to a higher note or vice versa.
4. Comment on any particular technical or musical challenges encountered in the preparation of the pieces played.

Grade 5

As for previous grades, and additionally:

1. Comment on any significant features of the musical style and period, (e.g. Baroque, Romantic) of the pieces played.
2. Point out any interesting or noteworthy structural/formal aspects of the pieces played.
3. Show an understanding of the keys used in the pieces played, including an understanding of modulations and a knowledge of tonic, dominant and subdominant of the keys in which the pieces are written.

Grades 6-8

Musical Knowledge questions are not available at these grades.

Sight Reading

Sight Reading tests are set at the level of a piece prescribed approximately two grades lower than the grade undertaken; for instance, Grade 5 candidates should be able to read at sight the level of piece set for Grade 3 performance. Tests will follow the parameters given below. Note that the parameters are cumulative; the keys etc. used at each grade may also include any variable set for any previous grade.

Candidates will be allowed 30 seconds to study the test before they attempt it. During this time they may practise any or all of the piece aloud. The examiner will only take account of the actual performance of the test.











	Violin	Viola	Cello	Double Bass	Harp
Initial	open strings only				C major
Grade 1	G, D, A major	C, G, D major	C, G, D major	G, D major	F major
Grade 2				C, A major	as above
Grade 3	C major D, A minor	F major D, A minor	F, B \flat major A, D, 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 ***, A** 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	E** major
Grade 7	B, D \flat major C \sharp minor	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	all major and minor keys	all major and minor keys	B major C \sharp minor	all keys appropriate to tuning of the harp

* Pedal harp

**Non-pedal harp in F

***Non-pedal harp in E/A \flat

Sight Reading Parameters for Bowed Strings and Harp

	Time signatures	Note values	Tempi and dynamics	Articulation, position, shifts			
				Violin and Viola	Cello	Bass	Harp
Initial	$\frac{2}{4}$ $\frac{4}{4}$	 and 	<i>moderato, mf</i>	separate bows; open strings only; no jumps across strings			hands separately; range of a 5th
Grade 1	as above	as above	plus <i>f</i> and <i>p</i>	separate bows; within first position; range of a 5th			range of a 9th
Grade 2	plus $\frac{3}{4}$	plus  ,  ,  , and ties	plus <i>allegretto</i>	plus two-note slurs but not across strings (downbow and upbow)			hands together
Grade 3	as above	plus  ,  , and 	plus <i>mp, andante</i>	plus three-note slurs or two notes across strings; mixed finger patterns; backwards extensions	plus slurs up to four notes; accents and staccato; pizzicato; forward extensions.	plus three-note slurs; 3rd position; accents and staccato; pizzicato; simple shifts	plus simple pedal changes*
Grade 4	as above	plus  , and 7	plus <i>cresc.</i> and <i>decrec.</i>	plus slurs up to four notes; accents and staccato; pizzicato	plus slurs up to four notes; accents and staccato; pizzicato; forward extensions.	plus more mixed bowing styles; trills; octave harmonics; 1/2 string harmonic; 4th position	more pedal changes*
Grade 5	plus $\frac{6}{8}$	plus  (groups of 2 and 4)	plus <i>rall.</i> ; <i>a tempo</i>	plus more mixed bowing styles; trills; octave harmonics	plus slurs up to four notes; accents and staccato; pizzicato; forward extensions.	plus more mixed bowing styles; trills; octave harmonics; 1/2 string harmonic; 4th position	plus two-note chords
Grade 6	plus $\frac{3}{8}$	plus dotted quaver/dotted quaver semiquaver	plus <i>accel.</i>	plus shifts; staccato; double stops including an open string	plus more complex shifts; double stops including an open string	plus double stops including an open string; 5th and 6th positions	plus three-note chords; arpeggiando
Grade 7	plus $\frac{9}{8}$	plus triplets	use of mute	plus more awkward shifts, including those requiring 2nd position	plus double stops including an open string; simple thumb position implied by 	plus simple thumb position	plus lever changes**
Grade 8	plus $\frac{2}{2}$ and changing time signatures	plus duplets	as above	plus double stops including 2 stopped notes (but not in sequences)	plus double stops in 1st position; tenor clef	plus tenor clef	plus <i>près de la table</i> ; pedal changes note indicated*; lever changes not indicated**

* Not for Harp in F.

** Pedal Harp only.

Instruments

Tuning

Examiners should not be expected to tune or adjust instruments for candidates. Up to and including Grade 5 the teacher or accompanist may assist with tuning outside the examination room. From Grade 6 onwards, candidates are expected to tune or adjust their instrument without assistance.

Bowed Strings

Doubling

Candidates taking Grade 6, 7 or 8 examinations in Violin or Viola may choose to play one piece on the other instrument, chosen from the corresponding syllabus and grade. At least one piece from each group must be played. Candidates who choose to present more than one instrument may opt to arrange the order of their programme to accommodate the move from one instrument to the other. All technical work and supporting tests must be taken on the instrument on which the entry was made.

Harp

Non-pedal harp requirements are based on a 34-string instrument tuned in Eb, Ab or F. Up to Grade 4 inclusive, candidates wishing to use a harp with fewer strings must seek authorisation from the Chief Examiner in Music at least 30 days before the local closing date for entries, enclosing a full specification of their instrument. From Grade 5 upwards, non-pedal harps used in the examinations must have at least 34 strings.

Non-pedal harp candidates should indicate on their appointment slip for the examiner whether their harp is tuned in Eb, Ab or F.

Samples of harmonisation tests for Grades 6-8 are published in a leaflet entitled *Sample Tests of Keyboard Musicianship*, available free of charge from local Centre Representatives or from the website www.trinityguildhall.co.uk

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, chosen from the solo pieces and any other alternative piece(s) listed for the grade, to form a balanced programme. One piece may be replaced by the candidate's own composition of a similar length and standard to the other pieces chosen (see page 11). One piece may be unaccompanied.

Group A

The following solo pieces are contained in the book *Violin Initial Pieces & Exercises 2010-2015* published by Trinity Guildhall:

Cohen	Oops
Dawe	Sleigh Ride (no. 1 from More Travel Tunes)
de Keyser	Round Dance
Anon. arr. Nelson	Sound for Us
Martin	Valsette (from Little Suite no. 2)

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Blackwell	In the Groove	Fiddle Time Joggers	OUP
Cohen	Pineapple, Pineapple, Mango	Violin All Sorts Initial-Grade 1	Faber
Cohen	Monsieur Arbeau's Sword Dance no. 28 in A	Superstart Violin	Faber
Colledge	Butterflies or Dinosaurs	Waggon Wheels for Violin	Boosey/MDS
Nelson	Marzipan March [theme only]	The Essential String Method: Violin book 2	Boosey/MDS

Group B

The following solo pieces are contained in the book *Violin Initial Pieces & Exercises 2010-2015* published by Trinity Guildhall:

Carroll	Dawn at Sea (from The Enchanted Isle)
Burgoyne	Uncle Sam
Lumsden/Wedgwood	Scary, Scaly Spinosaurus
Trory/Mays	A Country Walk
Dawe	Peaceful Haven

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Blackwell	Rowing Boat or Summer Sun	Fiddle Time Joggers	OUP
Dawe	Grazing Sheep	New Road to String Playing Violin book 1	Cramer
de Keyser	Go to Sleep	Violin Playtime book 1	Faber
Hausmann	In Olden Times	Violin Playtime book 1	Faber
Nelson	Moravian Carol	The Essential String Method: Violin book 2	Boosey/MDS

Technical Work (14 marks) (see pages 6-9)

As given in *Violin Scales, Arpeggios and Studies from 2007* published by Trinity Guildhall.

Scales

The following scales to be performed from memory, with the indicated rhythmic patterns on each note, as requested by the examiner:

G major (one octave)

D major (one octave)

A major (one octave)

All starting on the open string.

G major



D major



A major



Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

Aural (see page 12)

Improvisation (see page 15)

Musical Knowledge (see page 18)

Sight Reading (see page 20)

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, chosen from the solo pieces and any other alternative piece(s) listed for the grade, to form a balanced programme. One piece may be replaced by the candidate's own composition of a similar length and standard to the other pieces chosen (see page 11). One piece may be unaccompanied.

Group A

The following solo pieces are contained in the book *Violin Grade 1 Pieces & Exercises 2010-2015* published by Trinity Guildhall:

Dawe	Gopak (no. 5 from Travel Tunes)
Martin	Hornpipe (from Little Suite no. 3)
Nelson	Fiddler's Fancy
Myers	Jumping Jive
Trory/Mays	Morning Song

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Anon.	I am a Fine Musician	The Essential String Method: Violin book 3	Boosey/MDS
Beethoven	Eccosaïse	The Essential String Method: Violin book 3	Boosey/MDS
Blackwell	Pick a Bale of Cotton	Fiddle Time Runners	OUP
Carroll	The Silver Stream	The Enchanted Isle	Forsyth FCW15
Lumsden /Wedgwood	Fly High Pterodactyl	Jurassic Blue	Faber

Group B

The following solo pieces are contained in the book *Violin Grade 1 Pieces & Exercises 2010-2015* published by Trinity Guildhall:

Cohen	All Mixed Up!
Dawe	Valsette
Trad. Irish	Down by the Salley Gardens
Trad. arr. Jones	Corfu and Cefalonia
Trory/Mays	Sailing

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Brahms	Lullaby	Violin Allsorts Initial-Grade 1	Trinity Faber
Dawe	By the Lake	New Road to String Playing Violin book 2	Cramer 90288
Moffat	Abenlied or Wiegenlied	Six Easy Pieces	Schott ED849/MDS
Traditional	Nobody Knows the Trouble	Violin All Sorts Initial-Grade 1	Trinity Faber
Trory/Mays	Ice Skating Waltz	Violin Playing – First Book of Concert Pieces	Wavenev/Spartan

Supporting Tests *(2 x 10 marks)*

Two tests are to be chosen from:

Aural (see page 12)

Improvisation (see page 15)

Musical Knowledge (see page 18)

Sight Reading (see page 20)

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, chosen from the solo pieces and any other alternative piece(s) listed for the grade, to form a balanced programme. One piece may be replaced by the candidate's own composition of a similar length and standard to the other pieces chosen (see page 11). One piece may be unaccompanied.

Group A

The following solo pieces are contained in the book *Violin Grade 2 Pieces & Exercises 2010-2015* published by Trinity Guildhall:

Telemann	Bourée (from a Wedding Divertissement)
Martin	Square Dance (from Little Suite no. 4)
Trad. American	The Flop-Eared Mule
Kershaw	Move It!
Trory/Mays	Circus March

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Carroll	Singhalese Dancer	The Enchanted Isle	Forsyth FCW15
Hindson	Leapfrog [double stops optional]	Fingerprints (Violin)	Faber
Nelson	Upon Paul's Steeple	The Essential String Method: Violin book 4	Boosey/MDS
Trory/Mays	Gypsy Dance	Violin Playing – Second Book of Concert Pieces	Waveney/Spartan
Wedgwood	The Contented Frog	Up-Grade! Violin Grades 1-2	Faber

Group B

The following solo pieces are contained in the book *Violin Grade 2 Pieces & Exercises 2010-2015* published by Trinity Guildhall:

Trad. Spanish	La cucaracha
Tchaikovsky	Hurdy Gurdy (from Album for the Young op. 39 no. 24)
Carse	Première Valse
Waterfield/Beach	The Railroad Corral
Barrell	Lonely Tune (from Simple Suite no. 2, op. 54 no. 4)

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Carse	Petite Rêverie	Classic Carse book 1	Stainer H354
Colledge	Weeping Willow	no. 10 from Fast Forward	Boosey/MDS
Elgar	Andantino in G	First Repertoire for Violin	Faber
Haydn	Andante	The Young Violinist's Repertoire book 1	Faber
arr. de Keyser			
Sherman	Chim Chim Cher-ee	Play Broadway: Violin	Faber

Technical Work (14 marks) (see pages 6-9)

As given in *Violin Scales, Arpeggios and Studies from 2007* published by Trinity Guildhall.

Candidate to prepare the Bowing Exercise and then *either* Section i) *or* Section ii) in full.

Bowing Exercise (from memory)

The candidate will be asked to play one scale of their own choice from any of those listed below for Grade 2. The scale should be played with the rhythm ♩ ♪♪ on each degree of the scale, separate bows. The exercise may end with an additional long note on the tonic [♪ ♪♪ ♪] [♩ = 80]

either i) Scales, Arpeggios & Technical Exercises (all to be played from memory)

The following scales and arpeggios to be prepared.

When the examiner requests a key, the candidate should play the scale and then, immediately (or after a moment's pause), the arpeggio; each scale/arpeggio pair to be played with separate bows *or* slurred as requested by the examiner.

G major (two octaves)

C major (one octave)

F major (one octave)

D major (one octave, starting on the A string in 3rd position)

E minor (one octave in 1st position)

D minor (one octave in 1st position)

Minor scales to be played in *either* natural *or* harmonic *or* melodic form, at candidate's choice.

All scales and arpeggios to be prepared with separate bows and slurred in pairs.

See pages 8-9 for examples of rhythmic and bowing patterns for scales and arpeggios.

Technical Exercises (from memory)

Double Stops [octave and sixth]

♩ = 50



or ii) Studies

Candidate to prepare the following **three** studies and to choose one of them to play first. The examiner will then select one of the remaining studies to be performed:

1. Folk Dance
2. Farmer's Song
3. Royal Procession

All studies are contained in the book *Violin Scales, Exercises and Studies from 2007* published by Trinity Guildhall.

Supporting Tests *(2 x 10 marks)*

Two tests are to be chosen from:

Aural (see page 12)

Improvisation (see page 15)

Musical Knowledge (see page 18)

Sight Reading (see page 20)

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, chosen from the solo pieces and any other alternative piece(s) listed for the grade, to form a balanced programme. One piece may be replaced by the candidate's own composition of a similar length and standard to the other pieces chosen (see page 11). One piece may be unaccompanied.

Group A

The following solo pieces are contained in the book *Violin Grade 3 Pieces & Exercises 2010-2015* published by Trinity Guildhall:

J S Bach	Gavotte (from Cello Suite in D, BWV 1012)
Mossi	Two Gavottes
Beethoven	Menuetto and Trio (from Serenade in D, op. 8)
Reed	Green Willow
Baklanova	Mazurka

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Blackwell	Show Stopper	Fiddle Time Sprinters	OUP
Couperin	La Lutine <small>[the printed fingering must be used in the examination]</small>	Classical and Romantic Pieces book 3	OUP
Nelson	Toad in the Hole <small>[with double stops]</small>	Technitunes	Boosey/MDS
Prokofiev	Troika from Lieutenant Kije	Amazing Solos for Violin	Boosey/MDS
Trad.	Old Joe Clark	O Shenandoah!	Faber

Group B

The following solo pieces are contained in the book *Violin Grade 3 Pieces & Exercises 2010-2015* published by Trinity Guildhall:

Puccini	O mio babbino caro (from the opera Gianni Schicchi)
Trad. Irish	The Lark in the Clear Air
Bennett	Storm at Sea
Norton	Hush Little Baby
Kershaw	Waltz for Emily

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Carse	Dance Scherzo	Classic Carse book 2	Stainer H355
Handel	Musette in G	Classical and Romantic Pieces book 2	OUP
Nelson	Gondola Song <small>[the printed fingering must be used in the examination]</small>	Technitunes	Boosey/MDS
Rogers & Hammerstein	Sixteen Going On Seventeen	Play Broadway: Violin	Faber
Trott	The Puppet Show op. 5 no. 1	Solos for the Young Violinist book 1	Summy-Birchard/ Faber

Technical Work (14 marks) (see pages 6-9)

As given in *Violin Scales, Arpeggios and Studies from 2007* published by Trinity Guildhall.

Candidate to prepare the Bowing Exercise and then *either* Section i) *or* Section ii) in full.

Bowing Exercise (from memory)

The candidate will be asked to play one scale of their own choice from any of those listed below for Grade 3. The scale should be played with eight semiquavers on each degree of the scale. The exercise may end with an additional long note on the tonic. [$\text{♩} = 60$]

either i) Scales, Arpeggios & Technical Exercises (all to be played from memory)

The following scales and arpeggios to be prepared.

When the examiner requests a key, the candidate should play the scale and then, immediately (or after a moment's pause), the arpeggio; each scale/arpeggio pair to be played with separate bows *or* slurred as requested by the examiner.

- D major (two octaves, starting on the open string)
- A major (two octaves)
- F major (one octave, starting on the D string in 2nd position)
- E \flat major (one octave)
- A minor (two octaves)
- G minor (one octave starting on the D string)

Minor scales to be played in *either* harmonic *or* melodic form, at candidate's choice.

Scales to be prepared with separate bows and slurred in pairs; arpeggios to be prepared with separate bows and slurred three notes to a bow.

- Dominant 7th in the key of G (one octave, starting on D)
- Dominant 7th in the key of A (one octave, starting on E)

To be prepared with separate bows only.

See pages 8-9 for examples of rhythmic and bowing patterns for scales and arpeggios.

Technical Exercises (from memory)

The following exercises to be performed in the patterns shown:

a) Chromatic Phrase

The following exercise to be performed with separate bows, starting on the D string:



b) Double Stops [octave, sixth and third]



or ii) Studies

Candidate to prepare the following three studies and to choose **one** of them to play first. The examiner will then select **one** of the remaining studies to be performed:

1. Sweet and Sour Waltz
2. Space Journey
3. Fond Memories

All studies are contained in the book *Violin Scales, Exercises and Studies from 2007* published by Trinity Guildhall.

Supporting Tests *(2 x 10 marks)*

Two tests are to be chosen from:

Aural (see page 12)

Improvisation (see page 15)

Musical Knowledge (see page 18)

Sight Reading (see page 20)

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, chosen from the solo pieces and any other alternative piece(s) listed for the grade, to form a balanced programme. One piece may be replaced by the candidate's own composition of a similar length and standard to the other pieces chosen (see page 11). One piece may be unaccompanied.

Group A

The following solo pieces are contained in the book *Violin Grade 4 Pieces & Exercises 2010-2015* published by Trinity Guildhall:

Saint-George	Giga
Danbé	Menuet and Trio
L Mendelssohn	Mosquito Dance op. 62 no. 5
Cohen	Lean Mean Tango
Cohen	Prelude (unaccompanied)

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Corelli	Sonata op. 5 no. 9, 4th movt: Giga	Corelli: 12 Sonatas op. 5 vol. 2	Schott ED438/MDS
Desmond	Take Five	Jazz, Blues & Ragtime	Boosey/MDS
Kirnberger	Carillon	First Solo Pieces for Violin & Piano book 1	Schott ED11473/MDS
Mozart	Allegro from Allegro & Menuetto	Real Repertoire for Violin	Trinity Faber
Trad.	Mexican Hat Dance	What Else Can I Play? Violin Grade 4	Faber

Group B

The following solo pieces are contained in the book *Violin Grade 4 Pieces & Exercises 2010-2015* published by Trinity Guildhall:

Tchaikovsky	Waltz (from Album for the Young op. 39 no. 8)		
Anckermann <i>arr.</i> Jones	Flor de Yumuri		Boosey/MDS
I & G Gershwin	I Got Rhythm (from Girl Crazy)		
Rodney Bennett	All in a Garden Green (no. 1 from Six Country Dances)		
Liddell	Melody		

The following alternative pieces are also available:


Composer	Piece	Book	Publisher
Grieg	Solveig's Song	Concert Repertoire for Violin	Faber
Kern <i>arr.</i> Jones	Smoke Gets In Your Eyes <small>[violin melody line and printed fingerings must be played in the examination]</small>	Jazz, Blues & Ragtime for Violin	Boosey/ MDS
Somervell	Allemande	The Violinist's Collection book 1	Mayhew
Tchaikovsky	Serenade	Concert Repertoire for Violin	Faber
Wedgwood	Sometime Maybe	Jazzin' About – Violin	Faber

Technical Work (14 marks) (see pages 6-9)

As given in *Violin Scales, Arpeggios and Studies from 2007* published by Trinity Guildhall.

Candidate to prepare the Bowing Exercise and then *either* Section i) *or* Section ii) in full.

Bowing Exercise (from memory)

The candidate will be asked to play one scale of their own choice from any of those listed below for Grade 4. The scale should be played with the rhythm  on each degree of the scale. The exercise may end with an additional long note on the tonic. [$\text{♩} = 50$].

either i) Scales, Arpeggios & Technical Exercises (all to be played from memory)

When the examiner requests a key, the candidate should play the scale and then, immediately (or after a moment's pause), the arpeggio; each scale/arpeggio pair to be played with separate bows or slurred as requested by the examiner.

The following scales and arpeggios to be prepared:

- C major (two octaves)
- B \flat major (two octaves)
- E major (one octave, starting on the A string in 4th position)
- C minor (two octaves)
- B \flat minor (two octaves)
- E minor (one octave starting on the A string in 4th position)

Minor scales to be played in *either* harmonic *or* melodic form, at candidate's choice.

Scales to be prepared with separate bows and slurred four notes to a bow.

Arpeggios to be prepared with separate bows and slurred three notes to a bow.

- Dominant 7th in the key of C (one octave, starting on G)
- Dominant 7th in the key of D (one octave, starting on A)
- Dominant 7th in the key of E \flat (one octave, starting on B \flat)

To be prepared with separate bows and slurred four notes to a bow.

Chromatic scale starting on open D (one octave)

To be prepared with separate bows only.

See pages 8-9 for examples of rhythmic and bowing patterns for scales and arpeggios.

Technical Exercises (from memory)

a) Octaves



b) D major phrase



or ii) Studies

Candidate to prepare the following three studies and to choose **one** of them to play first. The examiner will then select **one** of the remaining studies to be performed:

1. Hungarian Violins!
2. The Grand House
3. Rustic Dance

All studies are contained in the book *Violin Scales, Exercises and Studies from 2007* published by Trinity Guildhall.

Supporting Tests *(2 x 10 marks)*

Two tests are to be chosen from:

Aural (see page 12)

Improvisation (see page 15)

Musical Knowledge (see page 18)

Sight Reading (see page 20)

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, chosen from the solo pieces and any other alternative piece(s) listed for the grade, to form a balanced programme. One piece may be replaced by the candidate's own composition of a similar length and standard to the other pieces chosen (see page 11). One piece may be unaccompanied.

Group A

The following solo pieces are contained in the book *Violin Grade 5 Pieces & Exercises 2010-2015* published by Trinity Guildhall:

Gibbs	Aria: Andante and Variations II-IV (3rd movt from Sonata in D, op. 1 no. 1)
Corelli	Giga (from Sonata in C, op. 5 no. 3)
Donizetti	Non giova il sospirar
Kreisler	Rondino on a theme by Beethoven
Trory	Melody (unaccompanied)

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Handel	Sonata in G minor, HWV 364, 2nd movt: Allegro	Complete Works for Violin & Basso continuo	Bärenreiter/Faber
Norton	Turkey in the Straw	Concert Collection for Violin	Boosey/MDS
Telemann	Sonata no. 2 in D: Gigue	6 Sonatas	Schott ED4221/MDS
Wedgwood	Survivor	After Hours	Faber

Group B

The following solo pieces are contained in the book *Violin Grade 5 Pieces & Exercises 2010-2015* published by Trinity Guildhall:

Tchaikovsky	Waltz (from Serenade for Strings op. 48)
Reger	Romance in G
Carse	Menuet Capricieux 25
Tužapský	Valse (from Five Little Pieces)
Chapple	For Latin Lovers

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Bridge	Amaryllis	Eleven Pieces vol. 2	Thames/Music Sales
Gál	Sonatina no. 3 in F, op. 71, 2nd movt: Alla Serenata	3 Sonatinas	Schott/MDS
Rodney Bennett	Buskin	no. 2 from Six Country Dances	Novello/ Music Sales
Schubert	Adagio	Classical and Romantic Pieces book 3	OUP
J Woolrich	Midnight Song	Unbeaten Tracks	Faber

Technical Work (14 marks) (see pages 6-9)

As given in *Violin Scales, Arpeggios and Studies from 2007* published by Trinity Guildhall.

Candidate to prepare the Bowing Exercise and then *either* Section i) or Section ii) in full.

Bowing Exercise (from memory)

The candidate will be asked to play one scale of their own choice from any of those listed below for Grade 5. The scale should be played with a martelé bow stroke. [♩ = 88]

either i) Scales, Arpeggios & Technical Exercises (all to be played from memory)

The following scales and arpeggios to be prepared.

When the examiner requests a key, the candidate should play the scale and then, immediately (or after a moment's pause), the arpeggio; each scale/arpeggio pair to be played with separate bows or slurred as requested by the examiner.

G major (three octaves)

B major (two octaves)

E major (two octaves)

A \flat major (two octaves)

G minor (three octaves)

B minor (two octaves)

E minor (two octaves)

G \sharp minor (two octaves)

Minor scales to be played in *either* melodic or harmonic form, at candidate's choice.

3 octave scales and arpeggios to be prepared with separate bows and slurred three notes to a bow.

2 octave scales and arpeggios to be prepared with separate bows and slurred four notes to a bow (scales), and six notes to a bow (arpeggios).

Chromatic scale starting on G (two octaves)

Chromatic scale starting on A (two octaves)

To be prepared with separate bows and slurred four notes to a bow.

Dominant 7th in the key of C (two octaves, starting on G)

Dominant 7th in the key of D \flat (two octaves, starting on A \flat)

To be prepared with separate bows and slurred four notes to a bow.

Diminished 7th starting on D (one octave)

To be prepared with separate bows only.

See pages 8-9 for examples of rhythmic and bowing patterns for scales and arpeggios.

Technical Exercises (from memory)**a) C major in double-stopped thirds****b) B♭ major in double-stopped sixths****c) D major scale on one string****or ii) Studies**

Candidate to prepare the following **three** studies and to choose **one** of them to play first. The examiner will then select **one** of the remaining studies to be performed:

1. Country Fair
2. Bee-Bop Blues
3. Heroic Film Tune

All studies are contained in the book *Violin Scales, Exercises and Studies from 2007* published by Trinity Guildhall.

Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

Aural (see page 12)

Improvisation (see page 15)

Musical Knowledge (see page 18)

Sight Reading (see page 20)

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, chosen from the solo pieces and any other alternative piece(s) listed for the grade, to form a balanced programme. One piece may be replaced by the candidate's own composition of a similar length and standard to the other pieces chosen (see page 11). One piece may be unaccompanied.

