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Violin from 2025

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- Omar Puente, a Cuban-born jazz violinist and composer known for blending classical and Afro-Cuban traditions
- Julian Ferraretto and Chris Garrick, acclaimed jazz violinists who bring improvisational energy to the syllabus
- Stephen J Wood, a Scottish folk composer whose works add a rich traditional feel

These composers bring global perspectives and modern creativity to the syllabus, offering students something new and engaging at every level.

The pieces in this sample booklet have preview audio links. Click on the icon to hear the track.

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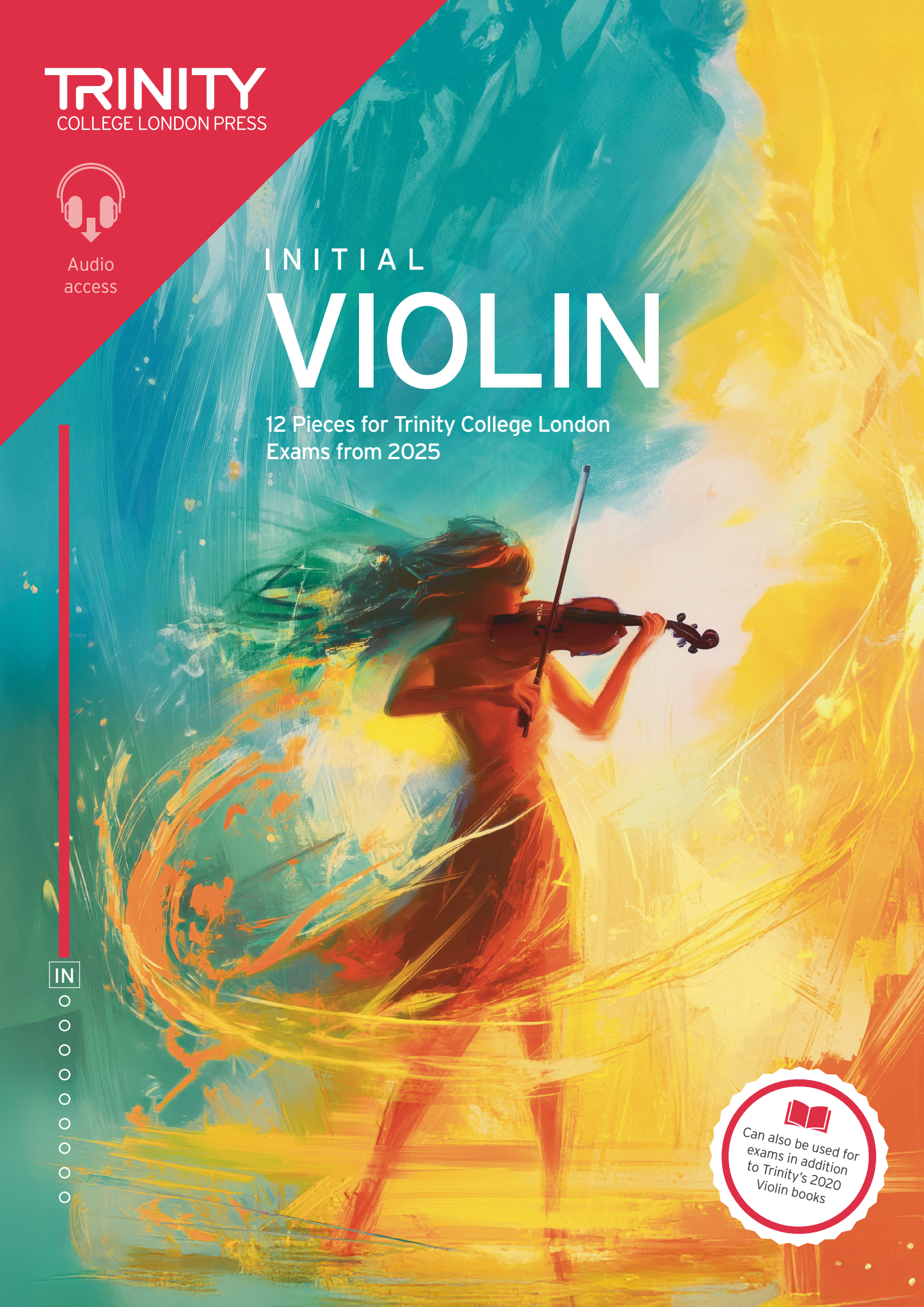
INITIAL

VIOLIN

12 Pieces for Trinity College London Exams from 2025



IN

Can also be used for exams in addition to Trinity's 2020 Violin books

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* The duet part in 'On the Go' may be performed in the exam by a teacher, another adult or another student, or may be pre-recorded.