Group A

The following solo pieces are contained in the book *Violin Grade 6 Pieces & Exercises 2010-2015* published by Trinity Guildhall:

Handel	Adagio and Allegro (1st and 2nd movts from Sonata in A, op. 1 no. 14)
Fibich	Allegro moderato (1st movt from Sonatina in D minor, op. 27)
Arnold <i>arr.</i> Gedge	Scottish Dance (no. 3 from Four Scottish Dances op. 59)
Davis	Pride and Prejudice

The following alternative pieces are also available:

Composer	Piece	Publisher
Corelli	Preludio and Allegro (no. 3 from Classical and Romantic Pieces book 4)	OUP
Dancla	1st Air Varie on a Theme by Paccini op. 89 no. 1 (from Kleine Melodien mit Variationen op. 89)	Schott/MDS
Farmer	Hope Told a Flattering Tale – Theme, var. 1 and Finale (from Romantic Violinist ed. Nelson)	Boosey/MDS
Kreisler	Syncopation	Schott/MDS
Mozart	Sonata K. 379: Allegro (from Sonatas for Violin & Piano vol. 2)	Peters/Faber
Muldowney	Lear's Fool (from Unbeaten Tracks)	Faber
Tučapský	Polka (from Five Little Pieces)	Goodmusic
Vivaldi	Sonata in D minor no. 12: Allemande (from Vivaldi: 12 Sonatas for Violin & Basso continuo op. 2 book 2)	Schott ED4213/MDS

Group B

The following solo pieces are contained in the book *Violin Grade 6 Pieces & Exercises 2010-2015* published by Trinity Guildhall:

de Bériot	Sérénade op. 124
C Schumann	Romance no. 2 (from Three Romances op. 22)
Elgar	Idylle op. 4 no. 1
Kocian	Lullaby (from Three Compositions for Violin & Piano op. 19 no. 3)
Ungar	Ashokan Farewell (unaccompanied)

The following alternative pieces are also available:

Composer	Piece	Publisher
Boulanger	Nocturne (from Deux Morceaux)	Schirmer/Music Sales
Fiocco	Arioso	Schott ED10536
Kraemer	Invitation to the Dance (from Gypsy Jazz – Intermediate Level)	Faber
Respighi	Berceuse	Edizioni Bongiovanni Bologna 188
Sutherland	Sonatina, 1st movt (from Australian Violin Music: Concert Pieces)	Currency Press

Technical Work *(14 marks)* (see pages 6-9)

As given in *Violin Scales, Arpeggios and Studies from 2007* published by Trinity Guildhall.

Candidate to prepare the Bowing Exercise and then *either* Section i) *or* Section ii) in full.

Bowing Exercise (from memory)

The candidate will be asked to play one scale of their own choice from any of those listed below for Grade 6. Each note of the scale should be played as two spiccato quavers [\downarrow = 150].

either i) Scales, Arpeggios & Technical Exercises (all to be played from memory)

The candidate should prepare major and minor scales and arpeggios from **one** of the following tonal centres, to be played with separate bows *or* slurred as requested by the examiner. The candidate may pause briefly between individual scales and arpeggios.

Candidates should prepare one of the two groups listed below:

Group 1: A (three octaves)
 F (two octaves)
 E \flat (two octaves)

or

Group 2: A (three octaves)
 F \sharp (two octaves)
 C \sharp /D \flat (two octaves)

Minor scales to be prepared in *both* melodic *and* harmonic forms.

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

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

3 octave scales and arpeggios to be prepared with separate bows and slurred three notes to a bow.
 2 octave scales and arpeggios to be prepared with separate bows and slurred four notes to a bow (scales), and six notes to a bow (arpeggios).

Diminished 7th starting on G (two octaves)

To be prepared with separate bows and slurred four notes to a bow.

Chromatic scale starting on B \flat (two octaves)

To be prepared with separate bows and slurred four notes to a bow.

See pages 8-9 for examples of rhythmic and bowing patterns for scales and arpeggios.

Technical Exercises (from memory)

a) D major in double-stopped thirds:



b) E \flat major in double-stopped sixths



c) D major in double-stopped octaves



d) E major scale on one string



or ii) Orchestral Excerpts

The candidate should choose **two** excerpts to perform, one from each of the following groups:

Group 1

Johann Strauss: Die Fledermaus [Allegretto]

(from Test Pieces for Orchestral Auditions vol. 2, page 59 – bars 75-102)

Schott ED 7851

Mozart: Symphony no. 39 [2nd movt: Andante con moto]

(from The Orchestral Violinist book 1, page 48)

Boosey

Mozart: Symphony no. 41 [2nd movt: Andante cantabile]

(from The Orchestral Violinist book 1, page 15 – as far as letter A)

Boosey

Group 2

Mozart: Die Zauberflöte [Allegro]

(from Test Pieces for Orchestral Auditions vol. 2, page 49 – 2nd violin part)

Schott ED 7851

Mozart: Symphony no. 39 [4th movt: Allegro]

(from The Orchestral Violinist book 1, pages 48/49 as far as the first beat of bar 41)

Boosey

Haydn: Symphony no. 104 [4th movt: Spiritoso] (♩ = 116)

(from The Orchestral Violinist book 1, page 25)

Boosey

Rossini: Overture The Thieving Magpie [Allegro]

(from The Orchestral Violinist book 1, page 10 only)

Boosey

Supporting Tests (2 x 10 marks)Candidates to prepare i) *and* ii):**i) Sight Reading** (see page 20);**ii) Aural** (see page 12) *or* **Improvisation** (see page 15)

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, chosen from the solo pieces and any other alternative piece(s) listed for the grade, to form a balanced programme. One piece may be replaced by the candidate's own composition of a similar length and standard to the other pieces chosen (see page 11). One piece may be unaccompanied.

Group A

The following solo pieces are contained in the book *Violin Grade 7 Pieces & Exercises 2010-2015* published by Trinity Guildhall:

Telemann	Andante and Vivace (1st and 2nd movts from Sonata in A, TWV 41: A4)
Mozart	Allegro (2nd movt from Sonata in G, K. 301)
Severn	Polish Dance
Hedges	Allegro ritmico (revised version 1999)

The following alternative pieces are also available:

Composer	Piece	Publisher
Arnold	Prelude no. 1 (from Five Pieces)	Patersons/Music Sales
Brahms	Hungarian Dance no. 2 (from Hungarian Dances nos. 1-12)	Peters EP3894A/Faber
Fiocco	L' anglaise	Schott ED 09720/MDS
Grieg	Sonata in G: Allegretto (from Romantic Violinist)	Boosey/MDS
Mozskowski	Spanish Dance no. 3 or 4 (from Spanish Dances op. 12)	Peters EP 2167/Faber
Sibelius	Rondino (no. 2 from Five Violin Pieces op. 81)	Fenica Gehrman/MDS
Ç Zadeja	Sonata, 1st movt: Moderato	Emerson 284

Group B

The following solo pieces are contained in the book *Violin Grade 7 Pieces & Exercises 2010-2015* published by Trinity Guildhall:

Fiorillo	Caprice no. 12 (from 36 Caprices) (unaccompanied)
Raff	Cavatina
Glazunov	Mélodie Arabe op. 4 no. 5
<i>arr.</i> Dushkin	
Szelényi	Improvisation
Morley	Rêverie

The following alternative pieces are also available:

Composer	Piece	Publisher
Boisdeffre	Ballade op. 24 (no. 2 from Suite Romantique)	Kalmus K09196/Faber
Joachim	Romance	Masters Music Publications M3352/Maecenas
Kocian	Intermezzo Pittoresque (from Trois pièces d'impression op. 18)	Bärenreiter Praha/Faber
Martinů	Arabesque no. 1 (from Sept Arabesques)	Salabert/UMP
Stravinsky	Introduction and Serenata (from Suite Italienne)	Boosey/MDS
<i>arr.</i> Dushkin		

Technical Work (14 marks) (see pages 6-9)

As given in *Violin Scales, Arpeggios and Studies from 2007* published by Trinity Guildhall.

Candidate to prepare the Bowing Exercise and then *either* Section i) *or* Section ii) in full.

Bowing Exercise (from memory):

The candidate will be asked to play one scale of their own choice from any of those listed below for Grade 7. The whole scale should be played with hooked bowing, as in the following example [$\text{♩} = 120$]:



either i) Scales, Arpeggios & Technical Exercises (all to be played from memory)

The candidate should prepare major and minor scales and arpeggios from **one** of the following two groups of tonal centres, to be played with separate bows *or* slurred as requested by the examiner. The candidate may pause briefly between individual scales and arpeggios.

Candidates should prepare **one** of the two groups listed below:

Group 1: G (three octaves)
B (three octaves)
Ab/G# (three octaves)

or

Group 2: D (three octaves)
A (three octaves)
B (three octaves)

Minor scales to be prepared in *both* melodic *and* harmonic forms.

Major tonal centre

When the examiner names 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

Minor tonal centre

When the examiner names a minor tonal centre, the candidate should play in succession:

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

All scales to be prepared with separate bows and slurred seven notes to a bow.

All arpeggios to be prepared with separate bows and slurred nine notes to a bow.

Dominant 7ths to be prepared with separate bows and slurred four notes to a bow.

Chromatic scale starting on B (two octaves)

Chromatic scale starting on Ab (two octaves)

To be prepared with separate bows and slurred six notes to a bow.

Diminished 7th starting on A (two octaves)

Diminished 7th starting on A \flat (two octaves)

To be prepared with separate bows and slurred four notes to a bow.

See pages 8-9 for examples of rhythmic and bowing patterns for scales and arpeggios.

Technical Exercises (from memory)

Double stops

a) C major in thirds (one octave)



b) D major in thirds (one octave)



c) B \flat major in sixths (one octave)



d) D major in octaves (one octave)



or ii) Orchestral Excerpts

The candidate should choose **two** excerpts to perform, one from each of the following groups:

Group 1

Verdi: Aida [Act 4 Finale – Andantino]

(from Test Pieces for Orchestral Auditions vol. 2, page 72 – first 4 lines only)

Schott ED 7851

Bartók: Concerto for Orchestra [Elegia]

(from The Orchestral Violinist book 1, page 35)

Boosey

Dvořák: Serenade for Strings [Larghetto]

(from The Orchestral Violinist book 1, page 26 – as far as the down beat of bar 47)

Boosey

Group 2

Mendelssohn: Ein Sommersnachtstraum [Scherzo: ♩ = 80] (from Test Pieces for Orchestral Auditions vol. 2, pages 34-36 – 1st violin part)	Schott ED 7851
Weber: Overture Oberon [Allegro con fuoco: ♩ = 112] (from The Orchestral Violinist book 1, pages 6/7 – bars 23-58)	Boosey
Berlioz: Overture Roman Carnival [Allegro vivace] (from The Orchestral Violinist book 1, pages 32/33 as far as figure 9)	Boosey
Mozart: Symphony no. 35 [1st movt: Allegro con spirito] (from The Orchestral Violinist book 1, page 38)	Boosey

Supporting Tests (2 x 10 marks)

Candidates to prepare i) *and* ii):

i) Sight Reading (see page 20)

ii) Aural (see page 12) *or* **Improvisation** (see page 15)

Violin – Grade 8

Subject code: VLN

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, chosen from the solo pieces and any other alternative piece(s) listed for the grade, to form a balanced programme. One piece may be replaced by the candidate's own composition of a similar length and standard to the other pieces chosen (see page 11). One piece may be unaccompanied.

Group A

The following solo pieces are contained in the book *Violin Grade 8 Pieces & Exercises 2010-2015* published by Trinity Guildhall:

Albinoni	Allegro (1st movement from Concerto in A)
Schubert	Allegro moderato (1st movement from Sonata in A, op. posth. 162 D. 574)
de Falla	Danza ritual del fuego (from El amor brujo)
Yates	Movements

The following alternative pieces are also available:

Composer	Piece	Publisher
J S Bach	Partita no. 3 in E, BWV 1006, 3rd movt: Gavotte en Rondo (from Three Sonatas and Three Partitas for Solo Violin BWV 1001-1006)	Bärenreiter
J S Bach	Concerto in E, BWV 1042, 3rd movt: Allegro assai	Bärenreiter/Faber
Beethoven	Sonata in G, op. 30 no. 3, 1st movt: Allegro assai	Henle/MDS
Brahms	Hungarian Dance no. 7 in G (from Romantic Violinist)	Boosey/MDS
Mozart	Sonata in A, K. 526, 1st movt: Molto allegro (from Sonatas for Violin & Piano vol. 3)	Henle/MDS
Persichetti	Capriccio (from Serenade no. 4)	Elkan-Vogel/UMP
J Tákacs	Vivace Hongarese (from Sonata for Violin & Piano op. 6)	Doblinger O3 282/MDS

Group B

The following solo pieces are contained in the book *Violin Grade 8 Pieces & Exercises 2010-2015* published by Trinity Guildhall:

Tartini	Affettuoso (1st movement from Sonata in G minor, op. 1 no. 10)
Lalo	Guitare op. 28
Sibelius	Mazurka (no. 1 from Five Violin Pieces op. 81)
Previn	Song (from Tango, Song and Dance)
Hindson	The Big 5-0 (unaccompanied)

The following alternative pieces are also available:

Composer	Piece	Publisher
Bartók <i>arr.</i> Székely	Roumanian Folk Dances nos. 1, 2, 5 and 6	Universal UE8474/MDS
Copland	Nocturne	Boosey 19766
Fiorillo	Study no. 28 (from 36 Studies ed. Galamian)	IMC/MDS
Granados <i>arr.</i> Kreisler	Dance Espagnole	Schott/MDS
Kodály 48	Adagio	Edition Musica Budapest/MDS

Technical Work (14 marks) (see pages 6-9)

As given in *Violin Scales, Arpeggios and Studies from 2007* published by Trinity Guildhall.

Candidate to prepare the **Bowing Exercise** and then *either* Section i) *or* Section ii) in full.

Bowing Exercise (from memory)

The candidate will be asked to play one scale of their own choice from any of those listed below for Grade 8. The examiner will choose any **one** of the specified bowings from previous grades and ask the candidate to play their scale with that bowing.

either i) Scales, Arpeggios & Technical Exercises (all to be played from memory)

The candidate should prepare major and minor scales and arpeggios from **one** of the following two groups of tonal centres, to be played with separate bows *or* slurred as requested by the examiner. The candidate may pause briefly between individual scales and arpeggios.

Candidates should prepare **one** of the two groups listed below:

Group 1: G (three octaves)
A (three octaves)
E \flat (three octaves)
D \flat /C \sharp (three octaves)

or

Group 2: C (three octaves)
D (three octaves)
B \flat (three octaves)
A \flat /G \sharp (three octaves)

Minor scales to be prepared in *both* melodic *and* harmonic forms.

Major tonal centre

When the examiner names 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

Minor tonal centre

When the examiner names a minor tonal centre, the candidate should play in succession:

The melodic minor scale

The harmonic minor scale

The minor arpeggio

All scales and arpeggios to be prepared with separate bows and slurred one bow ascending, one bow descending and a separate bow for the last note.

Dominant 7ths to be prepared with separate bows and slurred four notes to a bow.

The chromatic scales starting on each of the four notes of the chosen group (two octaves).
To be prepared with separate bows and slurred twelve notes to a bow.

The diminished 7ths starting on each of the four notes of the chosen group (two octaves).
To be prepared with separate bows and slurred eight notes to a bow.

See pages 8-9 for examples of rhythmic and bowing patterns for scales and arpeggios.

Technical Exercises (from memory)

The following exercises to be performed:

- a) C major in thirds (two octaves)** follow Grade 7 example, but over two octaves
b) D major in thirds (two octaves) follow Grade 7 example, but over two octaves
c) G major in sixths (two octaves)



- d) G major in octaves (two octaves):**

**or ii) Orchestral Excerpts**

The candidate should choose **three** excerpts to perform, **at least one** from each of the following groups:

Group 1

Bruckner: Symphony no. 2 [2nd movt: Feierlich, etwas bewegt]

(from Test Pieces for Orchestral Auditions vol. 2, page 26 – as far as down beat of bar 157) Schott ED 7851

Tchaikovsky: Overture Romeo and Juliette [Allegro giusto]

(from The Orchestral Violinist book 1, page 18 – as far as letter R) Boosey

Bartók: Concerto for Orchestra [Introduzione: Andante non troppo]

(from The Orchestral Violinist book 1, page 34 – top part as far as bar 63) Boosey

Group 2

Johann Strauss: Allegro moderato [bar 227 to end of extract]; and più vivo [$\text{♩} = 126$]

(from Test Pieces for Orchestral Auditions vol. 2, pages 59-61 – top line) Schott ED 7851

Weber: Euryanthe [Allegro marcato con fuoco: $\text{♩} = 76$]

(from Test Pieces for Orchestral Auditions vol. 2, page 79) Schott ED 7851

Britten: The Young Person's Guide to the Orchestra [Var:E & Fugue] [$\text{♩} = 138$]

(from The Orchestral Violinist book 1, page 3 – from letter M to the end) Boosey

Tchaikovsky: Overture Romeo and Juliette [Allegro giusto]

(from The Orchestral Violinist book 1, pages 18/19 – bar 112 to the end) Boosey

Rimsky-Korsakoff: Capriccio Espagnol [Vivace assai]

(from The Orchestral Violinist book 1, page 31) Boosey

Supporting Tests (2 x 10 marks)

Candidates to prepare i) and ii):

i) Sight Reading (see page 20)

ii) Aural (see page 12) **or Improvisation** (see page 15)

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group. Instead of one item, candidates may offer their own composition (see page 11). One piece may be unaccompanied.

Group A	Piece	Book	Publisher
Cohen	Oops...	Superstart Viola (The Complete Method)*	Faber
Cohen	Old MacDonald had the Blues	Superstart Viola (The Complete Method)*	Faber
Cohen	Pineapple, Pineapple, Mango	Viola All Sorts Initial-Grade 1**	Trinity Faber
Cohen	Rockets to the Rescue***	Superstudies for Viola book 1	Faber
Colledge	Butterflies	Waggon Wheels for Viola & Piano	Boosey/MDS
Nelson	Three in a Bar	Right from the Start	Boosey/MDS
Nelson	Over the Moon	Piece by Piece 1	Boosey/MDS
Nelson	Marmaduke Mackenzie	The Essential String Method for Viola book 2	Boosey/MDS
Trad.	Miss Mary Mac	Abracadabra Viola book 1	A & C Black
Trad. ed. Nelson	Shortnin' Bread [with repeat]	The Essential String Method for Viola book 2	Boosey/MDS
Group B			
Colledge	Goldfish Bowl	Waggon Wheels for Viola & Piano	Boosey/MDS
Huws Jones	Waltzing with Liz	Ten O'Clock Rock for Viola*	Boosey/MDS
Huws Jones	Lazy Blue	The Really Easy Viola Book	Faber
Huws Jones	Rock-a-bye Rhino	The Really Easy Viola Book	Faber
Lumsden & Wedgewood	Strong Iguanodon	Jurassic Blue for Viola & Piano	Faber
Lumsden & Wedgewood	Scary, Scaly Spinosaurus	Jurassic Blue for Viola and Piano	Faber
Nelson	Let's have a Holiday	The Essential String Method for Viola book 2	Boosey/MDS
Trad.	Big Ben [top part]	Abracadabra Viola book 1	A & C Black
Trad. ed. Nelson	Moravian Carol	The Essential String Method for Viola book 2	Boosey/MDS
Trad. French	Au clair de la lune	Abracadabra Viola book 1	A & C Black

* Piano accompaniment published separately.

** Publication will be available late 2009.

*** Denotes unaccompanied repertoire.

Technical Work (14 marks) (see pages 6-9)

As given in *Viola Scales, Arpeggios & Studies from 2007* published by Trinity Guildhall.

Scales (from memory)

The following scales to be performed from memory, with the indicated rhythmic patterns on each note, as requested by the examiner:

C major (one octave)

G major (one octave)

D major (one octave)

All examples start on the open string:

C major

G major

D major

Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

Aural (see page 12)

Improvisation (see page 15)

Musical Knowledge (see page 18)

Sight Reading (see page 20)

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group. Instead of one item, candidates may offer their own composition (see page 11). One piece may be unaccompanied.

Group A	Piece	Book	Publisher
Cowles	Prairie Song	First Finger Patterns: 10 Easy Melodic Fragments for Viola & Piano	Fentone/De Haske
Dawe	Gopak	Travel Tunes for Viola	Cramer
Huws Jones	Toodle-Pip	Ten O'Clock Rock for Viola*	Boosey/MDS
Lumsden & Wedgewood	Fly high, Pterodactyl	Jurassic Blue for Viola & Piano	Faber
Nelson	Octopiece	Piece by Piece 1	Boosey/MDS
Nelson	The Busybody	The Essential String Method for Viola book 3	Boosey/MDS
Trad.	Country Gardens	First Repertoire for Viola book 1	Faber
Trad. <i>arr.</i> Scott	When a Knight won his Spurs	Play it Again	Faber
Trad. <i>ed.</i> Nelson	I am a Fine Musician	The Essential String Method for Viola book 3	Boosey/MDS
Wilkinson & Bass	Computer games	Viva Viola!	Faber
Group B			
Brahms	Lullaby	Viola All Sorts Initial-Grade 1**	Trinity Faber
Huws Jones	Viola d'amore	The Really Easy Viola Book	Faber
Morley	Now is the month of Maying	First Repertoire for Viola book 1	Faber
Nelson	Flag Dance	Piece by Piece 1	Boosey/MDS
O'Carolan	Peggy Morton	The Essential String Method for Viola book 3	Boosey/MDS
Rodgers	Edelweiss	Abracadabra Viola book 1	A & C Black
Trad.	Nobody Knows the Trouble	Viola All Sorts Initial-Grade 1**	Trinity Faber
Trad. <i>arr.</i> Scott	Cockles and Mussels	Play it Again	Faber
Trad. Hungarian	Lament [with repeat]	First Repertoire for Viola book 1	Faber
Wilkinson & Bass	Lazy beat	Viva Viola!	Faber

* Piano accompaniment published separately.

** Publication will be available late 2009.

Technical Work (14 marks) (see pages 6-9)

As given in *Viola Scales, Arpeggios & Studies from 2007* published by Trinity Guildhall.

Candidate to prepare the Bowing Exercise and then *either* Section i) *or* Section ii) in full.

Bowing Exercise (from memory):

The candidate will be asked to play from memory one scale of their own choice from any of those listed below for Grade 1. The scale should be played with two separate crotchets on each degree of the scale, one down bow and one up bow. [\downarrow = 66]

either i) Scales, Arpeggios & Technical Exercises (from memory)

Candidate should prepare scales and arpeggios from **one** of the two groups listed below:

When the examiner requests a key, the candidate should play the scale and then, immediately (or after a moment's pause), the arpeggio; each scale/arpeggio pair to be played with separate bows *or* slurred as requested by the examiner.

- Group 1:**
- F major (one octave, starting on the 3rd finger)
 - C major (one octave, starting on the 3rd finger)
 - G major (one octave, starting on the open string)
 - D major (one octave, starting on the open string)
 - G minor (to the 5th, starting on the open string)

or

- Group 2:**
- C major (one octave, starting on the open string)
 - G major (one octave, starting on the open string)
 - D major (one octave, starting from the 1st finger in 1st position)
 - A major (one octave, starting from the 1st finger in 1st position)
 - A minor (to the 5th, starting on the G string)

Scales to be prepared with separate bows and slurred in pairs (upper tonic may be repeated).

Arpeggios to be prepared with separate bows only.

See pages 8-9 for examples of rhythmic and bowing patterns for scales.

Technical Exercise (from memory)

Double Stops [open strings]



or ii) Studies

Candidate to prepare the following three studies and to choose one of them to play first. The examiner will then select one of the remaining studies to be performed:

1. Floating Leaf in a Stream
2. Continental Song
3. Marching On!

All studies are contained in the book *Viola Scales, Arpeggios & Studies from 2007* published by Trinity Guildhall.

Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

Aural (see page 12)

Improvisation (see page 15)

Musical Knowledge (see page 18)

Sight Reading (see page 20)

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group. Instead of one item, candidates may offer their own composition (see page 11). One piece may be unaccompanied.

Group A	Piece	Book	Publisher
Bennett	A country walk	Up Bow, Down Bow for Viola	Novello/Music Sales
Bononcini	Aria: Love Leads to Battle,	First Repertoire for Viola book 1	Faber
Colledge	Fast Forward	Fast Forward for Viola	Boosey/MDS
Colledge	Cakewalk	Shooting Stars for Viola	Boosey/MDS
Cowles	A Village Dance	First Finger Patterns: 10 Easy Melodic Fragments for Viola & Piano	Fentone/De Haske
Farnaby	His Rest [with repeat]	Chester String Series Book 1	Chester/Music Sales
Nelson	Reel [top part only]	Technitunes for Viola*	Boosey/MDS
Rameau	Rigaudon	First Repertoire for Viola book 1	Faber
Trad. ed. Nelson	Upon Paul's Steeple	The Essential String Method for Viola book 4	Boosey/MDS
Wilkinson & Bass	By the Brook	Viva Viola!	Faber
Group B			
Colledge	Weeping Willow	Fast Forward for Viola	Boosey/MDS
Elgar	Andantino	Six Very Easy Pieces op. 22	Bosworth/Music Sales
Grechaninov	Homesickness	In aller Frühe (Early morning)	Schott/MDS
Holst	Jupiter (from The Planets)	The Classic Experience for Viola & Piano	Cramer 90536
Nelson	The First Waltz	Piece by Piece 1	Boosey/MDS
Nelson	Mrs Merryweather	The Essential String Method for Viola book 4	Boosey/MDS
Rae	Blowin' Cool	Play it Cool – Viola	Universal/MDS
Trad. arr. Waterfield & Beach	All the Pretty Little Horses	O Shenandoah! for Viola	Faber
Weber arr. Wilkinson & Hart	Waltz	First Repertoire for Viola book 2	Faber
Wilkinson & Bass	On the River	Viva Viola!	Faber

* Piano accompaniment published separately.

Technical Work (14 marks) (see pages 6-9)

As given in *Viola Scales, Arpeggios & Studies from 2007* published by Trinity Guildhall.

Candidate to prepare the Bowing Exercise and then *either* Section i) *or* Section ii) in full.

Bowing Exercise (from memory)

The candidate will be asked to play one scale of their own choice from any of those listed below for Grade 2. The scale should be played with the rhythm ♩ ♪♪ on each degree of the scale, separate bows. The exercise may end with an additional long note on the tonic. [♩ ♪♪ ♩] [♩ = 80]

either i) Scales, Arpeggios & Technical Exercise (from memory)

The following scales and arpeggios to be prepared:

When the examiner requests a key, the candidate should play the scale and then, immediately (or after a moment's pause), the arpeggio; each scale/arpeggio pair to be played with separate bows and slurred as requested by the examiner.

- C major (two octaves)
- F major (one octave)
- B \flat major (one octave)
- G major (one octave, starting on the D string in 3rd position)
- A minor (one octave in 1st position)
- G minor (one octave in 1st position)

Minor scales to be played in either natural or harmonic or melodic form, at candidate's choice.

All scales and arpeggios to be prepared with separate bows *or* slurred in pairs.

See pages 8-9 for examples of rhythmic and bowing patterns for scales.

Technical Exercise (from memory)

Double Stops [octave and sixth]



or ii) Studies

Candidate to prepare the following three studies and to choose one of them to play first. The examiner will then select one of the remaining studies to be performed:

1. Folk Dance
2. Farmer's Song
3. Royal Procession

All studies are contained in the book *Viola Scales, Arpeggios & Studies from 2007* published by Trinity Guildhall.

Supporting Tests *(2 x 10 marks)*

Two tests are to be chosen from:

Aural (see page 12)

Improvisation (see page 15)

Musical Knowledge (see page 18)

Sight Reading (see page 20)

Viola – Grade 3

Subject code: VLA

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group. Each piece must be by a different composer. Instead of one item, candidates may offer their own composition (see page 11). One piece may be unaccompanied.

Group A	Piece	Book	Publisher
C P E Bach <i>arr.</i> Wilkinson & Hart	March	First Repertoire for Viola book 3	Faber
Barrell	Final Dance	A Pageant of Pieces for Viola & Piano op. 100	Stainer & Bell
Bizet	Carmen (Overture)	The Classic Experience for Viola & Piano	Cramer 90536
Boyce <i>arr.</i> Wilkinson & Hart	Bourée	First Repertoire for Viola book 3	Faber
Chapple	Unsquare Dance	Composers Series 7: First Collection for Viola & Piano	Bosworth/Music Sales
Colledge	The Ceildh	Fast Forward for Viola	Boosey/MDS
Handel	Tempo di Gavotta	A Second Year Classical Album for Viola Players*	OUP (Allegro Archive)
Joplin	The Entertainer	14 Easy Tunes for Viola	Fentone/De Haske
Nelson	German Dance	Technitunes for Viola**	Boosey/MDS
Nelson	Toad in the Hole [including double stops]	Technitunes for Viola**	Boosey/MDS
Group B			
Beethoven	Andante Cantabile from Trio op. 97 (Archduke)	Schott Viola Album	Schott/MDS
Cohen	Hot Chocolate Treat***	Superstudies for Viola book 2	Faber
Colledge	By candlelight	Shooting Stars for Viola	Boosey/MDS
Goedicke <i>arr.</i> Wilkinson & Hart	Prelude	First Repertoire for Viola book 3	Faber
Grieg	Morning from Peer Gynt Suite	The Classic Experience for Viola & Piano	Cramer 90536
Haydn <i>arr.</i> Wilkinson & Hart	Poco adagio from the 'Emperor Quartet	First Repertoire for Viola book 3	Faber
Kachaturian	Adagio from Spartacus	The Classic Experience for Viola & Piano	Cramer
Mozart	Papageno's Song	First Repertoire for Viola book 1	Faber
Schumann	Piece in Folk Style from Five Pieces in Folk Style	Schott Viola Album	Schott/MDS
Tchaikovsky	Rococo Theme from	Schott Viola Album	Schott/MDS

* Print on demand only.

** Piano accompaniment published separately.

*** Denotes unaccompanied repertoire.

Technical Work (14 marks) (see pages 6-9)

As given in *Viola Scales, Arpeggios & Studies from 2007* published by Trinity Guildhall.

Candidate to prepare the **Bowing Exercise** and then *either* Section i) *or* Section ii) in full.

Bowing Exercise (from memory):

The candidate will be asked to play one scale of their own choice from any of those listed below for Grade 3. The scale should be played with eight semiquavers on each degree of the scale. The exercise may end with an additional long note on the tonic. [$\text{♩} = 60$]

either i) Scales, Arpeggios & Technical Exercises (all to be played from memory):

When the examiner requests a key, the candidate should play the scale and then, immediately (or after a moment's pause), the arpeggio; each scale/arpeggio pair to be played with separate bows *or* slurred as requested by the examiner.

The following scales and arpeggios to be prepared:

- G major (two octaves, starting on the open string)
- D major (two octaves)
- B \flat major (one octave, starting on the G string in 2nd position)
- A \flat major (one octave)
- D minor (two octaves)
- C minor (one octave starting on the G string)

Minor scales to be played in either harmonic or melodic form, at candidate's choice.

Scales to be prepared with separate bows and slurred in pairs.

Arpeggios to be prepared with separate bows and slurred three notes to a bow.

Dominant 7th in the key of C (one octave, starting on G)

Dominant 7th in the key of D (one octave, starting on A)

To be prepared with separate bows only.

See pages 8-9 for examples of rhythmic and bowing patterns for scales

Technical Exercises (from memory)

The following exercises to be performed in the patterns shown:

a) Chromatic Phrase: The following exercise to be performed with separate bows, starting on the G string:



b) Double Stops [octave, sixth and third]:



or ii) Studies

Candidate to prepare the following three studies and to choose **one** of them to play first. The examiner will then select **one** of the remaining studies to be performed:

1. Sweet and Sour Waltz
2. Space Journey
3. Fond Memories

All studies are contained in the book *Viola Scales, Arpeggios & Studies from 2007* published by Trinity Guildhall.

Supporting Tests

Two tests are to be chosen from:

Aural (see page 12)

Improvisation (see page 15)

Musical Knowledge (see page 18)

Sight Reading (see page 20)

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group. Each piece must be by a different composer. Instead of one item, candidates may offer their own composition (see page 11). One piece may be unaccompanied.

Group A	Piece	Book	Publisher
Bartók	An Evening at the Village – Slovak Peasant's Dance		EMB/Faber
Bennett	All in a Garden Green	Six Country Dances for Viola & Piano	Novello/Music Sales
de Beriot	Theme with Variations	Selected Studies	de Haske
Cohen	Prelude, no. 1*	Technique takes off!	Faber
Eccles	Aire Round O	Chester String Series Book 2	Chester/Music Sales
Ferguson	Jig	Five Irish Folk Tunes	ABRSM/OUP
Joplin	New Rag or Maple Leaf	Joplin Ragtime Favourites – Viola	Fentone/De Haske
Purcell	Dance	Chester String Series Book 2	Chester/Music Sales
Roche	Chant Pastoral		Combre/UMP
G M Rodríguez	La Cumparsita from The Tango Fiddler	The Fiddler Playalong Viola Collection	Boosey/MDS
Schubert <i>arr.</i> Forbes	Ballet Music from Rosamunde	Classical and Romantic Pieces for Viola & Piano	OUP
Group B			
Borodin	Nocturne	The Classic Experience Encores for Viola & Piano	Cramer
Bridge	Cradle Song	Four Pieces for Viola & Piano	Faber
Delibes	Waltz from Coppélia	The Classic Experience Encores for Viola & Piano	Cramer
Elgar	Chanson de Matin	The Classic Experience for Viola & Piano	Cramer 90536
Ellington	It Don't Mean a Thing	Amazing Solos for Viola	Boosey/MDS
B Hummel	Sonatina for Viola no. 1, op. 35b, 2nd movt: Elegie		Simrock/MDS
Saint-Saëns	The Swan	The Classic Experience Encores for Viola & Piano	Cramer 90536
Sitt	Album Leaves op. 39 no. 3: Allegro	Solos for Young Violists, vol. 4	Alfred/Faber
Trad. Peruvian	Stars, no Moon	Amazing Solos for Viola	Boosey/MDS


* Denotes unaccompanied repertoire.

Technical Work (14 marks) (see pages 6-9)

As given in *Viola Scales, Arpeggios & Studies from 2007* published by Trinity Guildhall.

Candidate to prepare the Bowing Exercise and then *either* Section i) *or* Section ii) in full.

Bowing Exercise (from memory):

The candidate will be asked to play one scale of their own choice from any of those listed below for Grade 4. The scale should be played with the rhythm  on each degree of the scale. The exercise may end with an additional long note on the tonic. [$\text{♩} = 50$]

either i) Scales, Arpeggios & Technical Exercises (from memory):

When the examiner requests a key, the candidate should play the scale and then, immediately (or after a moment's pause), the arpeggio; each scale/arpeggio pair to be played with separate bows *or* slurred as requested by the examiner.

The following scales and arpeggios to be prepared:

- F major (two octaves)
- E \flat major (two octaves)
- A major (one octave, starting on the D string in 4th position)
- F minor (two octaves)
- E \flat minor (two octaves)
- A minor (one octave starting on the D string in 4th position)

Minor scales to be played in either harmonic or melodic form, at candidate's choice.

Scales to be prepared with separate bows and slurred four notes to a bow.

Arpeggios to be prepared with separate bows and slurred three notes to a bow.

- Dominant 7th in the key of F (one octave, starting on C)
- Dominant 7th in the key of G (one octave, starting on D)
- Dominant 7th in the key of A \flat (one octave, starting on E \flat)

To be prepared with separate bows and slurred four notes to a bow.

Chromatic scale starting on open G (one octave)

To be prepared with separate bows only.

See pages 8-9 for examples of rhythmic and bowing patterns for scales.

Technical Exercises (from memory)

a) Octaves

$\text{♩} = 84$



b) G major phrase

$\text{♩} = 84$



or ii) Studies

Candidate to prepare the following three studies and to choose **one** of them to play first. The examiner will then select **one** of the remaining studies to be performed:

1. Hungarian Violas!
2. The Grand House
3. Rustic Dance

All studies are contained in the book *Viola Scales, Arpeggios & Studies from 2007* published by Trinity Guildhall.

Supporting Tests *(2 x 10 marks)*

Two tests are to be chosen from:

Aural (see page 12)

Improvisation (see page 15)

Musical Knowledge (see page 18)

Sight Reading (see page 20)

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group. Each piece must be by a different composer. Instead of one item, candidates may offer their own composition (see page 11). One piece may be unaccompanied.

Group A	Piece	Book	Publisher
Bizet	Seguidilla from Carmen	Amazing Solos for Viola	Boosey/MDS
Flackton	Sonata in C op. 2 no. 4: Allegro moderato		Schott/MDS
Granados <i>arr.</i> Forbes	Spanish Dance no. 5 – Andaluza	Popular Pieces for Viola & Piano	OUP
Handel <i>arr.</i> Forbes	Giga from Sonata no. 5 for Flute	Classical and Romantic Pieces for Viola & Piano	OUP
B Hummel	Sonatina for Viola no. 1, op. 35b, 1st movt: Maestoso		Simrock/MDS
Kalliwoda	Nocturne no. 3	Six Nocturnes op. 186	IMC/MDS
Marcello	Sonata in C, 2nd movt: Allegro	Two Sonatas (G major & C major)	IMC/MDS
Purcell <i>arr.</i> Forbes	Dances from King Arthur	Classical and Romantic Pieces for Viola & Piano	OUP
Senail�	Sonata in G minor op. 5 no. 9, 4th movt		Stainer & Bell
Tchaikovsky <i>arr.</i> Forbes	Humoreske op. 10 no. 2	Popular Pieces for Viola & Piano	OUP
Group B			
Bernstein	Maria from West Side Story	Amazing Solos for Viola	Boosey/MDS
Chapple	For Latin Lovers	Composers Series 7: First Collection for Viola & Piano	Bosworth/Music Sales
Rebecca Clarke	I'll Bid My Heart Be Still	Clarke Shorter Pieces for Viola & Piano	OUP
Elgar	Salut d'Amour		Viola World/Music Sales
Finzi	Carol	Five Bagatelles	Boosey/MDS
Grieg <i>arr.</i> Forbes	Two Elegaic Melodies, no. 1 Heart's Sorrows	Classical and Romantic Pieces for Viola & Piano	OUP
Joplin	Bethena	Joplin Rags for Viola & Piano	Spartan SP526
Schubert	2nd movt: Adagio	Sonata in A minor (Arpeggione) D 821 arranged for Viola & Piano	Bärenreiter/Faber
Schubert	Serenade	Bratschissimo	Bosworth/Music Sales
Tchaikovsky <i>arr.</i> Forbes	Reverie from Album for the Young	Classical and Romantic Pieces for Viola & Piano	OUP

Technical Work *(14 marks)* (see pages 6-9)

As given in *Viola Scales, Arpeggios & Studies from 2007* published by Trinity Guildhall.

Candidate to prepare the Bowing Exercise and then *either* Section i) or Section ii) in full.

Bowing Exercise (from memory)

The candidate will be asked to play one scale of their own choice from any of those listed below for Grade 5 with one note on each degree of the scale. The scale should be played with a martelé bow stroke. [♩ = 88]

either i) Scales, Arpeggios & Technical Exercises (from memory)

When the examiner requests a key, the candidate should play the scale and then, immediately (or after a moment's pause), the arpeggio; each scale/arpeggio pair to be played with separate bows or slurred as requested by the examiner.

The following scales and arpeggios to be prepared:

- C major (three octaves)
- E major (two octaves)
- A major (two octaves)
- D \flat major (two octaves)
- C minor (three octaves)
- E minor (two octaves)
- A minor (two octaves)
- C \sharp minor (two octaves)

Minor scales to be played in either harmonic or melodic form, at candidate's choice.

3 octave scales and arpeggios to be prepared with separate bows and slurred three notes to a bow.

2 octave scales and arpeggios to be prepared with separate bows and slurred four notes to a bow (scales) and six notes to a bow (arpeggios).

- Dominant 7th in the key of F (two octaves, starting on C)
- Dominant 7th in the key of G \flat (two octaves, starting on D \flat)

To be prepared with separate bows and slurred four notes to a bow.

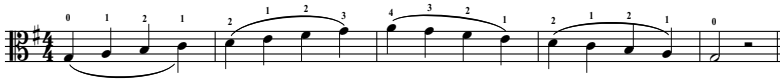
- Chromatic scale starting on C (two octaves)
- Chromatic scale starting on D (two octaves)

To be prepared with separate bows and slurred four notes to a bow.

- Diminished 7th starting on G (one octave)

To be prepared with separate bows only.

See pages 8-9 for examples of rhythmic and bowing patterns for scales.

Technical Exercises (from memory)**a) F major in double-stopped thirds****b) E \flat major in double-stopped sixths****c) G major scale on one string****or ii) Studies**

Candidate to prepare the following three studies and to choose **one** of them to play first. The examiner will then select **one** of the remaining studies to be performed:

1. Country Fair
2. Bee-Bop Blues
3. Heroic Film Tune

All studies are contained in the book *Viola Scales, Arpeggios & Studies from 2007* published by Trinity Guildhall.

Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

Aural (see page 12)

Improvisation (see page 15)

Musical Knowledge (see page 18)

Sight Reading (see page 20)

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group. Each piece must be by a different composer. Instead of one item, candidates may offer their own composition (see page 11). One piece may be unaccompanied.

Group A	Piece	Publisher
J S Bach	Viola da Gamba Sonata no. 2 BWV 1028 in D, 1st movt: Adagio and 2nd movt: Allegro (from Three Sonatas BWV 1027-1029)	Bärenreiter/Faber
Beethoven	Rondo for Viola & Piano	Schott/MDS
Bonporti	Invention op. 10 no. 3, 4th movt: Bizarria (from Two Inventions)	Kunzelmann/MDS
Caix d'Hervelois	Tambourin (from Solos for the Viola Player)	Schirmer/Music Sales
Eccles	Sonata no. 11 in G minor, 1st movt: Largo and 4th movt: Allegro Vivace	Peters/Faber
Handel	Sonata in G minor op. 1, no. 6, 4th movt: Allegro	Stainer & Bell
Haydn	Allegro di Molto (from Divertimento in D)	Elkan-Vogel/UMP
Senaillé	Sonata in G minor op. 5 no. 9, 1st movt: Largo and 2nd movt: Allegro	Stainer & Bell
Sitt	Album Leaves op. 39 no 6: Allegro, molto vivace (from Solos for Young Violists vol. 4)	Alfred/Faber
Telemann	Concerto in G major, 1st movt: Largo and 2nd movt: Allegro	Bärenreiter/Faber
Group B		
Bridge	Spring Song (from Ten Pieces for Viola & Piano vol. 2)	Thames/Music Sales
Rebecca Clarke	Lullaby no. 1 (from Clarke Shorter Pieces for Viola & Piano)	OUP
Fauré	Sicilienne op. 78	Peters/Faber
Fibich	Poème (from the Idyll At Twilight op. 39)	Schott/MDS
Grieg arr. Forbes	Two Elegaic Melodies, no. 2 Last Spring, no. 9 (from Classical and Romantic Pieces for Viola & Piano)	OUP
Herschel Hill	Novelette (from Two Pieces for Viola & Piano)	Stainer & Bell
B Hummel	Little Suite op. 19c, 2nd movt: Andante sostenuto	Simrock/MDS
Richardson	Sussex Lullaby	Comus
Schumann	Romance no. 1 (from Three Romances op. 94 for Viola & Piano)	Stainer & Bell
Tchaikovsky	Barcarolle (from Chester Music for Viola)	Chester/Music Sales

Technical Work (14 marks) (see pages 6-9)

As given in *Viola Scales, Arpeggios & Studies from 2007* published by Trinity Guildhall.

Candidate to prepare the Bowing Exercise and then *either* Section i) *or* Section ii) in full.

Bowing Exercise (from memory)

The candidate will be asked to play one scale of their own choice from any of those listed below for Grade 6. Each note of the scale should be played as two spiccato quavers. [♩ = 150]

either i) Scales, Arpeggios & Technical Exercises (from memory)

The candidate should prepare major and minor scales and arpeggios from **one** of the following two groups of tonal centres, to be played with separate bows *or* slurred as requested by the examiner.

The candidate may pause briefly between individual scales and arpeggios.

Candidates should prepare **one** of the two groups listed below:

Group 1: D (three octaves)
 B \flat (two octaves)
 A \flat (two octaves)
 or

Group 2: D (three octaves)
 B (two octaves)
 F \sharp (two octaves)

Minor scales to be played in *both* melodic *and* harmonic forms.

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

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

3 octave scales and arpeggios to be prepared with separate bows and slurred three notes to a bow.
 2 octave scales and arpeggios to be prepared with separate bows and slurred four notes to a bow (scales) and six notes to a bow (arpeggios).

Dominant 7ths to be prepared with separate bows and slurred four notes to a bow.

Chromatic scale starting on E \flat (two octaves)

To be prepared with separate bows and slurred four notes to a bow.

Diminished 7th starting on C (two octaves)

To be prepared with separate bows and four notes to a bow.

See pages 8-9 for examples of rhythmic and bowing patterns for scales.

Technical Exercises (from memory)**a) G major in double-stopped thirds****b) A \flat major in double-stopped sixths****c) G major in double-stopped octaves****d) A major scale on one string****or ii) Orchestral Excerpts**

The candidate should perform the Beethoven extract [Group 1], together with **one** extract chosen from Group 2.

Group 1

Beethoven: Symphony no. 5 [Andante con moto]
(from Test Pieces for Orchestral Auditions, page 10)

Schott ED 7852

Group 2

Weber: Die Freischütz [Overture, Act 1 and Act 3]
(from Test Pieces for Orchestral Auditions, page 54 complete)

Schott ED 7852

Bizet: Carmen [Act 1 and Act 4]
(from Test Pieces for Orchestral Auditions, page 14 complete)

Schott ED 7852

Rossini: Overture The Barber of Seville
(from Test Pieces for Orchestral Auditions, page 35)

Schott ED 7852

Mozart: Symphony no. 40 [4th movt: Allegro assai]
(from Test Pieces for Orchestral Auditions, page 30)

Schott ED 7852

Supporting Tests (2 x 10 marks)

Candidates to prepare i) *and* ii):

i) Sight Reading (see page 20)

ii) Aural (see page 12) *or* **Improvisation** (see page 15)

Viola – Grade 7

Subject code: VLA

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group. Each piece must be by a different composer. Instead of one item, candidates may offer their own composition (see page 11). One piece may be unaccompanied.

Group A	Piece	Publisher
J S Bach	Viola da Gamba Sonata no. 2 in D, BWV 1028, 3rd movt: Andante and 4th movt: Allegro (from 3 Sonatas BWV 1027-1029)	Bärenreiter/Faber
J S Bach	Cello Suite no. 3 in C, BWV 1009, 3rd movt: Courante* (from The Solo Cello Suites arr. for Viola)	Chester/Music Sales
Brahms	Hungarian Dance no. 1 in D minor, Allegro molto (from Hungarian Dances nos. 1 & 3 arr. for Viola)	Peters/Faber
Handel arr. Forbes	The Harmonious Blacksmith – Air with Variations from Suite No. 5 (from Baroque Pieces for Viola & Piano)	OUP
Joplin	Pineapple Rag	Viola World/Music Sales
Marais	La musette (from Five Old French Dances)	Chester/Music Sales
Marais	Provençale (from Five Old French Dances)	Chester/Music Sales
Mussorgsky arr. Forbes	Gopak (from Popular Pieces for Viola)	OUP
Telemann	Fantasia no. 10: Presto* (from Twelve Fantasias for Viola)	Viola World/Music Sales
Williams	Prelude no. 1 (from Suite for Viola & Orchestra group 1)	OUP
Group B		
J C Bach	Concerto in C minor, 2nd movt: Adagio molto espressivo	Salibert/ UMP
Brahms	Sonata in F minor op. 120 no. 1, 2nd movt: Andante un poco adagio	Wiener Urtext or Henle/MDS
Bridge	Allegretto	Thames/Music Sales
Fauré arr. H Büsser	Pavane op. 50 (for viola & piano)	Hamelle/UMP
Finzi	Prelude no. 1 (from Five Bagatelles)	Boosey/MDS
Gershwin	Three Preludes no. 2: Andante con moto e poco rubato	Viola World/Music Sales
Massenet	Meditation (from Thaïs)	Viola World/Music Sales
Roche	Vacance	Combre/UMP
Schumann	Romance no. 2 (from Three Romances op. 94 for Viola & Piano)	Stainer & Bell
Tchaikovsky	Valse Sentimentale	Viola World/Music Sales

* Denotes unaccompanied repertoire.

Technical Work (14 marks) (see page 6-9)

As given in *Viola Scales, Arpeggios & Studies from 2007* published by Trinity Guildhall.

Candidate to prepare the **Bowing Exercise** and then *either* Section i) or Section ii) in full.

Bowing Exercise (from memory)

The candidate will be asked to play one scale of their own choice from any of those listed below for Grade 7. The whole scale should be played with hooked bowing, as in the following example [$\text{♩} = 120$]:



either i) Scales, Arpeggios & Technical Exercises (from memory)

The candidate should prepare major and minor scales and arpeggios from **one** of the following two groups of tonal centres, to be played with separate bows or slurred as requested by the examiner. The candidate may pause briefly between individual scales and arpeggios.

Candidates should prepare **one** of the two groups listed below

Group 1: C (three octaves)
E (three octaves)
D \flat /C \sharp (three octaves)

or

Group 2: G (three octaves)
D (three octaves)
E (three octaves)

Minor scales to be played in *both* melodic and harmonic forms.

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

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

All scales to be prepared with separate bows and slurred seven notes to a bow.

All arpeggios to be prepared with separate bows and slurred nine notes to a bow.

Dominant 7ths to be prepared with separate bows and slurred four notes to a bow.

Chromatic scale starting on E (two octaves)

Chromatic scale starting on D \flat (two octaves)

To be prepared with separate bows and slurred six notes to a bow.

Diminished 7th starting on D (two octaves)

Diminished 7th starting on D \flat (two octaves)

To be prepared with separate bows and slurred four notes to a bow.

See pages 8-9 for examples of rhythmic and bowing patterns for scales.

Technical Exercises – double stops (from memory)**a) F major in thirds (one octave)****b) G major in thirds (one octave)****c) E \flat major in sixths (one octave)****d) G major in octaves (one octave)****or ii) Orchestral Excerpts**

The candidate should perform the Berlioz extract [Group 1], together with **one** extract chosen from Group 2.

Group 1:

Berlioz: Overture Roman Carnival [Andante sostenuto]
(from Test Pieces for Orchestral Auditions, page 12)

Schott ED 7852

Group 2:

Mendelssohn: Ein Sommernachtstraum [Scherzo-Allegro vivace]
(from Test Pieces for Orchestral Auditions, page 29)

Schott ED 7852

Beethoven: Overture Coriolan [Allegro con brio]

Schott ED 7852

(from Test Pieces for Orchestral Auditions, page 11)

Brahms: Symphony no. 3 [1st movt: Allegro con brio]

Schott ED 7852

(from Test Pieces for Orchestral Auditions, page 15)

Supporting Tests (2 x 10 marks)

Candidates to prepare i) *and* ii):

i) Sight Reading (see page 20)**ii) Aural** (see page 12) *or* **Improvisation** (see page 15)

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group. Each piece must be by a different composer. Instead of one item, candidates may offer their own composition (see page 11). One piece may be unaccompanied.

Group A	Piece	Publisher
J C Bach	Concerto in C minor, 1st movt: Allegro molto ma maestoso	Salibert/UMP
J S Bach	Viola da Gamba Sonata no. 1 in G, BWV 1027, 1st movt: Adagio and 2nd movt: Allegro ma non tanto (from 3 Sonatas BWV 1027-1029)	Bärenreiter/ Faber
J S Bach <i>trans.</i> Forbes	Cello Suite no. 3 in C, BWV 1009, 2nd movt: Allemande (from The Solo Cello Suites arr. for Viola)*	Chester/Music Sales
Beethoven	Seven Variations on Mozart's Bei Männern (from The Magic Flute; theme and all variations except 2 & 4)	Peters/Faber
Bloch	Affirmation no. 3 (from Suite Hébraïque)	Schirmer/Music Sales
Finzi	Fughetta no. 5 (from Five Bagatelles)	Boosey BH11917/MDS
Handel	Concerto in B Minor: Allegro Molto	Eschig/UMP
Aaron Minsky	Like Crazy (from Three American Pieces)*	OUP
Rhian Samuel	Gannets dining (from Blythswood: Three pieces for Viola & Piano)	Stainer & Bell
Telemann	Fantasia no. 1: Largo and Allegro (from Twelve Fantasias for Viola)*	Viola World/Music Sales

Group B

Bartók <i>arr.</i> Székely	Roumanian Folk Dances nos. 1, 2, 5, 6	Viola World/Music Sales
Bonporti	Invention op. 10 no. 6, 1st movt: Lamentevole and 2nd movt: Balletto (Allegro) (from Two Inventions for Viola & Piano)	Kunzelmann/MDS
Brahms	Sonata in Eb, op. 120 no. 2, 1st movt: Allegro amabile	Wiener Urtext or Henle/MDS
Bruch	Romance for Viola and Orchestra in F op. 85	Henle/MDS
Franck	Sonata in D, 4th movt: Allegretto poco mosso	Viola World/Music Sales
Glazounov	Elegie for Viola op. 44	Belaieff BEL200/MDS
Glinka	Sonata in D minor, 2nd movt: Larghetto ma non troppo (Andante)	Musica Rara MR 1034/ Breitkopf & Härtel
Kodály	Adagio	EMB/Faber
Tchaikovsky	Nocturne in D minor, op. 19 no. 4	IMC/MDS
Wieniawski	Violin Concerto no. 2 in D minor, 2nd movt: Romanza (Andante non troppo in Bb) (from 2nd Concerto)	Viola World/Music Sales

* Denotes unaccompanied repertoire.

Technical Work (14 marks) (see pages 6-9)

As given in *Viola Scales, Arpeggios & Studies from 2007* published by Trinity Guildhall.

Candidate to prepare the Bowing Exercise and then *either* Section i) *or* Section ii) in full.