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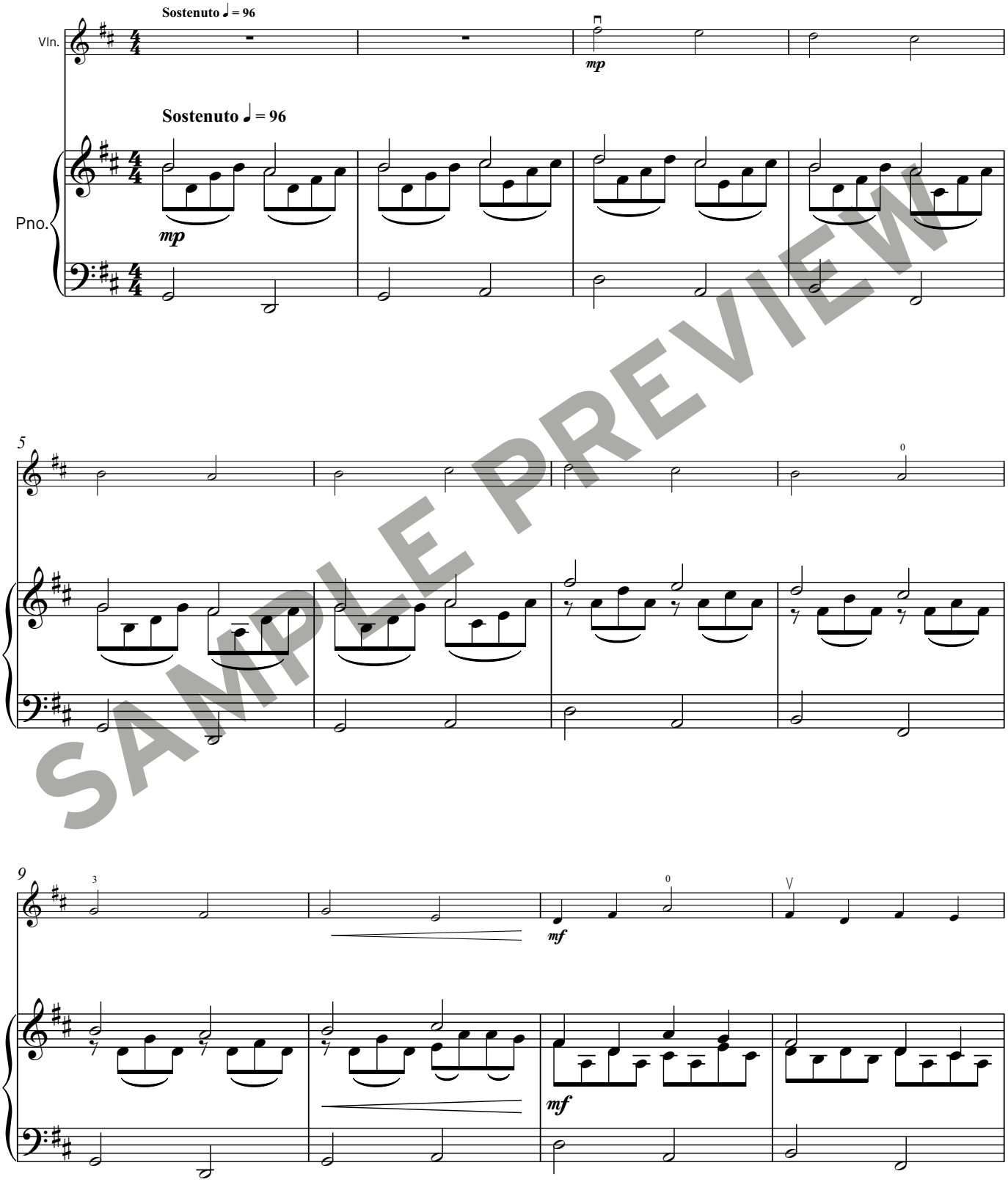
Canon