Bowing Exercise (from memory)

The candidate will be asked to play one scale of their own choice from any of those listed below for Grade 8. The examiner will choose any **one** of the specified bowings from previous grades and ask the candidate to play their scale with that bowing.

either i) Scales, Arpeggios & Technical Exercises (from memory)

The candidate should prepare major and minor scales and arpeggios from **one** of the following two groups of tonal centres, to be played with separate bows *or* slurred as requested by the examiner. The candidate may pause briefly between individual scales and arpeggios.

Candidates should prepare *one* of the two groups listed below:

Group 1: C (three octaves)
D (three octaves)
Ab/G# (three octaves)
F# (three octaves)

or

Group: 2 F (three octaves)
G (three octaves)
Eb (three octaves)
Db/C# (three octaves)

Minor scales to be played in *both* melodic *and* harmonic forms.

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

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

All scales and arpeggios to be prepared with separate bows and slurred one bow ascending, one bow descending and a separate bow for the last note.

Dominant 7ths to be prepared with separate bows and slurred four notes to a bow.

The chromatic scales starting on each of the four notes of the chosen group (two octaves) to be prepared in quavers with separate bows and slurred twelve notes to a bow.

The diminished 7ths starting on each of the four notes of the chosen group (two octaves) to be prepared in quavers with separate bows and slurred eight notes to a bow.

See pages 8-9 for examples of rhythmic and bowing patterns for scales.

Technical Exercises – double stops (from memory)

The following exercises to be performed:

- a) F major in thirds (two octaves)**, follow Grade 7 example, but over two octaves
- b) G major in thirds (two octaves)**, follow Grade 7 example, but over two octaves
- c) C major in sixths (two octaves)**, follow Grade 7 example, but over two octaves
- d) C major in octaves (two octaves)**, follow Grade 7 example, but over two octaves

or ii) Orchestral Excerpts

The candidate should perform the Bartók extract [Group 1], together with **two** excerpts chosen from Group 2:

Group 1:

Bartók: Divertimento for String Orchestra [2nd movt: Molto adagio]
(from Test Pieces for Orchestral Auditions, page 7)

Schott ED 7852

Group 2:

Berlioz: Symphonie Fantastique [5th movt: Allegro]
(from Test Pieces for Orchestral Auditions, pages 12/13)

Schott ED 7852

Prokofiev: Classical Symphony [4th movt: Molto vivace]
(from Test Pieces for Orchestral Auditions, page 34)

Schott ED 7852

Bruckner: Symphony no. 3 [3rd movt: Trio]
(from Test Pieces for Orchestral Auditions, page 18)

Schott ED 7852

Mahler: Symphony no. 1 [4th movt]
(from Test Pieces for Orchestral Auditions, pages 25/26
[from figure 6-figure 47])

Schott ED 7852

Supporting Tests *(2 x 10 marks)*

Candidates to prepare i) *and* ii):

i) Sight Reading (see page 20)

ii) Aural (see page 12) **or Improvisation** (see page 15)

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group. Instead of one item, candidates may offer their own composition (see page 11). One piece may be unaccompanied.

Group A	Piece	Book	Publisher
Anon.	German Dance, no. 3	Violoncello Music for Beginners book 1	EMB Z. 6312
Blackwell	Summer Sun, no. 26	Cello Time Joggers	OUP
Bull, Goodborn			
& Duckett	Chanson no. 1, p. 33	Team Strings	IMP/Faber
Carse	Eventide	The Fiddler's Nursery for Cello & Piano	Stainer H434
Colledge	Goldfish Bowl, no. 3	Waggon Wheels for Cello	Boosey
Colledge	Waterfall, no. 10	Waggon Wheels for Cello	Boosey
Colledge	Clare's Song, no. 23	Cello Time Joggers	OUP
Evans	Scale Play, no. 3	Cello Time	Novello
Huws Jones	Gone for Good	Ten O'Clock Rock	Boosey
Kershaw	Lazy Daze	Mellow Cello	Fentone
Lumsden	Hubble Bubble,		
& Attwood	Here Comes Trouble	Witches' Brew	Peters EP 7677
Lumsden			
& Attwood	Trick, Treat or Tango	Witches' Brew	Peters EP 7677
Nelson	Over the Moon	Piece by Piece book 1	Boosey
Nelson	Lullaby, no. 12	Right from the Start	Boosey
Nelson	Ice Dance	The Essential String Method, Cello book 2	Boosey
Norton	Grizzly Bear, no. 5	The Microjazz Cello Collection 1	Boosey
Simson	Halfway Down the Stairs	Abracadabra Cello book 1	A & C Black
Trad. French	Au Claire de la lune	Classic and Folk Melodies in the 1st Position	Presser
Trad.	Twinkle Duet [top line]	The Essential String Method, Cello book 2	Boosey
Trad.	French Folk Song, p. 19	The Essential String Method, Cello book 2	Boosey
Yandell	Battle Call	Cello Allsorts*	Trinity Faber
Group B			
Anon.	Sound For Us	Stringsongs for Cello	Boosey
Blackwell	Runaway Train, no. 38	Cello time Joggers	OUP
Bull, Goodborn			
& Duckett	Daydreams, no. 25	Team Strings	Faber
Colledge	Knickerbocker Glory	Waggon Wheels for Cello	Boosey
Colledge	Bell-ringers	Waggon Wheels for Cello	Boosey
Huws Jones	Ink-Spot	Ten O'Clock Rock	Boosey
Lovell & Page	Hop-Scotch	Four Strings and a Bow book 1	Bosworth
Lumsden			
& Attwood	Stinkbomb Surprise	Witches' Brew	Peters EP 7677
Nelson	Chicken Feed	Piece by Piece book 1	Boosey
Nelson	Let's Have a Holiday	The Essential String Method, Cello book 2	Boosey
Trad.	Who's that Yonder?	Team Strings	Faber
Trad.	Moravian Carol	The Essential String Method, Cello book 2	Boosey
Trad.	Baa, Baa, Black Sheep**	55 for Fun	Fentone
Trad.	Go Tell Aunt Rhody, no. 5	Suzuki Cello School vol. 1	Suzuki
Trad.	Little Bird, no. 29	Abracadabra Cello book 1	A & C Black
Trad. Scottish	The Queen's Four Marys**	The Celidh Collection for Cello	Taigh na Teud
Wohlfart	Polka	Piece by Piece book 1	Boosey
Yandell	Along the Track	Cello Allsorts*	Trinity Faber

Technical Work (14 marks) (see pages 6-9)

All as given in *Cello Scales, Arpeggios & Studies from 2007* published by Trinity Guildhall.

Scales (from memory)

The following scales to be performed with the indicated rhythmic patterns on each note, as requested by the examiner:

C major (one octave)

G major (one octave)

D major (one octave)

All examples start on the open string.

C major



G major



D major



Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

Aural (see page 12)

Improvisation (see page 15)

Musical Knowledge (see page 18)

Sight Reading (see page 20)

Cello – Grade 1

Subject code: VCL

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group. Instead of one item, candidates may offer their own composition (see page 11). One piece may be unaccompanied.

Group A	Piece	Book	Publisher
Bayley	Long, Long Ago, no. 10	Suzuki Cello School. vol. 1	Suzuki
Carse	A Little Reverie	Two Short Pieces for Cello & Piano	Stainer 2201
Carse	Valsette	Two Short Pieces for Cello & Piano	Stainer 2201
Colledge	At Harvest Time, no. 8	Fast Forward for Cello	Boosey
Dvořák	Largo from The New World Symphony	Superstart for Cello	Faber
Evans	String Along, no. 1	Cello Time	Novello
Lully	Air, no. 10	Violoncello Music for Beginners book 1	EMB Z. 6312
Mozart	Lison Dormait, no. 3	Piece by Piece 2	Boosey
Nelson	Mad as a Hatter	Piece by Piece book 1	Boosey
Norton	Hebridean Song	The Microjazz Cello Collection 1	Boosey
Norton	Pitlochry	The Microjazz Cello Collection 1	Boosey
Rodgers	Edelweiss, p. 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
Trad.	I Have a Bonnet	The Essential String Method, Cello book 3	Boosey
Trad.	Pease Pudding Hot	The Essential String Method, Cello book 3	Boosey
Trad. French	Fais dodo	Bravo! Cello	Boosey
Trad. French	L'était une fille	Classical Pieces for the beginning book 2	Schott
Trad.	November	Classic and Folk Melodies in the 1st Position	Presser
Trowell	Arietta, no. 1	Six Pieces for Violoncello in the 1st Position	Schott
Yandell	Sunday Afternoon	Cello Allsorts*	Trinity Faber
Group B			
J S Bach	Conversation Piece	The Essential String Method, Cello book 3	Boosey
Blackwell	Chase in the Dark	Cello Time Runners	OUP
Blackwell	Gypsy Dance	Cello Time Runners	OUP
Carse	A Lively Tune	3 Short Pieces	Stainer
Carulli	Signor Carulli's Allegro	The Essential String Method, Cello book 3	Boosey
Clark	Minuet, no. 3	Old Music for Violoncello	EMB Z. 2452
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
Huws Jones	Toodle-Pip	Ten O'Clock Rock	Boosey
Legg	The Swing, no. 5**	Superstudies for Cello book 1	Faber
Macmillan	March, no. 1	Northern Skies for Cello & Piano	Boosey
Nelson	Whirlpool Waltz	Piece by Piece book 1	Boosey
Norton	Snooker Table	The Microjazz Cello Collection 1	Boosey
Trad. Scottish	Davy Nick Nack**	The Celidh Collection	Taigh Na Teud
Trad.	What Shall We do with the Drunken Sailor?	Up-Grade for Cello grades 1-2	Faber
Trad.	The Four Posted Bed	Stringsongs for Cello	Boosey

Technical Work (14 marks) (see pages 6-9)

All as given in *Cello Scales, Arpeggios & Studies from 2007* published by Trinity Guildhall.

Candidate to prepare the **Bowing Exercise** and then *either* Section i) *or* Section ii) in full.

Bowing Exercise (from memory)

The candidate will be asked to play from memory one scale of their own choice from any of those listed below for Grade 1. The scale should be played with two separate crotchets on each degree of the scale, one down bow and one up bow. [$\text{♩} = 72$]

either i) Scales, Arpeggios & Technical Exercise (from memory)

When the examiner requests a key the candidate should play the scale and then, immediately (or after a moment's pause), the arpeggio.

C major (two octaves)

D major (one octave)

G major (one octave)

G minor (to the 5th) [scale only]

Scales to be prepared with separate bows and slurred in pairs.

Arpeggios to be prepared with separate bows only.

See pages 8-9 for examples of rhythmic and bowing patterns for scales.

Technical Exercise (from memory)

Double Stops [open strings]:

$\text{♩} = 92$



or ii) Studies

Candidate to prepare the following three studies and to choose **one** of them to play first. The examiner will then select **one** of the remaining studies to be performed:

1. Marching On!
2. Procession
3. Gliding in a Clear Blue Sky

All studies are contained in the book *Cello Scales, Arpeggios & Studies from 2007*.

Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

Aural (see page 12)

Improvisation (see page 15)

Musical Knowledge (see page 18)

Sight Reading (see page 20)

Cello – Grade 2

Subject code: VCL

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group. Instead of one item, candidates may offer their own composition (see page 11). One piece may be unaccompanied.

Group A	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
Colledge	The Old Oak Tree	Shooting Stars for Cello	Boosey
Dare	Serenade	Serenade for Cello & Piano	Schott 10738
Hamilton	Sing a Rainbow	Cello Allsorts*	Trinity Faber
<i>arr.</i> Yandell			
Handel	Chaconne	Easy Classics for Cello book 1	OUP
Mancini			
& Mercer	Moon River	Short Cello Pieces	Bosworth
Nelson	Reel ^[top part]	Technitunes for Cello	Boosey
Schumann	A Distant Land	Easy Classics for cello book 1	OUP
Spohr	Romanza, no. 8	Classical Pieces for the Beginning book 1	Schott ED 4918
Springthorpe	Bossa Nova	Go with the Flow for Cello & Piano**	Kevin Mayhew
Stoker	Air	14 Easy Tunes for Cello	Fentone F829
Tchaikovsky	An Old French Song	Easy Classics for Cello book 1	OUP
Trad.	All Through the Night	The Essential String Method, Cello book 4	Boosey
Trad.	Jenny Jones	The Essential String Method, Cello book 4	Boosey
Trad.	Scarborough Fair	First Repertoire for Cello book 1	Faber
Trad. Scottish	Loch Lomond, no. 13	Piece by Piece 2	Boosey
Williams	Schindler's List	Short Cello Pieces	Bosworth
Group B			
Aubert	Forlane	Classical Pieces for the beginning book 2	Schott
Blackwell	Carnival Jig, no. 1	Cello Time Sprinters	OUP
Carse	A Merry Dance		Stainer
Charpentier	Prelude from Te Deum	Cello Time Runners	OUP
Colledge	The Ceilidh, no. 21	Fast Forward for Cello	Boosey
Goddard	Swingin'	Party Pieces for Cello & Piano	Spartan SP139
Handel	Chorus from <i>Judas Maccabeus</i>	Suzuki cello School vol. 2	Suzuki
Holst	Jupiter's Theme	14 Easy Tunes for Cello	Fentone F829
Howard	Oliver's Hornpipe	The Essential String Method, Cello book 4	Boosey
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
Nelson	Toad in the Hole ^[top part]	Technitunes for Cello	Boosey
Prelleur	March in D	Piece by Piece book 2	Boosey
Purcell	March	Classical Pieces for the beginning book 2	Schott
Schubert	Two German Dances	The Essential String Method, cello book 4	Boosey
Trad. Scottish	Aiken Drum**	The Celidh Collection for Cello	Taigh Na Teud
Trad.	Old Joe Clark	O Shenandoah!	Faber
Trad.	The Parson's Farewell	Jigs, Reels and More	Boosey
Yandell	Footsteps	Cello Allsorts*	Trinity Faber

* Available late 2009. ** Available Sept 2009. *** Denotes unaccompanied repertoire.

Technical Work (14 marks) (see pages 6-9)

As given in *Cello Scales, Arpeggios & Studies from 2007* published by Trinity Guildhall.

Candidate to prepare the Bowing Exercise and then *either* Section i) *or* Section ii) in full.

Bowing Exercise (from memory)

The candidate will be asked to play one scale of their own choice from any of those listed below for Grade 2. The scale should be played with the rhythm ♩ ♪♪ on each degree of the scale, separate bows. The exercise may end with an additional long note on the tonic. [♪ ♪♪ ♩] [♩ = 80]

either i) Scales, Arpeggios & Technical Exercise (from memory)

When the examiner requests a key the candidate should play the scale and then, immediately (or after a moment's pause), the arpeggio; each scale/arpeggio pair to be played with separate bows *or* slurred as requested by the examiner.

The following scales and arpeggios to be prepared:

- C major (two octaves)
- A major (one octave)
- F major (one octave)
- B♭ major (one octave)
- G minor (one octave)

Minor scale to be prepared in natural *or* harmonic *or* melodic form, at candidate's choice. All scales and arpeggios to be prepared with separate bows and slurred in pairs.

See pages 8-9 for examples of rhythmic and bowing patterns for scales.

Technical Exercise (from memory)

Double Stops [fifths and sixths]

♩ = 75-100



The following exercise to be performed in the pattern shown, starting on G, D *and* C strings:

or ii) Studies

Candidate to prepare the following three studies and to choose one of them to play first. The examiner will then select one of the remaining studies to be performed:

1. Waltz
2. Morris Dance
3. Barcarolle

All studies are contained in the book *Cello Scales, Arpeggios & Studies from 2007* published by Trinity Guildhall.

Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

Aural (see page 12); **Improvisation** (see page 15);

Musical Knowledge (see page 18); **Sight Reading** (see page 20)

Cello – Grade 3

Subject code: VCL

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group. Each piece must be by a different composer. Instead of one item, candidates may offer their own composition (see page 11). One piece may be unaccompanied.

Group A	Piece	Book	Publisher
Beethoven	Marmotte	Playing the Cello	Novello
Blackwell	Falling Leaves or Beyond the Horizon	Cello Time Sprinters	OUP
Colledge	Winter Wind	Shooting Stars for Cello	Boosey
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
Handel	Sarabande and Variations [without repeats]	Cellowise	Spartan Press
Hoffman	Andante	Classical Pieces for the beginning book 2	Schott
Mozart	Romance	Classical and Romantic Pieces for Cello	OUP
Offenbach	Barcarolle from The Tales of Hoffmann	The Classic Experience for Cello & Piano	Cramer 90537
Rebikov	Chanson Triste	Classical and Romantic Pieces for Cello	OUP
Rota & Kusik	Speak Softly Love (Theme from The Godfather)	Short Cello Pieces	Bosworth
Schubert	To Music	Cello Canto	Fentone
Schumann	Cradle Song, no. 31	Violoncello Music for Beginners book 3	EMB Z. 14037
Springthorpe	Tango	Go with the Flow for Cello & Piano*	Kevin Mayhew
Tchaikovsky	Dolly's Funeral, no. 36	Violoncello Music for Beginners book 3	EMB Z. 14037
Trad.	Simple Gifts	O Shenandoah!	Faber
Trad. Irish	Danny Boy	Jigs, Reels and More	Boosey
Group B			
Beethoven	Eccosaise	14 Easy Tunes for Cello	Fentone F829
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	Shooting Stars for Cello	Boosey
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
Purcell	Rondeau	Classical and Romantic Pieces for Cello	OUP
Springthorpe	Jazz Waltz	Go with the Flow for Cello & Piano*	Kevin Mayhew
Stanley	Allegretto Grazioso	First Repertoire for Cello book 1	Faber
Thomas	Bouree	A Little Suite	Banks
Trad.	The Keel Row	Jigs, Reels and More	Boosey
Trad.	The Trumpet Hornpipe	Jigs, Reels and More	Boosey
Trad.	Tambourin	Classical Pieces for the beginning book 2	Schott

* Available Sept 2009.


Trad. Scottish	Dancing in Kyle**	The Celidh Collection	Taigh Na Teud
Vivaldi	Autumn	The Essential String Method, Cello book 4	Boosey
Wedgwood	Hungarian Stomp	Jazzin' About for Cello & Piano	Faber
Yandell	Choc-ice Blues	Cello Allsorts***	Trinity Faber

Technical Work (14 marks) (see pages 6-9)

As given in *Cello Scales, Arpeggios & Studies from 2007* published by Trinity Guildhall.

Candidate to prepare the **Bowing Exercise** and then *either* Section i) *or* Section ii) in full.

Bowing Exercise (from memory)

The candidate will be asked to play one scale of their own choice from any of those listed below for Grade 3. The scale should be played with the rhythm  on each degree of the scale. The exercise may end with an additional long note on the tonic. [♩ = 60]

either i) Scales, Arpeggios & Technical Exercises (from memory)

When the examiner requests a key the candidate should play the scale and then, immediately (or after a moment's pause), the arpeggio; each scale/arpeggio pair to be played with separate bows or slurred as requested by the examiner.

The following scales and arpeggios to be prepared:

- G major (two octaves)
- D major (two octaves)
- F major (two octaves)
- E♭ major [starting on the C String] (one octave)
- D minor (two octaves)

Minor scale to be played in *either* melodic *or* harmonic form, at candidate's choice.

All scales to be prepared with separate bows and slurred in pairs.

All arpeggios to be prepared with separate bows and slurred three notes to a bow.

Dominant 7th in the key of C (one octave, starting on open G)

Dominant 7th in the key of G (one octave, starting on 1st finger D on the C string)

To be prepared with separate bows and slurred two notes to a bow.

See pages 8-9 for examples of rhythmic and bowing patterns for scales.

Technical Exercises (from memory)

a) Chromatic Phrase:

The following exercise to be performed with separate bows:



b) Double Stops [fifths, sixths and octaves]:

The following exercise to be performed in the pattern shown starting on the open G, D and C strings:



or ii) Studies

Candidate to prepare the following three studies and to choose **one** of them to play first. The examiner will then select **one** of the remaining studies to be performed:

1. Andantino
2. Minuetto
3. Tango

All studies are contained in the book *Cello Scales, Arpeggios & Studies from 2007* published by Trinity Guildhall.

Supporting Tests *(2 x 10 marks)*

Two tests are to be chosen from:

Aural (see page 12)

Improvisation (see page 15)

Musical Knowledge (see page 18)

Sight Reading (see page 20)

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group. Each piece must be by a different composer. Instead of one item, candidates may offer their own composition (see page 11). One piece may be unaccompanied.

Group A	Piece	Book	Publisher
Blackwell	Some Day, no. 26	Cello Time Sprinters	OUP
Bridge	Meditation		Stainer
Carse	Waltz Steps	Fiddle Fancies for Cello & Piano	Stainer H437
Franck	Panis Angelicus	Up-Grade for Cello Grades 3-4	Faber
Gossek	Gavotte	Cellowise	Spartan Press
Handel	Largo (from Xerxes)		Schott
Le Fleming	Air	Air & Dance	Chester
Lehár	Waltz – Love Unspoken	Play Showtime	Faber
Loewe	I Could Have Danced All Night	Play Showtime	Faber
Lovell	Summer Song, no. 3	Three Summer Sketches	Braydeston Press
Mozart	From the Flute Quartet	Playing the Cello	Novello
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*	Kevin Mayhew
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
Trowell	Arioso op. 4 no. 7	12 morceaux faciles op. 4 book 3	Schott ED 11212
Wedgwood	Dawn Shadows	Up-Grade for Cello Grades 3-4	Faber
Widger	A Minor Waltz	Easy Jazz Cello	Spartan SP279
Williams	Hedwig's Theme	Harry Potter & the Chamber of Secrets	Faber
Group B			
J S Bach	Polacca	Classical and Romantic Pieces for Cello	OUP
Blackwell	Wild West	Cello Time Sprinters	OUP
Blackwell	Latin Nights	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	Bouree	Suzuki Cello School vol. 2	Suzuki
Haydn	Allegro	Lost Melodies – Old Masterpieces for Cello	UE 10627
Joplin	The Entertainer	14 Easy Tunes for Cello	Fentone F829
Lovell	The Train, no. 2	Three Summer Sketches	Braydeston Press
Marais	Gavotte en Rondeau, no. 86	Playing the Cello	Novello
Rameau	Le Tambourin, no. 6	Violoncello Music for Beginners book 3	EMB Z. 14037
Schubert	The Trout, no. 29	Violoncello Music for Beginners book 3	EMB Z. 14037
Springthorpe	Return to Aranjuez	Go with the Flow for Cello & Piano*	Kevin Mayhew

* Available Sept 2009.

** Denotes unaccompanied repertoire.


Trad. Scottish	Phil the Fluter's Ball*	The Celidh Collection	Taigh Na Teud
Wedgwood	Ho Down – Show Down	Jazzin' About for Cello & Piano	Faber
Widger	Syncopation Celebration	Easy Jazz Cello	Spartan SP279
Williams	Raider's March	Short Cello Pieces	Bosworth

Technical Work *(14 marks)* (see pages 6-9)

As given in *Cello Scales, Arpeggios & Studies from 2007* published by Trinity Guildhall.

Candidate to prepare the Bowing Exercise and then *either* Section i) or Section ii) in full.

Bowing Exercise (from memory)

The candidate will be asked to play one scale of their own choice from any of those listed below for Grade 4. The scale should be played with the rhythm  on each degree of the scale. The exercise may end with an additional long note on the tonic. [\downarrow = 50]

either i) Scales, Arpeggios & Technical Exercises (from memory)

When the examiner requests a key the candidate should play the scale and then, immediately (or after a moment's pause), the arpeggio; each scale/arpeggio pair to be prepared with separate bows or slurred as requested by the examiner.

The following scales and arpeggios to be prepared:

- A major (two octaves)
- B \flat major (two octaves)
- E \flat major (two octaves)
- C minor (two octaves)
- G minor (two octaves)

Minor scales to be prepared in *either* melodic or harmonic form, at candidate's choice.

All scales to be prepared with separate bows and slurred four notes to a bow.

All arpeggios to be prepared with separate bows and slurred three notes to a bow.

Dominant 7th in the key of F (two octaves, starting on open C)

Dominant 7th in the key of G (two octaves, starting on 1st finger D on the C string)

Dominant 7th in the key of E \flat (one octave, starting on B \flat)

To be prepared with separate bows and slurred in pairs.

Chromatic scale starting on open G (one octave)

To be prepared with separate bows only.

See pages 8-9 for examples of rhythmic and bowing patterns for scales.

Technical Exercises (from memory)

The following exercise to be performed in the pattern shown, starting on the open G, D and C strings:

Double Stops [octaves and sixths]

\downarrow = c. 100



or ii) Studies

Candidate to prepare the following three studies and to choose **one** of them to play first. The examiner will then select **one** of the remaining studies to be performed:

1. Elegy
2. Shanty
3. Polonaise

All studies are contained in the book *Cello Scales, Arpeggios & Studies from 2007* published by Trinity Guildhall.

Supporting Tests *(2 x 10 marks)*

Two tests are to be chosen from:

Aural (see page 12)

Improvisation (see page 15)

Musical Knowledge (see page 18)

Sight Reading (see page 20)

Cello – Grade 5

Subject code: VCL

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group. Each piece must be by a different composer. Instead of one item, candidates may offer their own composition (see page 11). One piece may be unaccompanied.

Group A	Piece	Book	Publisher
Beethoven	Sonatina in D minor after WoO 43		Peters EP 4221
Bridge	Cradle Song	Four Pieces for Cello & Piano	Faber
Chopin	Prelude in B minor op. 28 no. 6	Chopin for Cello & Piano 1	PWM 10 382
Fauré	Aurore	Two Songs from 20 Mélodies	S J Music D1996-8
Flotow	M'appari (Like a Dream)	Cello Canto	Fentone
Gershwin	Summertime	Play Gershwin for Cello & Piano	Faber
Handel	Arie, no. 9	Melodies by Old Masters for Young Cellists book 2	Schott ED 5533
Lloyd Webber	Memory	Play Showtime	Faber
Macmillan	Northern Skies, no. 7	Northern Skies for Cello & Piano	Boosey
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
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 faciles op. 4 book 3	Schott ED 11212
Vivaldi	Largo from Sonata no. 3	First Repertoire for Cello book 3	Faber
Williams	Fawkes The Phoenix	Harry Potter & the Chamber of Secrets	IMP/Faber
Group B			
Boccherini	Minuet	The Suzuki Cello School vol. 3	Suzuki
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 AM 40205
Gershwin	I Got Rhythm	Play Gershwin for Cello & Piano	Faber
Hindemith	Lebhaft	3 Easy Pieces	Schott ED2771
Hummel	Presto	Little Suite op. 19a	Schauer EE2954
Le Fleming	Dance	Air & Dance	Chester
Macmillan	Sabre Dance, no. 6	Northern Skies for Cello & Piano	Boosey
Marcello	Sonata no. 6 in G, 4th movt: Allegro		Peters 7394
Philidor	La Sauterelle (Rondeau)	Lost Melodies – Old Masterpieces for Cello	UE 10627
Schenk	Gigue	Lost Melodies – Old Masterpieces for Cello	UE 10627
Squire	Minuet for Cello & Piano		Stainer 2286
Strauss I	Radetsky 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

* Denotes unaccompanied repertoire.

Technical Work (14 marks) (see pages 6-9)

As given in *Cello Scales, Arpeggios & Studies from 2007* published by Trinity Guildhall.

Candidate to prepare the Bowing Exercise and then *either* Section i) or Section ii) in full.

Bowing Exercise (from memory)

The candidate will be asked to play one scale of their own choice from any of those listed below for Grade 5. The scale should be played with a martelé bow stroke. [\downarrow = 88]

either i) Scales, Arpeggios & Technical Exercises (from memory)

When the examiner requests a key the candidate should play the scale and then, immediately (or after a moment's pause), the arpeggio; each scale/arpeggio pair to be played with separate bows or slurred as requested by the examiner.

The following scales and arpeggios to be prepared:

- C major (three octaves)
- E major (two octaves)
- A \flat major (two octaves)
- A minor (two octaves)
- E minor (two octaves)

Minor scales to be prepared in *either* harmonic or melodic form, at candidate's choice.

All scales to be prepared with separate bows and slurred four notes to a bow.

All arpeggios to be prepared with separate bows and slurred three notes to a bow.

D major scale (one octave, in thumb position starting on the D string)

To be prepared with separate bows and slurred three notes to a bow.

Dominant 7th in the key of F (two octaves, starting on C)

Dominant 7th in the key of G (two octaves, starting on D)

To be prepared with a down and an up bow on each note.

Chromatic scale starting on C (two octaves)

Chromatic scale starting on D (two octaves)

To be prepared with separate bows and slurred four notes to a bow.

Diminished 7th starting on A, 1st finger on the G string (one octave)

To be prepared with separate bows only

See pages 8-9 for examples of rhythmic and bowing patterns for scales.

Technical Exercise (from memory)

Double stops [octaves, sixths and thirds]

The following exercise to be performed in the pattern shown, starting on the open G, D and C strings:

\downarrow = 112

or ii) Studies

Candidate to prepare the following three studies and to choose **one** of them to play first. The examiner will then select **one** of the remaining studies to be performed:

1. Jig
2. Arioso
3. Habañera

All studies are contained in the book *Cello Scales, Arpeggios & Studies from 2007* published by Trinity Guildhall.

Supporting Tests *(2 x 10 marks)*

Two tests are to be chosen from:

Aural (see page 12)

Improvisation (see page 15)

Musical Knowledge (see page 18)

Sight Reading (see page 20)

Pieces *(3 x 22 marks)*

Three pieces are to be played, at least one from each group. Each piece must be by a different composer. Instead of one item, candidates may offer their own composition (see page 11). One piece may be unaccompanied.

Group A	Piece	Publisher
Bloch	Supplication, no. 2 from Jewish Life (from Ernest Bloch Music for Cello & Piano)	Fischer
Brahms	Hungarian Dance no. 5 (from Cellowise)	Spartan Press
Bunting	Elegy	Sangeeta
Cui	Orientale op. 50 no. 9	Simrock EE 3479
Elgar	Chanson de matin (from Learning the Tenor Clef)	Faber
Handel	Arioso	Schott 9610
Kreisler	Liebesleid (from Liebesleid & 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
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
Rachmaninov	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
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
Blake	Cha-cha, no. 8 (from Jazz Dances for 'Cello & Piano)	Highbridge Music 520
Davidoff	Romance Sans Paroles (from Salon – Pieces for Cello & Piano)	Kunzelmann GM 1603 a
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
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
Maconchy	The Clock, no. 3 (from Divertimento)	Lengnick
Marais	L'agréable (from Five Old French Dances)	Chester
Minsky	Broadway, no. 3* (from Ten American Cello Etudes)	OUP
Rachmaninov	Symphony no. 2, Theme from 3rd movt	Boosey
Schubert	Moment Musical (from Cello Solos)	Amsco AM 40205
Schumann	Fantasiestücke op. 73, no. 1: Zart und mit Ausdruck	Peters EP 7279
Squire	Danse Rustique	Stainer
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
Valensin	Menuet, (from Melodies by Old Masters book 2)	Schott ED 5533
Vivaldi	Sonata no. 5 in E minor RV 40, 3rd movt: Largo and 4th movt: Allegro (from Complete Sonatas for Cello)	Bärenreiter BA 6995

Technical Work (14 marks) (see pages 6-9)

As given in *Cello Scales, Arpeggios & Studies from 2007* published by Trinity Guildhall.

Candidate to prepare the Bowing Exercise and then *either* Section i) *or* Section ii) in full.

Bowing Exercise (from memory)

The candidate will be asked to play one scale of their own choice from any of those listed below for Grade 6. Each note of the scale should be played as two *spiccato* quavers. [♩ = 132]

either i) Scales, Arpeggios & Technical Exercise (from memory)

The candidate should prepare major and minor scales and arpeggios from **one** of the following two groups of tonal centres, to be prepared with separate bows or slurred as requested by the examiner. The candidate may pause briefly between individual scales and arpeggios.

Candidates should prepare **one** of the two groups listed below:

Group 1: C (three octaves)
B (two octaves)
E \flat (two octaves)

or

Group 2: D (three octaves)
F (two octaves)
G \sharp /A \flat (two octaves)

Minor scales to be prepared in both melodic and harmonic forms.

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 (two octaves)

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

All scales to be prepared with separate bows and slurred four notes to a bow.

All arpeggios to be prepared with separate bows and slurred three notes to a bow.

Dominant 7ths to be prepared with separate bows and slurred four notes to a bow.

Candidates should also prepare:

- D major scale in thumb position (one octave, starting on the D string)

To be prepared with separate bows only.

- Chromatic scale starting on C \sharp (two octaves)
- Chromatic scale starting on E \flat (two octaves)

To be prepared with separate bows and slurred four notes to a bow.

- Diminished 7th starting on C (two octaves)
- Diminished 7th starting on E (two octaves)

To be prepared with separate bows and slurred four notes to a bow.

See pages 8-9 for examples of rhythmic and bowing patterns for scales.

Technical Exercise (from memory)

Double stops [in sixths in C major]

♩ = 100



or ii) Orchestral Excerpts

The candidate should choose **two** excerpts to perform, **one** from each of the following groups:

Group 1

Beethoven: Symphony no. 5 [2nd movt: Andante con moto]

(from Test Pieces for Orchestral Auditions, page 8 – first four lines only)

Schott ED 7853

Tchaikovsky: Symphony no. 6 [2nd movt: Allegro con grazia]

(from Test Pieces for Orchestral Auditions, page 30)

Schott ED 7853

Group 2

Bizet: Carmen [Finale]

(from Test Pieces for Orchestral Auditions, page 14 complete)

Schott ED 7853

Brahms: Symphony no. 2 [1st movt: Allegro non troppo]

(from Test Pieces for Orchestral Auditions, page 15)

Schott ED 7853

Supporting Tests (2 x 10 marks)

Candidates to prepare i) *and* ii):

i) Sight Reading (see page 20);

ii) Aural (see page 12) **or Improvisation** (see page 15)

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group. Each piece must be by a different composer. Instead of one item, candidates may offer their own composition (see page 11). One piece may be unaccompanied.

Group A	Piece	Publisher
J S Bach	Arioso (from The Great Cello Solos [ed. Lloyd Webber])	Chester
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
J C Bach	Concerto in C minor, 2nd movt: Adagio molto espressivo	Salabert EMS 5457c
Bizet	Habanera (from Dancing Cello)	PWM 10 324
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
Fauré	Sicilienne op. 78 (from Anthology of Selected Pieces for Cello & Piano)	Peters 7571
Fauré	Sylvie (from Fauré 4 Mélodies)	Bärenreiter BA 6990
Granados	Oriente (Spanish Dance no. 2 op. 37)	IMC 655
Grieg	Sarabande from the Holberg Suite	Fentone
Kurpinski	Meditation at Wanda's Tomb	PWM
Rachmaninov	Vocalise op. 34 no. 14	Boosey
Ravel	Pièce en forme de Habanera	Leduc
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	Intermezzo (from Steven Isserlis's Cello World)	Faber
Tchaikovsky	Nocturne op. 19 no. 4 (from Tchaikovsky for cello vol. 2)	Simrock EE5243

Group B

Arutiunian	Impromptu	Zen-on Music
J S Bach	Suite no. 2 in D minor BWV 1008, Gigue* (from Six Solo Cello Suites BWV 1007-1012)	Bärenreiter BA 320
Beethoven	Sonata no. 2 in G minor op. 5 no. 2, 1st movt: Allegro molto più tosto presto (from Sonatas for Cello & Piano)	Henle HN 252
Blake	Jump, no. 3 (from Jazz Dances for 'Cello & Piano)	Highbridge Music 520
Boccherini	Sonata in C, 1st movt: Allegro	Ricordi
Daquin	Rigaudon (from Melodies by Old Masters book 2)	Schott ED 5533
Eccles	Sonata in G minor, 1st movt: Preludium and 2nd movt: Courante	PWM 2790
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, 1st movt: Allegro	Breitkopf EB 2938
Maconchy	Golubchik, no. 2 (from Divertimento)	Lengnick
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
Vivaldi	Sonata no. 6 in B \flat RV 46, 3rd movt: Largo and 4th movt: Allegro (from Complete Sonatas for Cello)	Bärenreiter BA 6995

* Denotes unaccompanied repertoire

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

Technical Work (14 marks) (see pages 6-9)

As given in *Cello Scales, Arpeggios & Studies from 2007* published by Trinity Guildhall.

Candidate to prepare the Bowing Exercise and then *either* Section i) *or* Section ii) in full.

Bowing Exercise (from memory)

The candidate will be asked to play one scale of their own choice from any of those listed below for Grade 7. The whole scale should be played with hooked bowing, as in the following example:



either i) Scales, Arpeggios & Technical Exercises (from memory)

The candidate should prepare major and minor scales and arpeggios from **one** of the following two groups of tonal centres, to be played with separate bows *or* slurred as requested by the examiner. The candidate may pause briefly between individual scales and arpeggios.

Candidates should prepare one of the two groups listed below:

Group 1: F (three octaves)
G (three octaves)
Db/C# (three octaves)

or

Group 2: D (three octaves)
E (three octaves)
F# (three octaves)

Minor scales to be prepared in both melodic and harmonic forms.

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 (two octaves)

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

All scales to be prepared with separate bows and slurred seven notes to a bow.

All arpeggios to be prepared with separate bows and slurred three notes to a bow.

Dominant 7ths to be prepared with separate bows and slurred four notes to a bow.

Diminished 7th starting on F (two octaves)

Diminished 7th starting on F# (two octaves)

To be prepared with separate bows and slurred four notes to a bow.

The following to be prepared with the scale and arpeggio in succession:

- D major in thumb position (one octave)
- D melodic minor in thumb position (one octave)
- D harmonic minor in thumb position (one octave)

Scales to be prepared with separate bows and slurred four notes to the bow.

Arpeggios to be prepared with separate bows and slurred three notes to the bow.

Chromatic scale starting on E (two octaves)

Chromatic scale starting on D \flat (two octaves)

All to be prepared with separate bows and slurred six notes to a bow.

See pages 8–9 for examples of rhythmic and bowing patterns for scales.

Technical Exercises (from memory)

Double Stops

a) C major in sixths (one octave, in the following pattern)

$\text{♩} = 120$

b) B \flat major in thirds (one octave)

$\text{♩} = 120$

or ii) Orchestral Excerpts

The candidate should choose **two** excerpts to perform, **one** from each of the following groups:

Group 1

Brahms: Symphony no. 2 [2nd movt: Adagio non troppo]

(from Test Pieces for Orchestral Auditions, page 16)

Schott ED 7853

Tchaikovsky: Symphony no. 4 [2nd movt: Andantino in modo di canzona]

(from Test Pieces for Orchestral Auditions, page 29)

Schott ED 7853

Group 2

Beethoven: Symphony no. 8 [3rd movt: Tempo di menuetto]

(from Test Pieces for Orchestral Auditions, page 9)

Schott ED 7853

Beethoven: Symphony no. 9 [Allegro assai]

(from Test Pieces for Orchestral Auditions, pages 10/11, bar 92 to end of extract)

Schott ED 7853

Supporting Tests (2 x 10 marks)

Candidates to prepare i) *and* ii):

ii) Sight Reading (see page 20); **ii) Aural** (see page 12) **or Improvisation** (see page 15)

Cello – Grade 8

Subject code: VCL

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group. Each piece must be by a different composer. Instead of one item, candidates may offer their own composition (see page 11). One piece may be unaccompanied.

Group A	Piece	Publisher
Bloch	Prayer, no. 1 from Jewish Life (from Ernest Bloch Music for Cello & Piano)	Fischer
Bridge	Élégie (from Four Pieces for Cello & Piano)	Faber
Busoni	Serenata for Cello & Piano	Faber
Chopin	Study in E major op. 10 no. 3 [Transc. in D] (from Chopin for Cello & Piano 1)	PWM 10 382
Dvořák	Silent Woods 'Klid' op. 68 no. 5	IMC 1741
Elgar	Cello Concerto in E minor, 3rd movt	Novello
Fauré	Élégie op. 24 (from Anthology of Selected Pieces for Cello & Piano)	Peters 7571
Gershwin	Bess, You Is My Woman Now (from Encore! Lloyd Webber)**	Chester CH63965
Grieg	Sonata in A minor op. 36, 2nd movt: Andante molto tranquillo (from Sonata in A minor op. 36 & Other Works)	Henle HN 790
Haydn	Concerto in D Hob VIIb no. 2, 2nd movt: Adagio	Breitkopf EB 2238
Hubicki	Lonely Mere (from Lonely Mere & Rigaudon)	Braydeston Press
Kodály	Romance lyrique	EMB Z. 14 333
Muffat/Cassadó	Arioso	
Universal UE 8285		
Nyman	Miserere Paraphrase (from On the Fiddle)	Chester
Rachmaninov	Sonata in G minor op. 19, 3rd movt: Andante	Boosey
Szymanowski	Song Of Roxana from King Roger	PWM
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
J S Bach	Suite no. 3 in C BWV 1009, 1st movt: Prelude* (from Six Solo Cello Suites BWV 1007-1012)	Bärenreiter BA 320
Bartók	Romanian Folk Dances no. 1, no. 2, no. 5 and no. 6 (from Romanian Folk Dances)	Universal UE 13265
Beethoven	Sonata no. 4 in C op. 102 no. 1, 1st movt: Andante-Allegro vivace (from Sonatas for Cello & Piano)	Henle HN 252
Boccherini	Rondo	Leduc
Boulanger	Three Pieces, no. 3 in C# minor	Heugel HE 26535
Brahms	Sonata in E minor, 2nd movt: Allegretto quasi menuetto	Henle HN18
Britten	Suite no. 1 in G, Serenata & Marcia*	Faber
Dunkler	La fileuse	PWM 9230
Dvořák	Slavonic Dance in G minor op. 46/8 (from Slavonic Dances for Cello & Piano op. 46/3, 46/8)	Bärenreiter BA 6962
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
Monti	Czardas (from Dancing Cello)	PWM 10 324
Saint-Saëns	Allegro appassionato op. 43 (from The Complete Shorter works for Cello & Piano)	Faber
Berteau	Sonata in G, 1st movt (formerly attrib. Sammartini)	IMC 2093
Shostakovich	Sonata op. 40, 2nd movt: Allegro	Peters EP 4748

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

Technical Work (14 marks) (see pages 6-9)

As given in *Cello Scales, Arpeggios & Studies from 2007* published by Trinity Guildhall.

Candidate to prepare the Bowing Exercise and then *either* Section i) *or* Section ii) in full.

Bowing Exercise (from memory)

The candidate will be asked to play one scale of their own choice from any of those listed below for Grade 8. The examiner will choose any **one** of the specified bowings from Grade 5, 6, or 7 and ask the candidate to play their scale with that bowing.

either i) Scales, Arpeggios & Technical Exercises (from memory)

The candidate should prepare major and minor scales and arpeggios from **one** of the following two groups of tonal centres, to be played with separate bows *or* slurred as requested by the examiner. The candidate may pause briefly between individual scales and arpeggios.

Candidates should prepare one of the two groups listed below:

- Group 1:** A (three octaves)
 F# (three octaves)
 Bb (three octaves)
 Db/C# (three octaves)
 or
Group 2: G (three octaves)
 Bb (three octaves)
 Eb (three octaves)
 Ab/G# (three octaves)

Minor scales to be prepared in both melodic and harmonic forms.

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 (two octaves)

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

All scales to be prepared with separate bows and slurred seven notes to a bow.

All arpeggios to be prepared with separate bows and slurred three notes to a bow.

Dominant 7ths to be prepared with separate bows and slurred four notes to a bow.

The chromatic scales starting on each of the four notes of the chosen group (two octaves)
 To be prepared with separate bows and slurred twelve notes to a bow.

The diminished 7ths starting on each of the four notes of the chosen group (two octaves)
 To be prepared with separate bows and slurred four notes to a bow.

See pages 8-9 for examples of rhythmic and bowing patterns for scales.

Technical Exercises (from memory)**Double Stops****a) E^b major in thirds** (one octave)

♩ = 120


b) C major in sixths (one octave)

♩ = 120


c) G major in octaves (one octave)

♩ = 120


or ii) Orchestral Excerpts

The candidate should choose **three** excerpts to perform, **at least one** from each of the following groups:

Group 1

Verdi: *Missa da Requiem* [No.3 Offertorium – Andante mosso]

(from *Test Pieces for Orchestral Auditions*, page 35)

Schott ED 7853

Beethoven: *Ballet Music Prometheus* [Adagio and Andante quasi allegretto]

(from *Test Pieces for Orchestral Auditions*, page 44)

Schott ED 7853

Group 2

Smetana: *The Bartered Bride* [Overture – Vivacissimo] [♩ = 96]

(from *Test Pieces for Orchestral Auditions*, pages 20/21 from the beginning to letter C; and page 22, bar 261 to end of extract)

Schott ED 7853

Beethoven: *Overture Coriolan* [Allegro con brio] [♩ = 66]

(from *Test Pieces for Orchestral Auditions*, page 12)

Schott ED 7853

Wagner: *Overture Tannhäuser* [Allegro] [♩ = 60]

(from *Test Pieces for Orchestral Auditions*, page 36)

Schott ED 7853

Supporting Tests (2 x 10 marks)

Candidates to prepare i) *and* ii):

i) Sight Reading (see page 20);

ii) Aural (see page 12) *or* **Improvisation** (see page 15)

Turn over for Double Bass listings

Double Bass – Initial

Subject code: DB

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group. Instead of one item, candidates may offer their own composition (see page 11). One piece may be unaccompanied.

Group A	Piece	Book	Publisher
Allen et al	Ice Skating, no. 165	Essential Elements 2000	Hal Leonard
Bull et al	Chanson no. 1, p. 33	Team Strings	Faber
Elliott	Swan Song	The Essential String Method, Double Bass book 2	Boosey
Elliott	Seesaw	The Essential String Method, Double Bass book 2	Boosey
Elliott	Dancing Partners	The Essential String Method, Double Bass book 2	Boosey
Elliott	The Dinosaurs come to Town	Ready Steady Go	BMP 502
Evans	Peace for Two <i>or</i> Down Under	Basic Bass	Paxton
Hewitt-Jones/ Lumsden	Toad in the Hole	Bread and Butter Pudding	Musicland
Nelson	Don't Bother me	Right from the Start for Double Bass & Piano	Boosey
Nelson	Lullaby	Right from the Start for Double Bass & Piano	Boosey
Nelson	Rainy Day	Right from the Start for Double Bass & Piano	Boosey
Rhoda	China Sea, no. 76	The ABC's of Bass book 1	Fischer
Trad.	Twinkle, Twinkle	The Essential String Method, Double Bass book 2	Boosey
Trad.	Au clair de la lune, no. 23	Abracadabra Double Bass book 1	A & C Black
Trad.	Miss Mary Mac, no. 25	Abracadabra Double Bass book 1	A & C Black
Trad.	Stomping Song, no. 46	Ready Steady Go	BMP502

Group B

Allen et al	Grandparent's Day, no. 80	Essential Elements 2000	Hal Leonard
Anon.	Jolly Old Saint Nicholas	Do It! Play Bass book 1	GIA Publications Inc.
Beethoven	Ode to Joy, no. 39	Abracadabra Double Bass book 1	A & C Black
Emery & LeFanu	Climbing Higher Now	Bass is Best! book 1	Yorke YE0090/Spartan Press
Faulkner	The Haunted House	First Bass	Recital Music/Spartan Press
Nelson	Let's Have a Holiday	The Essential String Method, Double Bass book 2	Boosey
Osborne	Russian Circus, no. 6	The Really Easy Bass Book	Faber
Osborne	A Trunk Call, no. 2*	A Jungle Jamboree	Recital RM316
Pierpoint	Jingle Bells, no. 17	The ABC's of Bass book 1	Fischer
Roe	Sad Tale <i>or</i> Finding my Way	Play-a-Day	Thames Publishing
Rhoda	Skipping and Walking Fingers	The ABC's of Bass book 1	Fischer
Trad.	Michael Row the Boat Ashore	Essential Elements 2000	Hal Leonard
Trad.	Round go the Mill Wheels	Team Strings	Faber
Trad.	Who's That Yonder	Team Strings	Faber
Trad.	Lavender's Blue, no. 46	Bass is Best! book 1	Yorke YE0090/Spartan Press
Trad.	London's Burning, no. 52	Abracadabra Double Bass book 1	A & C Black
Trad.	Down by the Station, no. 27	Ready Steady Go	BMP 502
Trad.	The Jolly Miller, no. 29	Ready Steady Go	BMP 502
Trad.	Shepherd's Hey Theme	Do It! Play Bass book 1	GIA Publications Inc
Trad.	Moravian Carol	The Essential String Method, Double Bass book 2	Boosey

Technical Work *(14 marks)* (see pages 6-9)

As given in *Double Bass Scales, Arpeggios & Studies from 2007* published by Trinity Guildhall.

Scales (from memory)

The following scales to be performed with the indicated rhythmic patterns on each note, as requested by the examiner:

D major (to 6th)

A major (to 6th)

All examples start on the open string.

D major

A major

Arpeggio Phrases

D major triad with added 6th

A major triad with added 6th

All to be played with separate bows as follows:

D major

A major

Supporting Tests *(2 x 10 marks)*

Two tests are to be chosen from:

Aural (see page 12)

Improvisation (see page 15)

Musical Knowledge (see page 18)

Sight Reading (see page 20)

Double Bass – Grade 1

Subject code: DB

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group. Instead of one item, candidates may offer their own composition (see page 11). One piece may be unaccompanied.

Group A	Piece	Book	Publisher
Elliott	Carnival Waltz	The Essential String Method, Double Bass book 3	Boosey
Elliott	Snakes and Ladders	The Essential String Method, Double Bass book 3	Boosey
Faulkner	Bowling Along or On the Water	First Bass	Recital Music
Haydn	Papa Haydn Goes Walking & any two other variations	Ready Steady Go	BMP 502
Lamb	A Sad Sarabande, no. 3	A Small Suite	Recital RM358
Lehar	Waltz, no. 63	Abracadabra Double Bass book 1	A & C Black
Norton	Grizzly Bear, no. 1	Microjazz for Double Bass	Boosey
Saint-Saëns	A Baby Elephant, no. 68	Ready Steady Go	BMP BMP502
Trad.	When the Saints go Marching in	Bass for Beginners	Recital RM013
Trad.	Pease Pudding Hot	The Essential String Method, Double Bass book 3	Boosey
Trad.	Hatikvah	The Essential String Method, Double Bass book 3	Boosey
Trad.	Michael Finnegan	The Essential String Method, Double Bass book 3	Boosey
Trad.	Muck!, no. 62	Abracadabra Double Bass book 1	A & C Black
Trad.	Long, Long Ago, no. 48	Ready Steady Go	BMP 502
Trad.	Mattachins, no. 44	Ready Steady Go	BMP 502
Trad.	Blow the Man Down, no. 15	Bass for Beginners	Recital RM013
Trad.	In My Little Snuff Box	Bass is Best! book 1	Yorke YE0090/Spartan Press
Trad.	Go Tell Aunt Rhody, no. 52	Bass is Best! book 1	Yorke YE0090/Spartan Press

Group B

J S Bach	Conversation Piece	The Essential String Method, Double Bass book 3	Boosey
Emery & Leach	Knocking on the Door	Bass is Best! book 1	Yorke YE0090/Spartan Press
Hewitt-Jones/ Lumsden	Have a cup of tea	Bread and Butter Pudding	Musicland
King et al	Stand by Me, no. 56	Abracadabra Double Bass book 1	A & C Black
Leogrande	Down the Road, no. 1	8 Progressive Solos for the Beginning Bassist	Latham BA-1
Mozart	Minuet	Team Strings	Faber
Nelson	Fiddler's Fancy, no. 19	Right from the Start for Double Bass & Piano	Boosey
Osborne	Bass Bridges of Paris, no. 14 or The Clumsy Spy, no. 10	The Really Easy Bass Book	Faber
Osborne	Jellied Eels Foo-Yong, no. 16	The Really Easy Bass Book	Faber
Osborne	Gipsy Dance	The Double Bass Sings	Piper
Purcell	Rigaudon, no. 7	La Contrebasse Classique vol. A	Combre
Roe	Who's that knocking at my door?	Play-a-Day	Thames Publishing
Swann	The Hippopotamus Song	Abracadabra Double Bass book 1	A & C Black
Trad.	I Have a Bonnet	The Essential String Method, Double Bass book 3	Boosey
Trad.	There was a Crooked Man	Amazing Solos	Boosey

Trad.	Bransle de Bourgogne	Pour les jeunes contrebassistes vol. 2	Billaudot
Trad.	Shaker Song, no. 29	Bass for Beginners	Recital RM013

Technical Work *(14 marks)* (see pages 6-9)

As given in *Double Bass Scales, Arpeggios & Studies from 2007* published by Trinity Guildhall.

Candidate to prepare the Bowing Exercise and then *either* Section i) *or* Section ii) in full.

Bowing Exercise (from memory)

The candidate will be asked to play from memory the scale of G major (one octave). The scale should be played with two separate crotchets on each degree of the scale, one down bow and one up bow. [♩ = 72]

either i) Scales & Arpeggio Phrases (from memory)

When the examiner requests a key the candidate should play the scale and then, immediately (or after a moment's pause), the arpeggio phrase in the same key.

The following scales and arpeggio phrases to be prepared:

Scales

- A major (to 6th)
- C major (to 6th)
- D major (to 6th)
- A minor (to 6th)
- D minor (to 6th)

All to be prepared with separate bows and slurred in pairs.

Arpeggios Phrases

- D major triad with added 6th
- A major triad with added 6th
- C major triad with added 6th

All to be prepared with separate bows only.