Johann Pachelbel
(1653–1706)
arr. Daniel Beach & Anna Dryer-Beers



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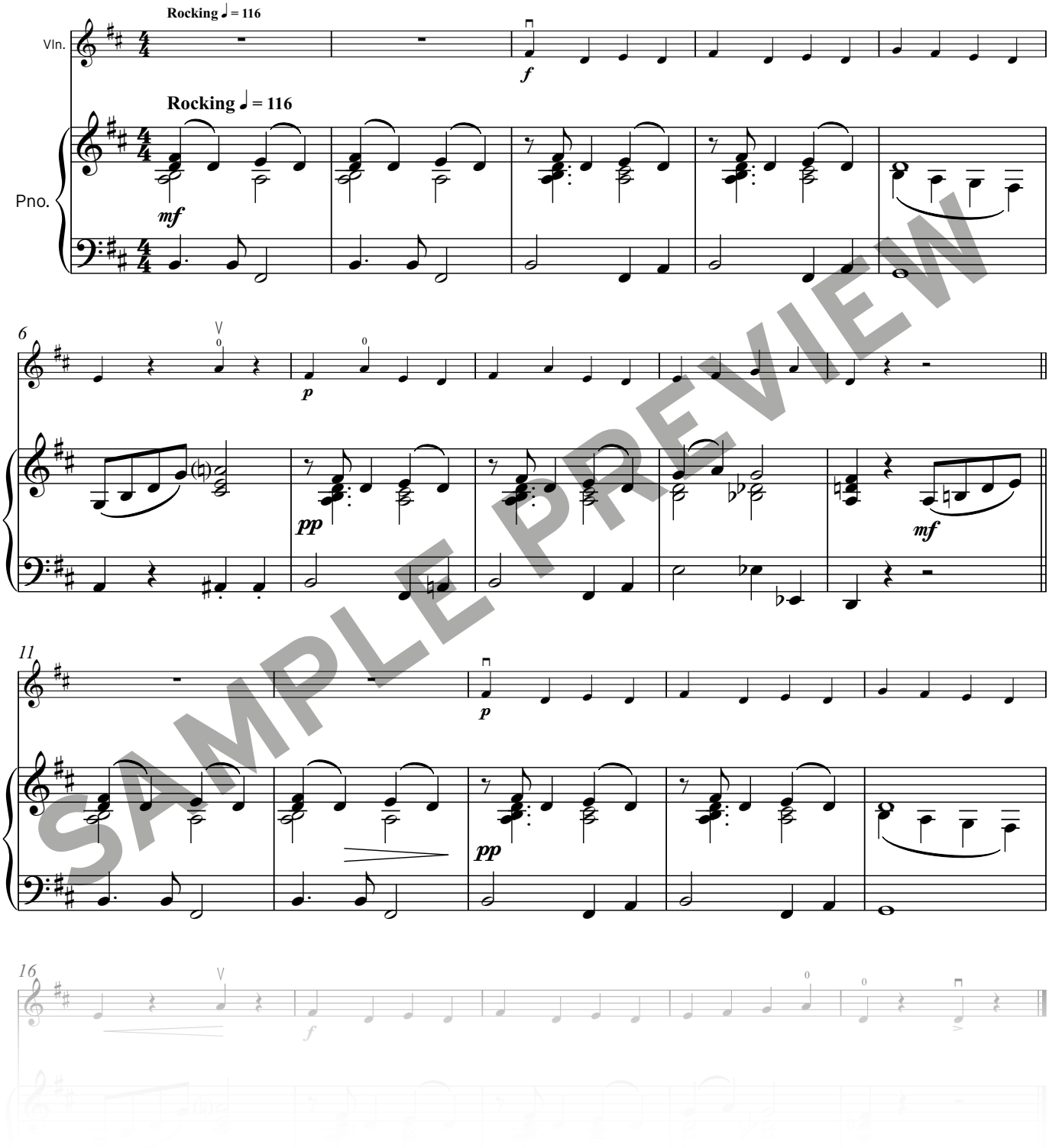
The Little Boat that Rocked

Richard Mainwaring
(b. 1968)



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Performance notes

Canon / Pachelbel *arr.* Beach & Dryer-Beers **Page 12**

- Late 17th century (Baroque)
- Canon based on a ground bass
- *Legato* feel

Nobody knows exactly when Johann Pachelbel (1653-1706) wrote his Canon, composed originally for three violins and bass. However, after a time when it went out of fashion, it was rediscovered and is now one of the most famous Baroque pieces ever written.

A canon is rather like a round – where a melody is copied exactly a few bars later by another part and the harmonies fit together. Listen to the piano part in bar 7 to hear it copy the beginning of the violin part. This piece is also based on a ground bass meaning that the bass line is repeated over and over again.

Lovely smooth, long bows will help the melody line to flow. Listening to the *legato* piano line in the introduction will help you to understand the smooth feel of the piece and holding the last note fully will bring the piece to a calm close.

Listening to the original version of this piece (and the many arrangements that exist) may give you an idea of the way the texture of the canon builds up in longer versions. The series of chords used in this piece has also inspired many a pop song. (NY)

The Little Boat that Rocked / Mainwaring **Page 10**

- 21st century
- Character piece
- Steady rhythm/dynamics

Multi-talented musician Richard Mainwaring is well known as an author, educator, performer, broadcaster and TV composer. He has composed for TV companies all over the world and his 'Music of the Spheres', written more than ten years ago, was the first piece of music specially commissioned and written to be played in Space.