See pages 8-9 for examples of rhythmic and bowing patterns for scales.

or ii) Studies

Candidate to prepare the following three studies and to choose **one** of them to play first. The examiner will then select **one** of the remaining studies to be performed:

1. March On!
2. Shopping Trip
3. Flowing Bowing

All studies are contained in the book *Double Bass Scales, Arpeggios & Studies from 2007* published by Trinity Guildhall.

Supporting Tests *(2 x 10 marks)*

Two tests are to be chosen from:

Aural (see page 12); **Improvisation** (see page 15);

Musical Knowledge (see page 18); **Sight Reading** (see page 20)

Double Bass – Grade 2

Subject code: DB

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group. Instead of one item, candidates may offer their own composition (see page 11). One piece may be unaccompanied.

Group A	Piece	Book	Publisher
Alexander	Gridlock Waltz	Traffic Trials	Recital Music
Arlen	We're off to see the Wizard	Abracadabra Double Bass book 1	A & C Black
Lamb	Allemande Ancien, no. 4	A Small Suite	Recital RM358
Martin	Pimprenelle		Billaudot
Norton	Mean Streets, no. 10	Microjazz for Double Bass	Boosey
Osborne	The Duke of York Joins the Navy	The Really Easy Bass Book	Faber
Osborne	Alpen Song	The Really Easy Bass Book	Faber
Rodgers	Edelweiss, no. 50	Abracadabra Double Bass book 1	A & C Black
Roe	Reflections	Play-a-Day	Thames
Saint-Saëns	Tortues, no. 2	Double Bass Solo 1	OUP
Tchaikovsky	Old French Song	The Essential String Method, Double Bass book 4	Boosey
Trad.	Upon Paul's Steeple	The Essential String Method, Double Bass book 4	Boosey
Trad.	March of the Kings	The Essential String Method, Double Bass book 4	Boosey
Trad.	Greensleeves	The Essential String Method, Double Bass book 4	Boosey
Trad.	Green Gravel	Amazing Solos	Boosey
Trad.	The British Grenadier	Easy Double Bass	De Haske
Trad.	Cherry Blossoms, no. 269	ABC's of Bass book 2	Fischer
York	Madeleine Dreaming	The Essential String Method, Double Bass book 4	Boosey
Group B			
J S Bach	Menuet, no. 8	La Contrebasse Classique vol. A	Combre
Carroll	Prelude and Gigue	Five Simple Pieces for Double Bass & Piano	Stainer H 2310
Slatford	Dinosaur Dance, no. 70	Bass is Best! book 1	Yorke YE0090/Spartan Press
Head	Summer Serenade, no. 1	A Seaside Suite	Recital RM287
Hewitt-Jones/ Lumsden	Hot Buttered Toast	Bread and Butter Pudding	Musicland
Hoag	The First Position Rag or Half Position Rag	Rags, Boogies and Blues	Presser
Glinka	The Wind Soughs	Easy Double Bass	De Haske
Kozeluch	Bernoise, no. 3	Pièces Classique pour Contrebasse book 1	Billaudot
Minvielle- Sebastia	La ballade de Sabrina or Le blues de Johanna	10 Duos Jazz	Combre C06044
Nicks	Sunshine, no. 92 or The Little Sailor	Bass is Best! book 1	Yorke YE0090/Spartan Press
Osborne	The Warthog Waltz, no. 14*	A Jungle Jamboree	Recital RM316
Schubert	Dance 1 or Dance 2 from Two German Dances	The Essential String Method, Double Bass book 4	Boosey
Schumann	The Merry Peasant, no. 5*	Double Bass Solo 1	OUP
Trad.	Good Morning, Merry Sunshine	ABC's of Bass book 2	Fischer
Trad.	Le Vieux Roi, no. 21	Pour les jeunes contrebassistes vol. 1	Billaudot

Technical Work (14 marks) (see pages 6-9)

As given in *Double Bass Scales, Arpeggios & Studies from 2007* published by Trinity Guildhall.

Candidate to prepare the Bowing Exercise and then *either* Section i) *or* Section ii) in full.

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]

either i) Scales & Arpeggios (from memory)

When the examiner requests a key the candidate should play the scale and then, immediately (or after a moment's pause), the arpeggio; each scale/arpeggio pair to be played with separate bows *or* slurred as requested by the examiner.

The following scales and arpeggios to be prepared:

- G major (one octave)
- F major (one octave)
- B♭ major (one octave)
- E minor (up to flattened 6th only)
- G minor (up to flattened 6th only)

All scales and arpeggios to be prepared with separate bows and slurred in pairs. The highest note of slurred scales and arpeggios may be repeated.

N.B. Minor arpeggios should be performed according to the following pattern:



See pages 8-9 for examples of rhythmic and bowing patterns for scales.

or ii) Studies

Candidate to prepare the following three studies and to choose one of them to play first. The examiner will then select one of the remaining studies to be performed:

1. Jolly Folk Tune
2. Singing Lesson
3. Dreamy Lullaby

All studies are contained in the book *Double Bass Scales, Arpeggios & Studies from 2007* published by Trinity Guildhall.

Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

Aural (see page 12); **Improvisation** (see page 15);

Musical Knowledge (see page 18); **Sight Reading** (see page 20)

Double Bass – Grade 3

Subject code: DB

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group. Each piece must be by a different composer. Instead of one item, candidates may offer their own composition (see page 11). One piece may be unaccompanied.

Group A	Piece	Book	Publisher
Carroll	Courante	Five Simple Pieces for Double Bass & Piano	Stainer H 2310
Czerny	Divertissement	La Contrebasse Classique vol. B	Combre
Deutschmann	Menuett, no. 9 [with trio]	Yorke Solos vol. 1: 35 Easy Pieces	Yorke YE0087/ Spartan Press
Grieg	Norwegian Dance op. 35	Subterranean Solos	BMP 006
Handel	March	Easy Double Bass	De Haske
Haydn	Dance for a Party	The Essential String Method, Double Bass book 4	Boosey
Hoag	Second position Boogie	Rags, Boogies and Blues	Presser
Kelly	Folk Song, no. 3	Four Easy Pieces for Cello or Double Bass	Yorke YE0091/ Spartan Press
Nelson	Reel, [top part only] p. 1	Technitunes	Boosey
Laska	Strolling Along	Yorke Solos book 1	Yorke Edition/Spartan Press
Osborne	Italian Serenade, no. 14	The Double Bass Sings	Piper
Osborne	Work to do!	Suite for Eloise	Recital Music
Schlemüller	A Song	Festival Performance Solos	Fischer
Stewart	Processional, no. 2	Suite Double-Bass book 2	Ricordi LD902
Trad.	The Lincolnshire Poacher	Technitunes	Boosey
Rhoda	Hebrew Meditation, no. 172	The ABC's of Bass book 2	Fischer
Walton	Donkey Cart, no. 96	Bass is Best! book 1	Yorke YE0090/Spartan Press
Group B			
J S Bach	Jesu, Joy of Man's Desiring	Double Bass Solo 1	OUP
Czerny	Dans la vallée	La Contrebasse classique vol. B	Combre C5716
Dale	Sonatina op. 81, 3rd movt: Tempo di minuet		Piper
DeCoursey	Hippo March, no. 1	Six Easy Pieces	BMI Canada Ltd
Handel	Allegro, no. 5	Pièces Classiques book 1	Billaudot
Hewitt-Jones/ Lumsden	Pumpkin Pie Round	Bread and Butter Pudding	Musicland
Láska (arr.)	Fieldmarshall Blücher, no. 12	Yorke Solos vol. 1: 35 Easy Pieces	Yorke YE0087/ Spartan Press
Leogrande	Step Right Up, no. 5	8 Progressive Solos for the Beginning Bassist	Latham BA-1
Nelson	Toad in the Hole, p. 10	Technitunes	Boosey
Norton	A Quest [all pizzicato]	Microjazz for Double Bass	Boosey
Norton	Soft Drink	Microjazz for Double Bass	Boosey
Osborne	Syncopated Swing [pizzicato or arco]	Junior Jazz book 1	Recital
Trad.	Camptown Races	The Essential String Method, Double Bass book 4	Boosey
Trad.	Peruvian Dance Tune	Easy Double Bass	De Haske


Tutt	Perpetuum Mobile, no. 98	Bass is Best! book 1	Yorke YE0090/Spartan Press
Warlock	Basse-Danse	Subterranean Solos	BMP 006
Wood	Hippos, no. 1	Wallpaper Tales for Double Bass & Piano	Maecenas MM0343

Technical Work *(14 marks)* (see pages 6-9)

As given in *Double Bass Scales, Arpeggios & Studies from 2007* published by Trinity Guildhall.

Candidate to prepare the Bowing Exercise and then *either* Section i) *or* Section ii) in full.

Bowing Exercise (from memory)

The candidate will be asked to play one scale of their own choice from any of those listed below for Grade 3. The scale should be played with the rhythm  on each degree of the scale. The exercise may end with an additional long note on the tonic. [$\text{♩} = 60$]

either i) Scales, Arpeggios & Technical Exercise (from memory)

When the examiner requests a key the candidate should play the scale and then, immediately (or after a moment's pause), the arpeggio; each scale/arpeggio pair to be played with separate bows *or* slurred as requested by the examiner.

The following scales and arpeggios to be prepared:

- A major (one octave)
- C major (one octave)
- D major (one octave)
- A minor (one octave)
- D minor (one octave)
- G minor (one octave)

Minor scales to be played in *either* harmonic *or* melodic form, at candidate's choice.

All scales and arpeggios to be prepared with separate bows and slurred in pairs.

Dominant 7th in the key of D (one octave, starting on A)

To be prepared with separate bows only.

Chromatic scale starting on A (one octave)

Chromatic scale starting on G (one octave)

To be prepared with separate bows only.

See pages 8-9 for examples of rhythmic and bowing patterns for scales.

Technical Exercise (from memory)

Double Stops [fifths and sixths]



or ii) Studies

Candidate to prepare the following three studies and to choose **one** of them to play first. The examiner will then select **one** of the remaining studies to be performed:

1. Juggling
2. Old School Song
3. Parade Blues

All studies are contained in the book *Double Bass Scales, Arpeggios & Studies from 2007* published by Trinity Guildhall.

Supporting Tests *(2 x 10 marks)*

Two tests are to be chosen from:

Aural (see page 12)

Improvisation (see page 15)

Musical Knowledge (see page 18)

Sight Reading (see page 20)

Double Bass – Grade 4

Subject code: DB

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group. Each piece must be by a different composer. Instead of one item, candidates may offer their own composition (see page 11). One piece may be unaccompanied.

Group A	Piece	Book	Publisher
Alexander	Interior (after Edouard Vuillard)	Portfolio – Five Miniature Works of Art	Recital RM290
Bizet	Habanera	La contrebasse classique vol. B	Combre C5716
Boaden	Elegy, no. 2	Petite Suite	Yorke YEC47358/Spartan Press
Depelsenaire	Sous la neige		Combre
Gossec	Tambourin	Subterranean Solos	Bartholomew
Head	Sweet and Low from 3-Piece Suite	Streets Ahead for Double Bass & Piano	Recital
Lancen	Si j'étais...Moussorgsky	Yorke Solos vol. 1: 35 Easy Pieces	Yorke YE0087/ Spartan Press
Láska	Scherzo-Polka	Yorke Solos vol. 1: 35 Easy Pieces	Yorke YE0087/ Spartan Press
Leogrande	Home, no. 7	8 Progressive Solos for the Beginning Bassist	Latham BA1
Nelson	German Dance	Technitunes	Boosey
Nicks	Lynda Busby plays the Bass	Yorke Solos vol. 1: 35 Easy Pieces	Yorke YE0087/ Spartan Press
Osborne	A Fun Day!	Suite for Eloise	Recital Music
Ridout	Andante, no. 3	Dance Preludes for Double Bass or Cello	Yorke YE0095/ Spartan Press
Schlemüller	Old Soldiers	Festival Performance Solos	Fischer
Schlemüller	Forward, March!	Solos for the Young Bassist book 1	Recital Music
Schumann	Envoi, no. 1	Pièces Classiques pour Contrebasse book 2	Billaudot
Smith-Masters	All Mimsy, 2nd movt: Vorpál		Yorke YE0057/ Spartan Press
Wood	Pavane	Four Dances for Double Bass & Piano	Edition Peters
Group B			
Copland	The Little Horses	Copland for Double Bass	Boosey
Copland	Ching-a Ring Chaw	Copland for Double Bass	Boosey
De Coursey	Nautch Dance, no. 6	Six Easy Pieces	Berandol
Halahan	Quadrille á Trois, no. 4	Bagatelles for Double Bass & Piano	Yorke YEC45379/ Spartan Press
Handel	March from <i>Scipio</i> , no. 23	Double Bass Solo 1	OUP
Hauta-Aho	Paul and Charlie* [all pizzicato] from <i>Jazz-Sonatine</i>	Pizzicato Pieces book 1	Recital
Kelly	Dance, no. 4	Four Easy Pieces for Cello or Double Bass	Yorke YE0091/ Spartan Press
Leogrande	Hey, Mon!	8 Progressive Solos for the Beginning Bassist	Latham BA-1

* Denotes unaccompanied repertoire.

** Piano accompaniment published separately.


Marais	Passepied	La Contrebasse classique vol. B	Combre C5716
Müller	Neapolitan Dance		Kjos
Müller	The Gallant Suitor		Kjos
Osborne	Bass-in-Ragtime	Recital Rags	Recital RM083
Osborne	Chill-Out [pizzicato or arco]	Junior Jazz book 1	Recital
Prokofiev	Troika from <i>Lieutenant Kijé</i>	Amazing Solos Double Bass	Boosey
Smetana	The Moldau – Melody	String Explorers book 2**	Alfred Publishing
Thomas	Gavotte from <i>Mignon</i>	Subterranean Solos	BMP 006
Trad.	English Country Garden	Subterranean Solos	BMP 006
Trad.	Le Pastoureau	Pièces Classiques pour Contrebasse book 2	Billaudot
Vivaldi	Themes from Violin Concerto – Melody	String Explorers book 2**	Alfred Publishing

Technical Work (14 marks) (see pages 6-9)

As given in *Double Bass Scales, Arpeggios & Studies from 2007* published by Trinity Guildhall.

Candidate to prepare the Bowing Exercise and then *either* Section i) *or* Section ii) in full.

Bowing Exercise (from memory)

The candidate will be asked to play one scale of their own choice from any of those listed below for Grade 4. The scale should be played with the rhythm  on each degree of the scale. The exercise may end with an additional long note on the tonic. [\downarrow = 50]

either i) Scales, Arpeggios & Technical Exercises (from memory)

When the examiner requests a key the candidate should play the scale and then, immediately (or after a moment's pause), the arpeggio; each scale/arpeggio pair to be played with separate bows *or* slurred as requested by the examiner.

The following scales and arpeggios to be prepared:

A major (to 12th)

G major (to 12th)

F major (to 12th)

A minor (to 12th)

G minor (to 12th)

Minor scales to be played in *either* harmonic *or* melodic form, at candidate's choice.

All scales to be prepared with separate bows and slurred in pairs.

All arpeggios to be prepared with separate bows and slurred three notes to a bow.

Dominant 7th in the key of C (one octave, starting on open G)

Dominant 7th in the key of B \flat (one octave, starting on F)

To be prepared with separate bows and slurred in pairs.

Chromatic scale starting on C (one octave)

Chromatic scale starting on D (one octave)

To be prepared with separate bows only.

See pages 8-9 for examples of rhythmic and bowing patterns for scales.

Technical Exercise (from memory)**Double Stops [fourths, fifths and sixths]****or ii) Studies**

Candidate to prepare the following three studies and to choose **one** of them to play first. The examiner will then select **one** of the remaining studies to be performed:

1. Running Tune
2. Fiddling Tune
3. Bluesy Bass Line

All studies are contained in the book *Double Bass Scales, Arpeggios & Studies from 2007* published by Trinity Guildhall.

Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

Aural (see page 12)

Improvisation (see page 15)

Musical Knowledge (see page 18)

Sight Reading (see page 20)

Double Bass – Grade 5

Subject code: DB

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group. Each piece must be by a different composer. Instead of one item, candidates may offer their own composition (see page 11). One piece may be unaccompanied.

Group A	Piece	Book	Publisher
Giovannino	3rd mvmt: Aria	Sonata in F major	Yorke Edition/Spartan Press
Handel	Sarabande	La contrebasse classique vol. B	Combre C5716
Hauta-Aho	Lullaby	Teppo's Tunes	Recital RM068
Haydn	Andante, no. 32	Double Bass Solo 1	OUP
Head	Badinage	Streets Ahead for Double Bass & Piano	Recital
Isaac	The Jolly Dutchman	Festival Performance Solos	Fischer
Kelly	Mazurka, no. 2	Four Easy Pieces for Cello or Double Bass	Yorke YE0091/ Spartan Press
Lancen	Berceuse for Baby Hippopotamus		Yorke YE0054/Spartan Press
Láska	Romanza, no. 19	Yorke Solos vol. 1: 35 Easy Pieces	Yorke YE0087/ Spartan Press
Martin	Pompola	Festival Performance Solos	Fischer
Mendelssohn	Romance sans Paroles	Pièces classiques vol. 1	Billaudot
Merle	Demetrius	Festival Performance Solos	Fischer
Moszkowski	Spanish Dance no. 2 op. 12	Subterranean Solos	BMP 006
Osborne	Lonesome & Blue or String-Swing	Junior Jazz book 2	Recital Music
Pitfield	Sonatina for Double Bass, 2nd mvmt: Quodlibet		Yorke YE0029/Spartan Press
Proust	Le bon barbu rond		Combre
Purcell	Rondeau	Subterranean Solos	BMP 006
Rossini	La Gazza Ladra – Melody	String Explorers book 2*	Alfred Publishing
Trad.	Stars, No Moon	Amazing Solos Double Bass	Boosey
Group B			
Alexander	Self Portrait (after Francis Bacon)	Portfolio – Five Miniature Works of Art	Recital RM290
Bernstein	Cool from <i>West Side Story</i>	Amazing Solos Double Bass	Boosey
Carroll	Cuban Rumba	Five National Dances	Stainer
Dare	Menuet		Yorke YE0012/Spartan Press
Giovannino	Sonata in A minor, 1st mvmt: Adagio and 2nd mvmt: Aria staccata e allegra		Yorke YE0008/Spartan Press
Glière	Russian Sailor's Dance		Fischer
Handel	Ombra mai fù		McTier Music
Hauta-aho	2nd mvmt: Maestoso [unaccompanied]	Jazz Sonatine no. 2	Recital Music
Heller	Prelude in F, no. 3	Four Preludes	Recital RM318
Nicks	A Dog's Life: Dog Tired and The Great Tail Chase	Yorke Solos vol. 1: 35 Easy Pieces	Yorke YE0087/ Spartan Press
Osborne	Ragtime Waltz	Recital Rags	Recital RM083
Paxton	Sonata in D op. 3 no. 2, 1st mvmt: Allegretto		BMP BMP 005
Pepusch	Musique de Théâtre	Pièces classiques vol. 2B	Billaudot

Rameau	Dance, no. 68	Bass is Best! book 2	Yorke YE0098/Spartan Press
Rimsky-Korsakov	Mazurka	La Contrebasse classique vol. B	Combre C5716
Steibelt	Un Bal	Pièces classiques vol. 2B	Billaudot
Trad.	Old Joe Clarke	String Explorers book 2*	Alfred Publishing
Wood	Teddy Bears, no. 4	Wallpaper Tales for Double Bass & Piano	Maecenas MM0343

Technical Work (14 marks) (see pages 6-9)

As given in *Double Bass Scales, Arpeggios & Studies from 2007* published by Trinity Guildhall.

Candidate to prepare the Bowing Exercise and then *either* Section i) or Section ii) in full.

Bowing Exercise (from memory)

The candidate will be asked to play one scale of their own choice from any of those listed below for Grade 5. The scale should be played with a martelé bow stroke. [♩ = 88]

either i) Scales, Arpeggios & Technical Exercise (from memory)

When the examiner requests a key the candidate should play the scale and then, immediately (or after a moment's pause), the arpeggio; each scale/arpeggio pair to be played with separate bows or slurred as requested by the examiner.

The following scales and arpeggios to be prepared:

- G major (two octaves)
- C major (to 12th)
- B♭ major (to 12th)
- E♭ major (one octave)
- G minor (two octaves)
- C minor (to 12th)
- B♭ minor (to 12th)

Minor scales to be played in *either* harmonic or melodic form, at candidate's choice.

All scales to be prepared with separate bows and slurred four notes to a bow.

All arpeggios to be prepared with separate bows and slurred three notes to a bow.

Dominant 7th in the key of F (one octave, starting on C and resolving onto the tonic)

Dominant 7th in the key of E♭ (one octave, starting on B♭ and resolving onto the tonic)

To be prepared with separate bows and slurred in pairs.

Chromatic scale starting on E♭ (one octave)

Chromatic scale starting on G (one octave)

To be prepared with separate bows and slurred three notes to a bow.

Diminished 7th starting on C (one octave)

Diminished 7th starting on B♭ (one octave)

To be prepared with separate bows only.

See pages 8-9 for examples of rhythmic and bowing patterns for scales.

Technical Exercise (from memory)

Broken Thirds in C major

♩ = 92-108



or ii) Studies

Candidate to prepare the following three studies and to choose **one** of them to play first. The examiner will then select **one** of the remaining studies to be performed:

1. Opera Scene
2. Czardas-Klezmer
3. Swing 1

All studies are contained in the book *Double Bass Scales, Arpeggios & Studies from 2007* published by Trinity Guildhall.

Supporting Tests *(2 x 10 marks)*

Two tests are to be chosen from:

Aural (see page 12)

Improvisation (see page 15)

Musical Knowledge (see page 18)

Sight Reading (see page 20)

Double Bass – Grade 6

Subject code: DB

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group. Each piece must be by a different composer. Instead of one item, candidates may offer their own composition (see page 11). One piece may be unaccompanied.

Group A	Piece	Publisher
J S Bach	Prelude in C, no. 4 (from Four Preludes)	Recital RM318
Bayford	Cantilena Semplice op. 94	Recital RM329
Beethoven	Sonatina (from Solos for the Double Bass Player)	Schirmer
Berlioz	Prelude et Ronde [transpose last 4 notes one octave higher]	Combres
Carroll	Bolero (from Three Pieces for Double Bass)	Forsyth
Copland	Laurie's Song or Vieux Poème (from Copland for Double Bass)	Boosey
Corelli	Sarabande (from Festival Performance Solos)	Fischer
Elliott	Odd Man Out	Yorke YE0015/Spartan Press
Gouinguéné	Adagio	Leduc
Hauta-Aho	A Little Waltz (from Teppo's Tunes)	Recital RM068
Keÿper	Romance (from Romance and Rondo)	Yorke YE0030/Spartan Press
Laska	A la Hongroise (from Miniatures book 1)	Recital Music
Merle	Caballero (from Festival Performance Solos)	Fischer
Osborne	Ba-Doo-Wah! (from JuniorJazz book 2)	Recital Music
Pergolesi	Tre Giorni, Siciliana (from Festival Performance Solos)	Fischer
Proust	Arcades	Combres
Walton	A Deep Song	Yorke YE005/Spartan Press
Group B		
Andersen	Rondo from Sonatina (from Festival Performance Solos)	Fischer
Bailey	Scherzino (from 5 Miniatures)	Recital Music
Bernstein	America from West Side Story (from Amazing Solos Double Bass)	Boosey
Boccherini	Menuet (from Pièces classiques vol. 2B)	Billaudot
Calmel	Danse Finlandaise	Combres C03459
Carroll	Fantasia in E minor (from Three Pieces for Double Bass)	Forsyth
Corelli/		
Dragonetti	Solo in D minor, 3rd movt: Allegro-Sarabanda	Doblinger
Diabelli	Sonatine (from La contrebasse classique vol. B)	Combres C5716
Dubois	Le Gai Cascadeur	Editions Rideau Rouge
Gabriel-Marie	La Cinquantaine	BMP 001
Glinka	Susanin's Aria	Musicland
Gordon	Fine Day? [unaccompanied]	Spartan Press
Hauta-Aho	Di-Ba-Dum* [all pizzicato] (from Pizzicato Pieces book 1)	Recital Music
Marcello	Sonata no. 6 in G, 3rd movt: Grave and 4th movt: Allegro	IMC 1159
Ratez	Parade op. 46 no. 1 (from Characteristic Pieces book 1)	Recital RM189
Russell	Buffo Set, 1st movt: Allegro ritmico and 2nd movt: Andante	Recital RM243
Vivaldi	Sonata no. 1 in Bb, RV 47, 3rd movt: Largo and 4th movt: Allegro	IMC 2302

* Denotes unaccompanied repertoire.

Technical Work (14 marks) (see pages 6-9)

As given in *Double Bass Scales, Arpeggios & Studies from 2007* published by Trinity Guildhall.

Candidate to prepare the Bowing Exercise and then *either* Section i) *or* Section ii) in full.

Bowing Exercise (from memory)

The candidate will be asked to play one scale of their own choice from any of those listed below for Grade 6. Each note of the scale should be played as two spiccato quavers. [♩ = 132]

either i) Scales, Arpeggios & Technical Exercise (from memory)

The candidate should prepare the major and minor scales and arpeggios from the following tonal centres, to be played with separate bows *or* slurred as requested by the examiner. The candidate may pause briefly between individual scales and arpeggios.

A (two octaves)

E (two octaves)

F (two octaves)

Minor scales to be prepared in both melodic and harmonic forms.

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.

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

All scales to be prepared with separate bows and slurred four notes to a bow.

All arpeggios to be prepared with separate bows and slurred three notes to a bow.

Dominant 7ths to be prepared with separate bows and slurred two notes to a bow.

D major in thumb position (one octave)

D melodic minor in thumb position (one octave)

To be prepared with a down and an up bow on each note

Chromatic scale starting on E (two octaves)

Chromatic scale starting on F (two octaves)

To be prepared with separate bows and slurred four notes to a bow

Diminished 7th starting on E (two octaves)

Diminished 7th starting on F (two octaves)

All to be prepared with separate bows and slurred two notes to a bow

See pages 8-9 for examples of rhythmic and bowing patterns for each scale.

Technical Exercise (from memory)

Broken Thirds in G major, see Grade 5 example on page 117.

or ii) Orchestral Excerpts

The candidate should choose **two** excerpts to perform, **one** from each of the following groups:

Group 1

Beethoven: Symphony no. 5 [2nd movt: Andante con moto] (from Test Pieces for Orchestral Auditions, page 11) (or Double Bass Solo 2, no. 15)	Schott ED 7854 OUP
Dvořák: Symphony no. 8 [Allegro ma non troppo] (or Double Bass Solo 2, no. 13)	OUP

Group 2

Mozart: Overture Die Zauberflöte [Allegro] [♩ = 66] (from Test Pieces for Orchestral Auditions, page 28 as far as bar 126)	Schott ED 7854
Weber: Overture Die Freischütz [Molto vivace] [♩ = 92] (from Test Pieces for Orchestral Auditions, page 55)	Schott ED 7854
Brahms: Symphony no. 2 [4th movt: Allegro con spirito] (from Test Pieces for Orchestral Auditions, page 15)	Schott ED 7854
Smetana: Overture The Bartered Bride [Vivacissimo] [♩ = 96] (from Test Pieces for Orchestral Auditions, page 34) (or Double Bass Solo 2, no. 16, with repeats)	Schott ED 7854 OUP
Walton: Spitfire Prelude and Fugue [Vivo] [♩ = 100] <i>and</i>	
Sibelius: Symphony no. 2 [Andante ma rubato] (from Double Bass Solo 2, nos. 11 and 30)	OUP

Supporting Tests (2 x 10 marks)

Candidates to prepare i) *and* ii):

i) Sight Reading (see page 20)

ii) Aural (see page 12) **or Improvisation** (see page 15)

Double Bass – Grade 7

Subject code: DB

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group. Each piece must be by a different composer. Instead of one item, candidates may offer their own composition (see page 11). One piece may be unaccompanied.

Group A	Piece	Publisher
Ameller	Cantabile op. 46 no. 2	Combre
Breuer	1st mvt: Allegro ma non troppo (from Sonatina)	Breitkopf & Härtel
Capuzzi	3rd mvt: Rondo-Allegro (from Concerto in F major)	Boosey
Clucas	Prelude and Valse (from Suite for Double Bass & Piano)	Recital
Dall'Abaco	Grave, no. 2 (from Solos for the Double Bass Player)	Schirmer
Head	Tango Nuevo	Recital RM281
Greig	Solveig's Song (from Amazing Solos)	Boosey
Kelly	Caliban (from Caliban and Ariel)	Yorke YE0065/Spartan Press
Kohaut	Concerto, 2nd mvt: Adagio	Yorke YE0094/Spartan Press
Noskowski	Elegy Polonaise	Recital
Osborne	Count me in! (from Junior Jazz book 2)	Recital Music
Ratez	Cantabile op. 46 no. 2 (from Characteristic Pieces book 1)	Recital RM189
Ratez	Novellette (from Characteristic Pieces book 2)	Recital Music
Rossini	Une larme (A Tear)	Recital RM303
Saint-Säens	Aria, Mon coeur s'ouvre à ta voix	McTier Music
Saul	Basswaltz (from Anagrams)	Recital Music
Verdi	Solo from Rigoletto (from Solos for the Double Bass Player)	Schirmer
Wagner	Die Meistersinger (from Festival Performance Solos)	Fischer
Waud	Novellette (from Yorke Solos vol. 1: 35 Easy Pieces)	Yorke YE0087/Spartan Press
Group B		
Bach	Gavotte in G minor (from Festival Performance Solos)	Fischer
Bayford	Any two movts (from Souvenirs op. 99)	Recital Music
Beethoven	Tema con variazioni (from La Contrebasse Classique vol. B)	Combre
Clucas	Sonatina, 1st mvt: Moderato-Allegro	Recital RM295
De Fesch	Sonata in F, 1st mvt: Präludium and 2nd mvt: Allemande	Hofmeister
Dragonetti	Waltz no. 2 or Waltz no. 3 [bars 39-40 play one octave lower] (from 12 Waltzes) [unaccompanied]	Henle
Galliard	Sonata in G, 2nd mvt: Allegro and 3rd mvt: Andante teneramente	IMC
Hester	The Bull Steps Out	Yorke YE0070/Spartan Press
Holmboe	2nd mvt: Intermezzo (from Sonata op. 82)	Hansen/Music Sales
Jacob	2nd mvt: Largo (from a Little Concerto)	Yorke Edition/Spartan Press
Leogrande	May I? For Bass & Piano	Spartan Press
Marcello	Sonata No.2 in E minor, 1st mvt: Adagio and 2nd mvt: Allegro	IMC
Mozart	Bassoon Concerto in B \flat K. 191, 3rd mvt: Rondo -Tempo di minuetto [bar 42 played 8va higher; bar 135 optional 8va higher]	IMC 2421
Osborne	Space-Mission (from Bass in Space)	Recital
Russell	Chaconne (from Solos for the Double Bass Player)	Schirmer
Vivaldi	Sonata no. 2 in F, 1st mvt: Largo and 2nd mvt: Allegro	IMC 2303

Technical Work (14 marks) (see pages 6-9)

As given in *Double Bass Scales, Arpeggios & Studies from 2007* published by Trinity Guildhall.

Candidate to prepare the Bowing Exercise and then *either* Section i) *or* Section ii) in full.

Bowing Exercise (from memory)

The candidate will be asked to play from memory one scale of their own choice from any of those listed below for Grade 7. The whole scale should be played with hooked bowing, as in the following example:



either i) Scales, Arpeggios & Technical Exercises (from memory)

The candidate should prepare major and minor scales and arpeggios from **one** of the following two groups of tonal centres, to be played with separate bows *or* slurred as requested by the examiner. The candidate may pause briefly between individual scales and arpeggios.

Candidates should prepare one of the two groups listed below:

Group 1: B (two octaves)
C (two octaves)
Ab/G# (two octaves)

or

Group 2: D (two octaves)
F# (two octaves)
Bb (two octaves)

Minor scales to be prepared in both melodic and harmonic forms.

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

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

Minor scales to be prepared in both melodic and harmonic forms.

All scales to be prepared with separate bows and slurred four notes to a bow.

All arpeggios to be prepared with separate bows and slurred three notes to a bow.

Dominant 7ths to be prepared with separate bows and slurred two notes to a bow.

Chromatic scale starting on B (two octaves)

Chromatic scale starting on F# (two octaves)

All to be prepared with separate bows and slurred four notes to a bow.

Diminished 7th starting on G (two octaves)

Diminished 7th starting on F# (two octaves)

All to be prepared with separate bows and slurred two notes to a bow.

See pages 8-9 for examples of rhythmic and bowing patterns for each scale.

Technical Exercises (from memory)

a) Broken Thirds in B \flat major

$\text{♩} = 120$

b) Running Thirds in B \flat major

$\text{♩} = 60$

or ii) Orchestral Excerpts

The candidate should choose **two** excerpts to perform, **one** from each of the following groups:

Group 1

Beethoven: Symphony no. 9 [4th movt: Presto]

(from Test Pieces for Orchestral Auditions, page 14)

Schott ED 7854

(or Double Bass Solo 2, no. 23)

OUP

Berlioz: Symphonie Fantastique [Adagio]

(from Double Bass Solo 2, no. 24)

OUP

J S Bach: Violin Concerto no. 2 [Adagio]

(from Double Bass Solo 2, no. 20)

OUP

Group 2

Mozart: Overture Marriage of Figaro [Presto] [$\text{♩} = 104$]

(from Test Pieces for Orchestral Auditions, page 27)

Schott ED 7854

Weber: Overture Euryanthe [Assai moderato] [N.B. Hooked bows to be used on dotted rhythms]

(from Test Pieces for Orchestral Auditions, page 56/7, to bar 161 and bar 211 to end) Schott ED 7854*

Borodin: Prince Igor [Allegro] [$\text{♩} = 104$]

(from Double Bass Solo 2, no. 20)

OUP

Verdi: La Traviata [Act 1: Allegro vivo] [$\text{♩} = 96$]

(from Double Bass Solo 2, no. 28)

OUP

Elgar: Introduction and Allegro [Allegro] [$\text{♩} = 100$]

(from Double Bass Solo 2, no. 59)

OUP

* N.B. Double Bass Solo 2 version must *not* be used for this item.

Supporting Tests *(2 x 10 marks)*

Candidates to prepare i) *and* ii):

i) Sight Reading (see page 20)

ii) Aural (see page 12) *or* **Improvisation** (see page 15)

Double Bass – Grade 8

Subject code: DB

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group. Each piece must be by a different composer. Instead of one item, candidates may offer their own composition (see page 11). One piece may be unaccompanied.

Group A	Piece	Publisher
Ameller	Eglogue	Combre C5352
Benstead	Finale (from Four Episodes)	Yorke Edition/Spartan Press
Bottesini	Reverie	McTier Music
Bottesini	Air d'il Trovatore (from Arias for Double Bass & Piano)	Yorke YE 0023/Spartan Press
Breuer	3rd mv't: Allegro con brio (from Sonatine)	Breitkopf & Härtel
Dauthage	Furioso (from 20 Melodic Pieces book 1)	Recital Music
Dragonetti	Waltz no. 7 or Waltz no. 11 (from 12 Waltzes) [unaccompanied]	Henle
Fauré	Sicilienne op. 78 [middle section an octave higher]	IMC 919
Gajdos	Capriccio no. 5* (from Selected Works for Bass)	Presser
Geissel	Adagio (from Solos for the Double Bass Player)	Schirmer
Gouffé	Concertino op. 10	Billaudot
Keyper	Rondo (from Romance and Rondo)	Yorke Edition/Spartan Press
Kuchynka	Canzonetta	Recital RM001
Mendelssohn	Song Without Words op. 109	St Francis
Nielsen	Romance from Fantasy Pieces	St Francis
Rachmaninov	Vocalise, no. 12 (from Solos for the Double Bass Player)	Schirmer
Tuláček	Any one piece (from Three Pieces for Double Bass & Piano)	Recital RM021
Waud	Reverie for Double Bass & Piano	Recital RM118

Group B

Benstead	Lament, no. 3 (from Four Episodes)	Yorke YE0085/Spartan Press
Chastanet	Ballad Oubliée	Billaudot
Cimador	Concerto in G, 1st mov't: Allegro	Yorke YE0003/Spartan Press
D'Andrieu	Prelude and Allegro from Sonata in G (from Solos for the Double Bass Player)	Schirmer
Dragonetti	Allegretto	St Francis
Eccles	Sonata in G minor, 2nd mov't: Corrente and 3rd mov't: Adagio	IMC 1712
Eisengräßer	Variations on a favourite Styrian Folk Song [without var. 1, 2, & 3] (from Festival Performance Solos)	Fischer
Handel	Sonata in C minor, 1st mov't: Adagio and 2nd mov't: Allegro (from Solos for the Double Bass Player)	Schirmer
Hauta-Aho	Audition Fantasy, no. 2* (from Typically Teppo 2)	Recital RM321
Hauta-Aho	Miniature	Recital Music
Joubert	Grand Hôtel	Editions Pierre Lafitan
Jacob	Introduction and Scherzo (from A Little Concerto)	Yorke YE0032/Spartan Press
Lorenzitti	Gavotte	BMP
Osborne	Cool Jazz (from Moving on Again)	Recital Music
Prokofiev	Romance from Lieutenant Kije (from Solos for the Double Bass Player)	Schirmer
Reynolds	Hornpipe	BMP 004
Romberg	Sonata in E minor op. 38 no. 1, 3rd mov't, Rondo - Allegretto	IMC 3097
Vivaldi	Sonata no. 3 in A minor, RV 43, 1st mov't: Largo and 2nd mov't: Allegro	IMC 1474

Technical Work (14 marks) (see pages 6-9)

As given in *Double Bass Scales, Arpeggios & Studies from 2007* published by Trinity Guildhall.

Candidate to prepare the **Bowing Exercise** and then *either* Section i) *or* Section ii) in full.

Bowing Exercise (from memory)

The candidate will be asked to play one scale of their own choice from any of those listed below for Grade 8. The examiner will choose any **one** of the specified bowings from Grade 5, 6, or 7 and ask the candidate to play their scale with that bowing.

either i) Scales, Arpeggios & Technical Exercises (from memory)

The candidate should prepare major and minor scales and arpeggios from **one** of the following two groups of tonal centres, to be played with separate bows *or* slurred as requested by the examiner. The candidate may pause briefly between individual scales and arpeggios.

Candidates should prepare one of the two groups listed below:

Group 1: G (three octaves)
E (three octaves)
C (two octaves)
D \flat /C \sharp (to 12th)
or

Group 2: G (three octaves)
E (three octaves)
B (two octaves)
C \sharp /E \flat (to 12th)

Minor scales to be prepared in both melodic and harmonic forms.

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 (all two octaves except for D \flat and E \flat , one octave only)

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

All scales to be prepared with separate bows and slurred seven notes to a bow (two and three octave scales) or four beats to a bow (scales to a 12ths).

All arpeggios to be prepared with separate bows and slurred three notes to a bow.

Dominant 7ths to be prepared with separate bows and slurred four notes to a bow.

The diminished 7ths starting on each of the four notes of the chosen group
(on D \flat and E \flat , one octave only)

To be prepared with separate bows and slurred two notes to a bow.

Turn over for Harp listings

Pieces (3 x 22 marks)

Three pieces are to be played, one from each group. Instead of one item, candidates may offer their own composition (see page 11).

Group A

Composer	Piece	Book	Publisher
Clifton-Welker	Lullaby	Harping On book 1	Clifton-Welker
Clifton-Welker	Skaters	Harping On book 1	Clifton-Welker
Gough/Perrett	Buckets and Spades	Lift-Off for Harp	Beartramka
Gough/Perrett	Chop Chop	Lift-Off for Harp	Beartramka
Gough/Perrett	Games in the Playground	Lift-Off for Harp	Beartramka
Gough/Perrett	Up and Down the Stairs	Lift-Off for Harp	Beartramka

Group B

Kanga	The Glittering Ballroom or The Royal Boat	Minstrel's Gallery	Maruka
Macdearmid	Suo Gan	Beginner's Choice – Folio 18	Clarsach Society
Gough/Perrett	Cosy in Bed	Lift-Off for Harp	Beartramka
Gough/Perrett	Donkey Ride	Lift-Off for Harp	Beartramka
Gough/Perrett	Rain on the Roof	Lift-Off for Harp	Beartramka
Milligan	Lazy Mary	Fun from the First book 1	Lyon & Healy
Paret	Moonlight		Lyra
Thomson	Melody	Beginning at the Harp	Pilgrim (distributor)

Group C

Kanga	Daffodil Dance	Minstrel's Gallery	Maruka
Gough/Perrett	Yo-yo	Lift-Off for Harp	Beartramka
Grandjany	Three O'Clock	First Grade Pieces for Harp	Fischer
Milligan	Round Dance	Fun from the First book 1	Lyon & Healy
Radford	Branle de la moutarde [19-string version. Only three repeats at the end]	The Very Small Harp Book	Pamela Radford
Radford	Clog Bransle [19-string version]	The Very Small Harp Book	Pamela Radford
Thomson	We Dance	Beginning at the Harp	Pilgrim (distributor)

Technical Work (14 marks) (see page 7)

Candidates are to prepare all technical work for Initial Grade as specified in *Technical Development for Harpists* published by Trinity Guildhall.

Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

Aural (see page 12)

Improvisation (see page 15)

Musical Knowledge (see page 18)

Sight Reading (see page 20)

Pieces (3 x 22 marks)

Three pieces are to be played, one from each group. Instead of one item, candidates may offer their own composition (see page 11).

Group A	Piece	Book	Publisher
Corri	Marche	Panorama de la harpe celtique, <i>ed. Bouchaud</i>	Ed Mus Trans TR001761
Gough/Perrett	Kangaroos	Lift-Off for Harp	Beartramka
Hasselmans	Petite berceuse op. 11		Leduc AL 20005
Le Dentu (<i>arr.</i>)	Tanto Zentil	Pièces classiques cahier 1, <i>ed. Bouchaud</i>	Billaudot GB3162
Weidensaul	Barn Dance Memory	First Grade Pieces for Harp, <i>ed. Grandjany</i>	Fischer 0466

The following piece can only be performed on pedal harp:

Owens	Bird Discussion	12 Impressions on Pedal Patterns	Lyon & Healy
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Group B

Clifton-Welker	Raindrops for Rachel	Harping On book 1	Clifton-Welker
Kinnaird	Over the Sea to Skye	The Small Harp	Kinmor
Mcdonald	Moonlight	Harp Solos vol. 1, <i>ed. McDonald & Wood</i>	Vanderbilt M-17
Paret	Berceuse de Noël		Lyra
Thompson & Lovelace	First Day of Spring		Vanderbilt L-23

The following piece can only be performed on pedal harp:

Owens	Sunday Morning	12 Impressions on Pedal Patterns	Lyon & Healy
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Group C

Kinnaird	Islay Jig	The Small Harp	Kinmor
Macdearmid	Fiesta or Merry Go Round	Beginner's Choice–Folio 18	Clarsach Society
Milligan	Purple Bamboo	Fun from the First vol. II	Lyon & Healy
Paret	I Hear a Harp		Lyra
Paret	Rondo	1st Harp Book	Lyra
Weidensaul	Midnight Stars	First Grade Pieces for Harp	Fischer

The following piece can only be performed on pedal harp:

Owens	A Red Waltz	12 Impressions on Pedal Patterns	Lyon & Healy
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Technical Work *(14 marks)* (see page 7)

Candidates are to prepare all technical work for Grade 1 as specified in *Technical Development for Harpists* published by Trinity Guildhall.

Supporting Tests *(2 x 10 marks)*

Two tests are to be chosen from:

Aural (see page 12)

Improvisation (see page 15)

Musical Knowledge (see page 18)

Sight Reading (see page 20)

Pieces (3 x 22 marks)

Three pieces are to be played, one from each group. Instead of one item, candidates may offer their own composition (see page 11).

Group A	Piece	Book	Publisher
Andrès	No. II or no. IV	Charades	Hortensia HA 009609
Canteloube	Nai pas leu de mio	Bourées d'Auverne	Gordon Johnston
Gough/Perrett	Into Space	Lift-Off for Harp	Beartramka
Grandjany	The See Saw	Little Harp Book	Fischer O4636
Macdearmid	Copy Cat	First Steps – Folio 21	Clarsach Society

The following pieces can only be performed on non-pedal harp:

Kinnaird (ed.)	Kilbrachan Weaver or Miss A Kingnorth of Temple	The Small Harp	Kinmor
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Group B

Burgon	Dawn or First Sun	Beginnings	Stainer H52
Clifton-Welker	Matador's Lament or Goblin Rustle	Harping On book 1	Clifton-Welker
Gough/Perrett Paret	Deep Sea Diving O'Carolan's Air or Foggy Dew	Lift-Off for Harp	Beartramka
Thomson	Ebbing Tide	1st Harp Book	Lyra
Thomson	Song at Night		Vanderbilt T-10 Vanderbilt T-11

Group C

Bartók	In Yugoslav Mode	Mikrokosmos for Harp, ed. Marzuki	Boosey
Clifton-Welker	Waltz for Emily	Harping On book 1	Clifton-Welker
Haydn arr. Paret	Andante	1st Harp Book	Lyra
Macdearmid	Ghosts	First Steps–Folio 21	Clarsach Society
Rothstein	Frolicking Lambs or Butterfly	Animals on the Harp	Salvi
Weidensaul	El numero uno	First Grade Pieces for Harp, ed. Grandjany	Fischer O466

The following piece can only be performed on pedal harp:

Owens	Dance of the Little Fish	12 Impressions on Pedal Patterns	Lyon & Healy
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Technical Work *(14 marks)* (see page 7)

Candidates are to prepare all technical work for Grade 2 as specified in *Technical Development for Harpists* published by Trinity Guildhall.

Supporting Tests *(2 x 10 marks)*

Two tests are to be chosen from:

Aural (see page 12)

Improvisation (see page 15)

Musical Knowledge (see page 18)

Sight Reading (see page 20)

Pieces (3 x 22 marks)

Three pieces are to be played, one from each group. Instead of one item, candidates may offer their own composition (see page 11).

Group A	Piece	Book	Publisher
Anon.	La sola grazia	Panorama de la harpe celtique, <i>ed. Bouchaud</i>	Ed Mus Trans TRO01761
Anon.	A Toy	Anthology of English Music for the Harp 1550-1650 vol. 1, <i>ed. Watkins</i>	Stainer H139
Attaignant	Gaillarde	Panorama de la harpe celtique, <i>ed. Bouchaud</i>	Ed Mus Trans TRO01761
Clementi	1st movt from Sonatina	Second Harp Book, <i>ed. Paret</i>	Lyra
Gounod	Les Pfifferari	Medieval to Modern vol. 2	Lyon & Healy
Grandjany	Any one of <i>Trois petites pièces très faciles op. 7*</i>		Leduc AL 20039
Pratt	Sonatina in Classical Style		Lyon & Healy
Woods (ed.)	Carolan's Receipt (version B) or Carolan's Cap (version B)	40 O'Carolan's Tunes	Woods

The following pieces can only be performed on pedal harp:

Trad. Welsh	Llongau Caernarfon (The Ships of Caernarfon)	Famous Music for the Harp vol. 1	Alaw
Reinecke	Dragonfly in the Sunshine	30 Little Classics, <i>ed. Dilling</i>	Ditson PRO055

Group B

Andrès	No. 1 or 2	Aquatintes	Hortensia HA 009606
J S Bach	While Bagpipes Play	2nd Harp Book, <i>ed. Paret</i>	Lyra
Burgen	First Man	Beginnings	Stainer H52
Gabus	Dans le parc de bambus	Images de Chine	Billaudot G 4019B
Macdearmid	Whirlwind	Party Pieces – Folio 23	Clarsach Society
McDonald	Serenade	Harp Solos vol. 2, <i>ed. McDonald & Wood</i>	Vanderbilt M-18
Stevenson (arr.)	The Ash Grove	Sounding Strings	UMP

The following pieces can only be performed on pedal harp:

Clifton-Welker	Weeping Willow	Sparks from the Harp	Ink to Music
Keough (arr.)	The Foggy Dew		Archduke Music
Hasselmanns	Rouet	Trois petites pièces faciles	Durand 453300
Hasselmanns	Any one of <i>Trois petites bluettes op. 28</i>		Leduc AL 20009

* On non-pedal harp, *Barcarolle* may be played in C major.

Group C

Andrès	Any one of nos. 3, 8 or 10	Les petits pas	Lemoine 26985
Bartók	Five Tone Scale	Mikrokosmos for Harp, ed. Marzuki	Boosey
Gabus	Les oiseaux de la palmérie or Le petit âne du caire	Sur les bords du Nil	Lemoine 25151
Green	Blistering Rock	Blistering Along!	Green
MacDermid	Hoe Down	Party Pieces – Folio 23	Clarsach Society
Mudarra	Tiento II or VIII	My Harp's Delight, ed. van Campen	Salvi
Phillips	No. I or no. IV	Le jardin secret d'Élodie	Combre C5136
Roper	Exploring the Naracoote Caves	Whispers of Time	HarpLore Jan-95
Salzedo	Beethoven at School	Sketches for Harpist Beginners, 1st Series	Elkan-Vogel
Wood	Processional	Harp Solos vol. 2, ed. McDonald & Wood	Vanderbilt M-18
Yradici	La Paloma	Medieval to Modern vol. 1	Lyon & Healy

The following pieces can only be performed on pedal harp:

Clifton-Welker	Jalapeno Chilli or Blue Strings	Sparks from the Harp	Ink to Music
Mayhew	Mark's Cakewalk	Time & Motion	J Mayhew

Technical Work (14 marks) (see page 7)

Candidates are to prepare all technical work for Grade 3 as specified in *Technical Development for Harpists* published by Trinity Guildhall.

Supporting Tests (2 x 10 marks)

Two tests are to be chosen from:

Aural (see page 12)

Improvisation (see page 15)

Musical Knowledge (see page 18)

Sight Reading (see page 20)

Pedal Harp – Grade 4

Subject code: PHP

Pieces (3 x 22 marks)

Three pieces are to be played, one from each group. Instead of one item, candidates may offer their own composition (see page 11).

Group A	Piece	Book	Publisher
Amorosi	Rondo		Salvi
Dussek	Sonatina no. 1 in C, 1st movt: Andante con moto	Six Sonatines for Harp	Bärenreiter Praha H 1748
Dussek	Sonatina no. 2 in F, 1st movt: Andante grazioso	Six Sonatines for Harp	Bärenreiter Praha H 1748
Dussek	Merch Megan (Megan's Daughter)		Adlais 017
Handel	Air Varie	Medieval to Modern vol. 1, ed. Milligan	Lyon & Healy
Gough	Nice Cup of Tea		Beartramka

Group B

Mayhew	Clouds	Skies	J Mayhew
Gustavson	Love Song or Riding on the Wind	Songs without Words	Gustavson
Hasselmans	Reverie	Trois petites pièces faciles	Durand 453300
Hasselmans	Sérénade mélancolique	Feuilles d'automne	Durand 565100
Lancen	Pour Raphael		Leduc AL 28751
Mcdonald	Nocturne	Harp Solos vol. 5, ed. McDonald & Wood	Vanderbilt M-21

Group C

Bartók	Triplets (no. 11, p. 18)	Mikrokosmos for Harp, ed. Marzuki	Boosey
Gabus	La pagode de l'harmonie céleste or Paysage au bord de l'eau or Un français à Pekin	Images de Chine	Billaudot G 4019B
Pitfield	Sonatina for Clarsach or harp, 1st movt		Broekmans BRP1450
Renie	Angelus	Feuillets d'album	Lemoine 19302
Turner	Skegness Rock	Lever Harp World	Beartramka

Technical Work (14 marks) (see page 7)

Candidates are to prepare all technical work for Grade 4 as specified in *Technical Development for Harpists* published by Trinity Guildhall.

Supporting Tests (2 x 10 marks)

Two tests are to be played, chosen from:

Aural (see page 12); **Improvisation** (see page 15)

Musical Knowledge (see page 18); **Sight Reading** (see page 20)

Non-Pedal Harp – Grade 4

Subject code: NHP

Pieces (3 x 22 marks)

Three pieces are to be played, one from each group. Instead of one item, candidates may offer their own composition (see page 11).

Group A	Piece	Book	Publisher
Buttstedt	Menuet	Panorama de la harpe celtique	Ed Mus Trans TRO01761
Jollet	Intrada	Trois petits mouvements musicaux	Billaudot GB4734
Kinnaird <i>ed.</i>	Dunkeld Steeple	The Small Harp	Kinmor
Naderman	Etude I	Naderman pour Harpe Celtique	Zurfluh AZ1315
Popesco	Matinales nos. 4 and 5	Matinales	Billaudot G6329B
Van Campen	Variations on Mozart's 'Joseph Häussler' Theme		Harmonia HU3268
Woods (<i>ed.</i>)	Carolan's Welcome, version B	40 O'Carolan's Tunes	Woods
Group B			
Adie	Flight	Lever Harp World	Beartramka
Anderson	Con Poco Rubato (no 2 of <i>Two Pieces</i> for <i>Lever Harp</i>)	Lever Harp World	Beartramka
Rollin <i>arr.</i>	Romance	Pièces anciennes pour harpe celtique	Leduc AL 27187
Sor	Andante	My Harp's Delight, <i>ed.</i> van Campen	Salvi
R Stevenson (<i>arr.</i>)	Hal an Tow or Eriskay Love Lilt	Sounding Strings	UMP
S Stevenson (<i>arr.</i>)	Balaich An Iasgaich		Old School
Group C			
Andrès	Prelude VI or Prelude VII	Préludes 2ème cahier	Hortensia HA 009625
Barber	Morning Splendor	Windmill Sketches	Salvi
Bartók	Triplets (no. 11, p. 18)	Mikrokosmos for Harp, <i>ed.</i> Marzuki	Boosey
Francois	Ragtime	Easy Swing	Billaudot GB7382
Gabus	La pagode de l'harmonie céleste or Paysage au bord de l'eau or Un français à Pekin	Images de Chine	Billaudot G 4019B
Green	Ragged Robin	Flights of Fancy	Green
Kinnaird	Kid on the Mountain	The Small Harp	Kinmor
Pitfield	Sonatina for Clarsach or harp, 1st movt		Broekmans BRP1450
Turner	Skegness Rock	Lever Harp World	Beartramka
Trad. Welsh	Sosban Fach	Famous Music for the Harp vol. 1	Alaw

Technical Work (14 marks) (see page 7)

Candidates are to prepare all technical work for Grade 4 as specified in *Technical Development for Harpists* published by Trinity Guildhall.

Supporting Tests (2 x 10 marks)

Two tests are to be played, chosen from:

Aural (see page 12); **Improvisation** (see page 15)

Musical Knowledge (see page 18); **Sight Reading** (see page 20)

Pedal Harp – Grade 5

Subject code: PHP

Pieces (3 x 22 marks)

Three pieces are to be played, one from each group. Instead of one item, candidates may offer their own composition (see page 11).

Group A	Piece	Book	Publisher
Anon.	Watkins Ale	Anthology of English Music for the Harp 1550-1650 vol. 1, ed. Watkins	Stainer H139
Cabezon	Pavane and Variations	Spanish Masters, ed. Zabaleta	Schott
Dussek	Sonatina no. 3 in G, 2nd movt: Allegro non tanto	Six Sonatines for Harp	Bärenreiter Praha H 1748
Handel Trans. Boye	Chaconne [omitting pages numbered 4 and 5 in this edition]		Lemoine 23433
Naderman	Sonata no. 1 in E \flat , 1st movt	7 sonates progressives	Leduc AL 20037
Naderman	Sonata no. 2 in C minor, 1st movt or Allegretto	7 sonates progressives	Leduc AL 20037
Peerson	The Fall of the Leafe	Anthology of English Music for the Harp 1550-1650 vol. 1, ed. Watkins	Stainer H139
Group B			
Burghon	Any one of <i>Three Nocturnes</i>		Chester CH55172
Gartenlaub	Air	Pièces brèves contemporaines vol. 3, ed. Devos	Durand RID737
Grandjany	Les Cerisiers en Fleurs		Lyra
Renie	Au Bord du Ruisseau		Leduc AL 20018
Tournier	Soupir or Offrande	Deux petites pièces brèves et faciles	Eschig ME8268
Tournier	Prélude 1 or Prélude 3	Quatre préludes op. 16	Leduc AL 20062
Group C			
Salzedo	Seguidilla	Suite of Eight Dances	Lyon & Healy
Bartók	Merriment (no. 13, p. 30)	Mikrokosmos for Harp, ed. Marzuki	Boosey
Henderson arr. Fell	Bye, Bye Blackbird	Popcycle Series	F. C. Publishing
McDonald	Toccata (Sabre Dance)	Harp Solos vol. 4, ed. McDonald & Wood	Vanderbilt M-20
Pernambuco	Sons de Carillons, arr. Middleton		Ricordi LD908
Watkins	Rondo (from 2nd Suite for Harp)	Complete Method for Harp	Boosey (custom print)

Technical Work *(14 marks)* (see page 7)

Candidates are to prepare all technical work for Grade 5 as specified in *Technical Development for Harpists* published by Trinity Guildhall.

Supporting Tests *(2 x 10 marks)*

Two tests are to be played, chosen from:

Aural (see page 12)

Improvisation (see page 15)

Musical Knowledge (see page 18)

Sight Reading (see page 20)

Non-Pedal Harp – Grade 5

Subject code: NHP

Pieces (3 x 22 marks)

Three pieces are to be played, one from each group. Instead of one item, candidates may offer their own composition (see page 11).

Group A	Piece	Book	Publisher
Anon.			
<i>ed.</i> Le Dentu	Variations sur un thème de Mozart		Billaudot G 3163B
Handel	Petite Sonate	Panorama de la harpe celtique, <i>ed.</i> Bouchaud	Ed Mus Trans TRO01761
Kuhlau	Theme and Variations	Panorama de la harpe celtique, <i>ed.</i> Bouchaud	Ed Mus Trans TRO01761
Naderman	Rondoletto from Sonata no. 1	Pièces classiques, cahier 5, <i>ed.</i> Bouchaud	Billaudot GB4369
Naderman	Any one of Études II, IV, V or VII	Naderman pour harpe celtique	Zurfluh AZ1315
Naderman	Etude III or Etude VI	Naderman pour harpe celtique	Zurfluh AZ1315
Group B			
Collinson (<i>arr.</i>)	The Key of the Strings or The Royal Lament	The Small Harp, <i>ed.</i> Hewitt	Kinmor
De Braal	Andante no. II	De kleine Harp	Salvi
MacDermid (<i>arr.</i>)	Ye Banks and Braes	The Small Harp, <i>ed.</i> Hewitt	Kinmor
Shimofusa	Tanabatasama	Harpy Hands, <i>ed.</i> Nagasawa	Masumi
Springthorpe	Carol	Lever Harp World	Beartramka
Stevenson	The South Wind or Mingulay Boat Song		Old School
Van Campen	Pavane no. VII	My Harp's Delight, <i>ed.</i> van Campen	Salvi
Group C			
Jackson (<i>arr.</i>)	Paddy's Leather Breeches	The Millenium Folio	Clarsach Society
De Braal	Presto no. 13	De kleine Harp	Salvi
Gabus	Les cavaliers du Sinkiang	Images de Chine	Billaudot G 4019B
O'Carolan	Concerto	Panorama de la harpe celtique, <i>ed.</i> Bouchaud	Ed Mus Trans TRO01761
Sor	Study no. 5	Panorama de la harpe celtique, <i>ed.</i> Bouchaud	Ed Mus Trans TRO01761
Steffens	No. 1 from Sarah's Little Daydream op. 59		Simrock EE5192
Strauss <i>arr.</i> Fell	Strauss Waltz Medley	Pop ' n' Easy book 1	Vanderbilt

Technical Work (14 marks) (see page 7)

Candidates are to prepare all technical work for Grade 5 as specified in *Technical Development for Harpists* published by Trinity Guildhall.

Supporting Tests (2 x 10 marks)

Two tests are to be played, chosen from:

Aural (see page 12)

Improvisation (see page 15)

Musical Knowledge (see page 18)

Sight Reading (see page 20)

Pieces (3 x 22 marks)

Three pieces are to be played, one from each group. Instead of one item, candidates may offer their own composition (see page 11).

Group A	Piece	Publisher
J S Bach	Etude no. 3 (from <i>Études for the Harp</i> , arr. Grandjany)	Fischer 04819
Byrd	Pavana (from <i>Anthology of English Music for the Harp 1550-1650</i> vol. 1, ed. Watkins)	Stainer H139
Morley	Alman (from <i>Anthology of English Music for the Harp</i> vol. 1, ed. Watkins)	Stainer H139
Naderman	Prelude and Allegro Moderato from Sonata no. 3 in B \flat (from <i>7 Sonates progressives</i>)	Leduc AL 20037
Naderman	Sonata no. 4 in G minor, Prelude and Allegro moderato (from <i>7 Sonates progressives</i>)	Leduc AL 20037
Salzedo	Menuet (from <i>Suite of Eight Dances</i>)	Lyon & Healy
Group B		
Erdelyi	No. 1 (from <i>Three Preludes 1948</i>)	Moscow Music 1960
Delmas	Prière	Salvi
Grandjany	Arabesque	Durand 860200
Grandjany	Automne	Durand 1130000
Grandjany	Prelude no. 3 (from <i>Preludes</i>)	Salabert EMS4192
Rubbra	Pezzo ostinato	Lengnick AL2118
Tournier	Prelude 2 or 4 (from <i>4 Preludes</i>)	Leduc AL 20062
Tournier	Berceuse russe	Lemoine 22529
Group C		
Bartók	An Evening in the Village	EMB
Britten	Interlude (from <i>A Ceremony of Carols</i>)	Boosey
Casterède	Première romance sans paroles (from <i>Pièces brèves contemporaines</i> vol. 1, ed. Devos)	Durand RID301
Devos	Pour les pédales (from <i>Pièces brèves contemporaines</i> vol. 3, ed. Devos)	Durand RID301
Francois	Sweet Horsefood Ballad (from <i>Happy Hours</i>)	Billaudot GB7383
Lewis	Jazzette (from <i>Saturday Night Jazz Suite</i>)	Goodmusic
Mancini		
arr. Cauffman	The Pink Panther	F. C. Publishing
Salzedo	Song in the Night (from <i>Complete Method for the Harp</i> , ed. Lawrence & Salzedo)	Schirmer GS32807

Technical Work (14 marks) (see page 7)

Candidates are to prepare all technical work for Grade 6 as specified in *Technical Development for Harpists* published by Trinity Guildhall.

Supporting Tests (2 x 10 marks)

Candidates to prepare i) and ii):

i) Sight Reading (see page 20)

ii) Aural (see page 12) **or Improvisation** (see page 15)

Non-Pedal Harp – Grade 6

Subject code: NHP

Pieces (3 x 22 marks)

Three pieces are to be played, one from each group. Instead of one item, candidates may offer their own composition (see page 11).

Group A	Piece	Publisher
Anon.	A Toye (from Classical Tunes for the Irish Harp vol. 2, ed. Van Campen)	Broekmans BRP1507
J C Bach	Presto (from Pièces classiques cahier 5, ed. Bouchaud)	Billaudot GB4369
Bochsa	Rondo (from Pièces classiques cahier 5, ed. Bouchaud)	Billaudot GB4369
Hochbrucker	Allegro	Zurfluh AZ 1335
Mudarra	Fantasia (from Pièces anciennes pour harpe celtique, ed. Rollin)	Leduc AL 27187
Scarlatti	Sonata in C (from Pièces classiques cahier 5, ed. Bouchaud)	Billaudot GB4369

Group B

Challan	Laura	Lido LM58
De Braal	Sarabande (from De Kleine Harp)	Salvi
O Gallchobhair	Deirin De (from The Irish Harp Book, ed. Cuthbert)	Carysfort Press
McGurr (arr.)	Maighdeanan na h-airidh (from The Millenium Folio)	Clarsach Society
Stevenson	Logan Water	Old School
Stevenson	The Dowie Dens of Yarrow	Old School
Sutton-Anderson*	No 1 or 2 from Three Haikai for lever harp (from Lever Harp World)	Beartramka

Group C

Carolan	Sean O’Raighilligh (from Carolan’s Receipt, arr. Bell)	Lyra
Carolan (arr.)		
Grocock	Lady Dillon	Cairde Na Cruite
Challan	Promenade à Marly	Lido LM58
Francois	Families Blues (from Easy Swing)	Billaudot GB7382
Godefroid	Étude (from Pièces classiques cahier 5, ed. Bouchaud)	Billaudot GB4369
Megevand	Ronde Breton	Harposphere
Pollet	2ème Sonate, 1st movt	Billaudot GB3378
Sutton-Anderson*	No. 3 from Three Haikai for lever harp (from Lever Harp World)	Beartramka
Wright	Cross Currents (from Lever Harp World)	Beartramka

*This composer may be selected for group B or C but not both.

Technical Work (14 marks) (see page 7)

Candidates are to prepare all technical work for Grade 6 as specified in *Technical Development for Harpists* published by Trinity Guildhall.

Supporting Tests (2 x 10 marks)

Candidates to prepare i) and ii):

i) Sight Reading (see page 20)

ii) Aural (see page 12) **or Improvisation** (see page 15)

Pedal Harp – Grade 7

Subject code: PHP

Pieces (3 x 22 marks)

Three pieces are to be played, one from each group. Instead of one item, candidates may offer their own composition (see page 11).

Group A	Piece	Publisher
J S Bach	Étude 7 or 9 (from <i>Études for Harp</i> , arr. Grandjany)	Fischer 04819
J S Bach	Pièce en sol	Durand 770200
Backofen	Sonata – Allegro, ed. Pasetti	Orpheus
Benda	Sonata – Allegro molto [ending at 3 rd bar of 2 nd system, page 8 before Fantasia] or Rondo	Salvi
Dussek	Any two movements from <i>Sonata in C minor</i>	Schott BSS38511
Henshall	Tair Dawns Gymreig no. 3 (from <i>Living Harp</i> vol. 1, ed. Bennet)	Curiad7013
Steibelt	Rondo Pastorale (from <i>Airs, Variations & Sonates des XVII & XIX Siècles</i> vol. 2, ed. Beltrando)	Harposphere 11462
Group B		
Berkeley	Nocturne	Stainer H144
Debussy	Arabesque no. 1	Durand 674700
Erdelyi	No. 2 of <i>Three Preludes</i> 1948 or Elegy	Moscow Music 1960
Humperdinck	Nachtstück	Schott ED 9218
Lewis	No. 1 or no. 2 (from <i>Valses Pastiches</i>)	Goodmusic
Parrott	Arfon, 1st and 2nd movts or 3rd and 4th movts (from <i>Living Harp</i> vol. 1, ed. Bennet)	Curiad 7013
Sirenko	Orange Evening	Beartramka
Snell	Golden Moments	Modus Music
Tournier	Étude de concert 'au matin'	Leduc AL 20007
Tournier	Claire de lune sur l'étang du parc (from <i>Images 1ère suite</i>)	Lemoine 21775
Group C		
Andrès	Sweet Blues	Hamelle HA9 724
Chavarrri	El Viejo Castillo Moro	Lyra
Mchedelov	At a Festivity (from <i>In Georgia</i>)	Moscow Music 1968
Stadler	Coming Home (from <i>Coming Home</i>)	Doblinger 35 841
Glyn	Telynor Tregaron (from <i>Living Harp</i> vol. 2, ed. Bennet)	Curiad 7033
Mathias	Any two movements from <i>Improvisations op. 10</i>	OUP
Metcalfe	Le tombeau de Boulez (from <i>Harp Scrapbook</i>)	Curiad 7027
Natra	Any two movements from <i>Sonatina</i>	Salvi
Shearing	Lullaby of Birdland	F. C. Publishing
Watkins	Fire Dance (from <i>Petite suite</i>)	UMP

Technical Work (14 marks) (see page 7)

Candidates are to prepare all technical work for Grade 7 as specified in *Technical Development for Harpists* published by Trinity Guildhall.

Supporting Tests (2 x 10 marks)

Candidates to prepare i) and ii):

i) Sight Reading (see page 20)

ii) Aural (see page 12) or **Improvisation** (see page 15)

Non-Pedal Harp – Grade 7

Subject code: NPH

Pieces (3 x 22 marks)

Three pieces are to be played, one from each group. Instead of one item, candidates may offer their own composition (see page 11).

Group A	Piece	Publisher
J S Bach	Presto (from Pièces classiques cahier 6, ed. Bouchaud)	Billaudot GB5635
J S Bach	Chaconne (from Pièces classiques cahier 6, ed. Bouchaud)	Billaudot GB5635
Dussek	Sonatina no. 3 in G, 2nd movt: Allegro non tanto (from Six Sonatines for Harp)	Bärenreiter Praha H 1748
Naderman	Étude V (from Naderman pour harpe celtique)	Zurfluh AZ1315
Shaljean	Prelude in A minor (from 12 Preludes for Concert or Celtic Harp)	Shaljean/Ossian
Shaljean	Variations on a Welsh Traditional Air	Blue Crescent Music
Stevenson	Parthenia	Old School

Group B

Bell	An Buacaill Caol Dubh (from The Small Harp, ed. Hewett)	Kinmor
Carolan	Carolan's Farewell to Music (from Carolan's Receipt, arr. Bell)	Lyra
De Braal	Langsamme Triolet no. 16 (from De Kleine Harp)	Donemus
Dia Succari	Sur l'étang	Harposphere 11400
Doumany	Any one of Water, Spirit, Air, Earth (from The Elements)	Beartramka
Fleishman	An Coitin Dearg (from The Irish Harp Book, ed. Cuthbert)	Carysfort Press
Francois	Ar Baradoz	Editions Mi bémol
Macdearmid	Sea Rapture	Sounding Strings
Springthorpe	Idyll (from Lever Harp 2000)	Beartramka

Group C

Carolan (Ed. Yeates)	Planxty Johnston	Cairde na Cruite
De Braal	Allegretto no. 17 (from De Kleine Harp)	Donemus
Green	A Little Lower than the Angels	Green
Henson-Conant	New Blues or Nataliana	F. C. Publishing
Lemeland	Élégie	Ed Francaises EFM1971
McNulty	Any two of Fantasia, Berceuse and Rondo (from The Irish Harp Book ed. Cuthbert)	Carysfort Press
Stevenson	Blue Orchid	Old School
Victory	Any TWO of Three Pieces (from The Irish Harp Book ed. Cuthbert)	Carysfort Press
Wright	The Estuary or The Coastal Path (from Lever Harp World)	Beartramka

Technical Work (14 marks) (see page 7)

Candidates are to prepare all technical work for Grade 7 as specified in *Technical Development for Harpists* published by Trinity Guildhall.

Supporting Tests (2 x 10 marks)

Candidates to prepare i) and ii):

i) Sight Reading (see page 20)

ii) Aural (see page 12) **or Improvisation** (see page 15)

Pieces (3 x 22 marks)

Three pieces are to be played, one from each group. Instead of one item, candidates may offer their own composition (see page 11).

Group A	Piece	Publisher
J S Bach	Allemande, <i>arr.</i> Grandjany	Durand
Boieldieu	Any two movements from <i>Sonata</i>	Lyra/Salvi
Dizi	Grande Sonate pour harp, 1st movt	Durand 14811
Francisque	Pavane & Bransles, <i>arr.</i> Grandjany	Schirmer GS48864
Handel	Any two movements from Concerto in B \flat , op. 4 no. 6 [unaccompanied]	Bärenreiter BA364
Pitfield	Sonatina for Harp [complete]	Hinrichsen 593
Respighi	Siciliana, <i>arr.</i> Grandjany	Ricordi 121132
Spohr	Fantasie in C minor, op. 35	Salvi

Group B

Fauré	Une Chatelaine en sa Tour	Durand 957700
Glinka	Variations on a Theme of Mozart	Lyra/Salvi
Godefroid	Étude de Concert in E \flat minor	Salvi
Granados	Danza Espanola no. 5	UME 16129
Hasselmans	Elegie	Billaudot G 5086B
Thomas	Study no. 2 in G \flat (from Selected Studies for the Harp)	Adlais 003
Tournier	Sonatine no. 1, 1st movt	Lemoine

Group C

Francois	Hot Cucumber	Editions Camac
Shaljean	High Hat	Blue Crescent Music
Britten	Any two movements (except no. 3 or no. 5) from Suite	Faber
Chertock	Harpicide at Midnight (from Around the Clock Suite)	Salvi
Flothuis	Pour Le Tombeau d'Orphée	Pilgrim
Gershwin	An American in Paris <i>and</i> Rhapsodie in Blue, <i>arr.</i> Fell	Salvi
Glyn	Erdiggan (from Living Harp vol. 1, <i>ed.</i> Bennet)	Curiad 7013
Guridi	Viejo Zortzico	UME 19459
Hoddinott	Presto alla Tarantella from Sonata op. 36	OUP
Samuel	La Roca Blanca (from Living Harp vol. 1, <i>ed.</i> Bennet)	Curiad 7013
Watkins	Prelude from Petite Suite	UMP

Technical Work (14 marks) (see page 7)

Candidates are to prepare all technical work for Grade 8 as specified in *Technical Development for Harpists* published by Trinity Guildhall.

Supporting Tests (2 x 10 marks)

Candidates to prepare i) and ii):

i) Sight Reading (see page 20)

ii) Aural (see page 12) **or Improvisation** (see page 15)

Non-Pedal Harp – Grade 8

Subject code: NPH

Pieces (3 x 22 marks)

Three pieces are to be played, one from each group. Instead of one item, candidates may offer their own composition (see page 11).

Group A	Piece	Publisher
Moor	Piece no. 1 (from Three Pieces for Lever Harp)	Beartramka
Currington	Millennium Hope (from Lever Harp 2000)	Beartramka
Handel	Any two movements from Concerto op. 4 no. 6 [unaccompanied]	Salvi
Scarlatti	Sonate en La mineur, K. 61 (from Pièces classiques cahier 6, ed. Bouchaud)	Billaudot GB5635
Scarlatti	Sonate en Sib, K. 66 (from Pièces classiques cahier 6, ed. Bouchaud)	Billaudot GB5635
Shaljean	Prelude in D (from 12 Preludes for Concert or Celtic Harp)	Shaljean/Ossian
Shaljean	Prelude in E♭ (from 12 Preludes for Concert or Celtic Harp)	Shaljean/Ossian
Shaljean	Prelude in G minor (from 12 Preludes for Concert or Celtic Harp)	Shaljean/Ossian
Snell	Toccata (from Lever Harp 2000)	Beartramka
Group B		
Ayres	Vari8 (from Lever Harp 2000)	Beartramka
Bessell	The Green Man (from Lever Harp 2000)	Beartramka
Keller	Vibrations	Billaudot GB4797
MacDermid	Tir-nan-og	Sounding Strings
Ortiz	Theme from Suite to Luzma (from Latin American Harps History, Music & Technique)	Alfredo Rolando Ortiz
Springthorpe	The Heart's Journey (from Lever Harp 2000)	Beartramka
Group C		
Bouchaud	Any two movements from <i>Discorde</i>	Harposphere 11467
Clifton-Welker	Dance (from Lever Harp 2000)	Beartramka
Larhantec	Fantasmagories	Harposphere 11434
Lennon & McCartney	Here, There & Everywhere (from Lennon & McCartney for the Harp, arr. Sylvia Woods)	Woods
Ortiz	Una vez en la montaña (from The International Rhythmic Collection vol. 2)	Alfredo Rolando Ortiz
Shaljean	High Hat	Blue Crescent Music
Trad.	Pajaro Campana (from Latin American Harps History, Music & Technique)	Alfredo Rolando Ortiz

Technical Work (14 marks) (see page 7)

Candidates are to prepare all technical work for Grade 8 as specified in *Technical Development for Harpists* published by Trinity Guildhall.

Supporting Tests (2 x 10 marks)

Candidates to prepare i) and ii):

i) Sight Reading (see page 20)

ii) Aural (see page 12) or **Improvisation** (see page 15)

Music publishers' contact details

Abbreviations used in this syllabus are given in brackets after the publisher's full name.

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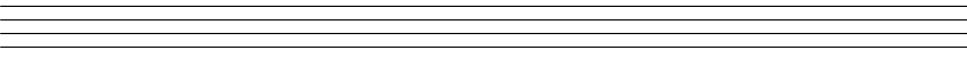
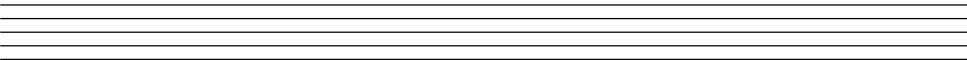
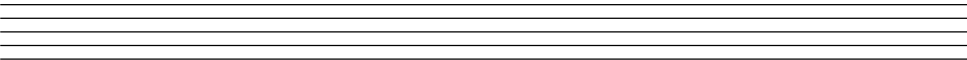
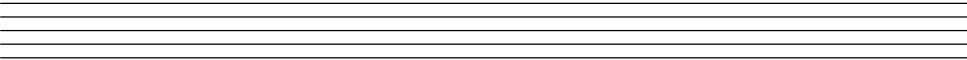
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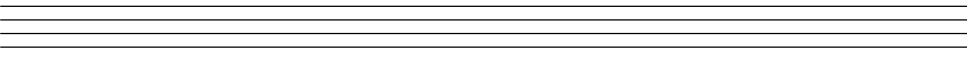
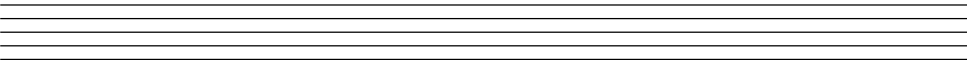
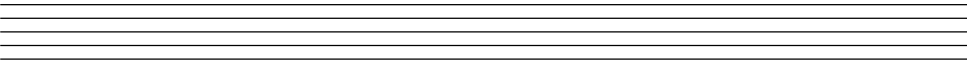
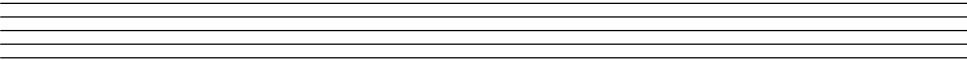
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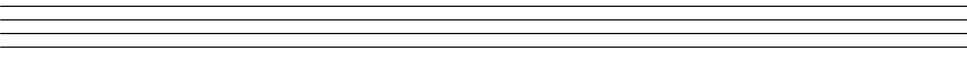
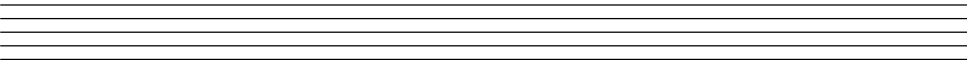
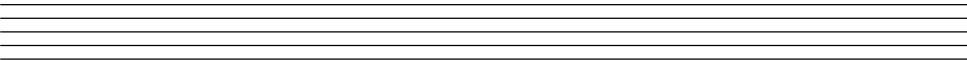
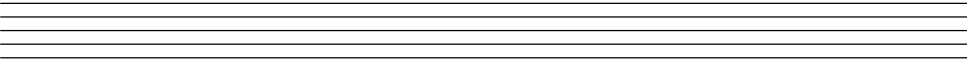
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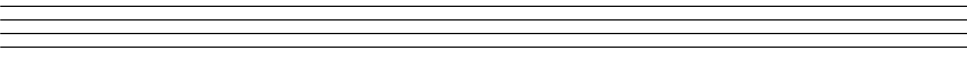
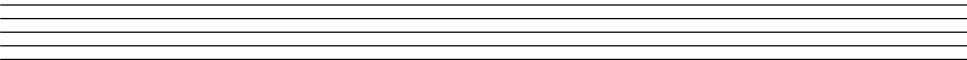
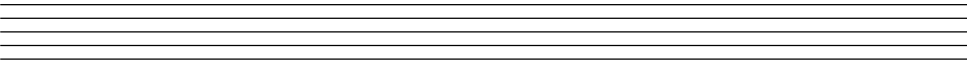
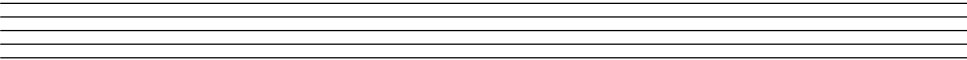


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