This jazzy character piece evokes the rocking of a boat on the water. The steady shifting movement of the boat is shown by swaying slurs in the piano part, which is picked up by the violin after the introduction.

The rhythm in this piece is calm throughout, moving mostly in crotchets. Any changes of mood are shown by contrasting dynamics (quiet, loud, quiet, loud); notice that bars 3-6 are repeated in bars 13-16 but with a different dynamic.

Where there are crotchet rests (bars 6, 16 and 20) it may be helpful to stop the bow gently on the string to keep them neat and in time. Also notice that there are a few string crossings to the A string, so be ready for them when they come. (NY)

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VIOLIN

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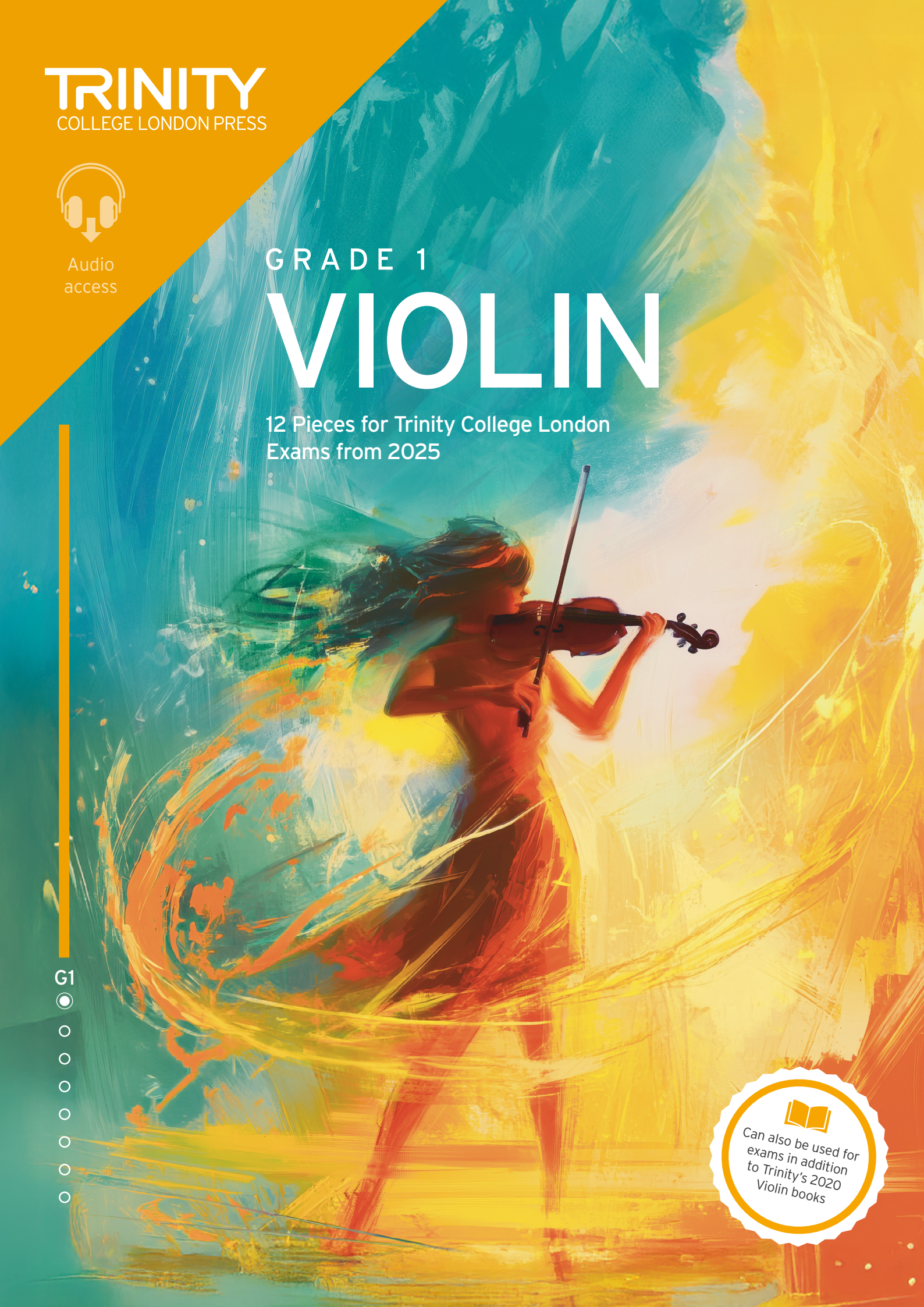

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* The duet part in 'Russian Dance' may be performed in the exam by a teacher, another adult or another student, or may be pre-recorded.

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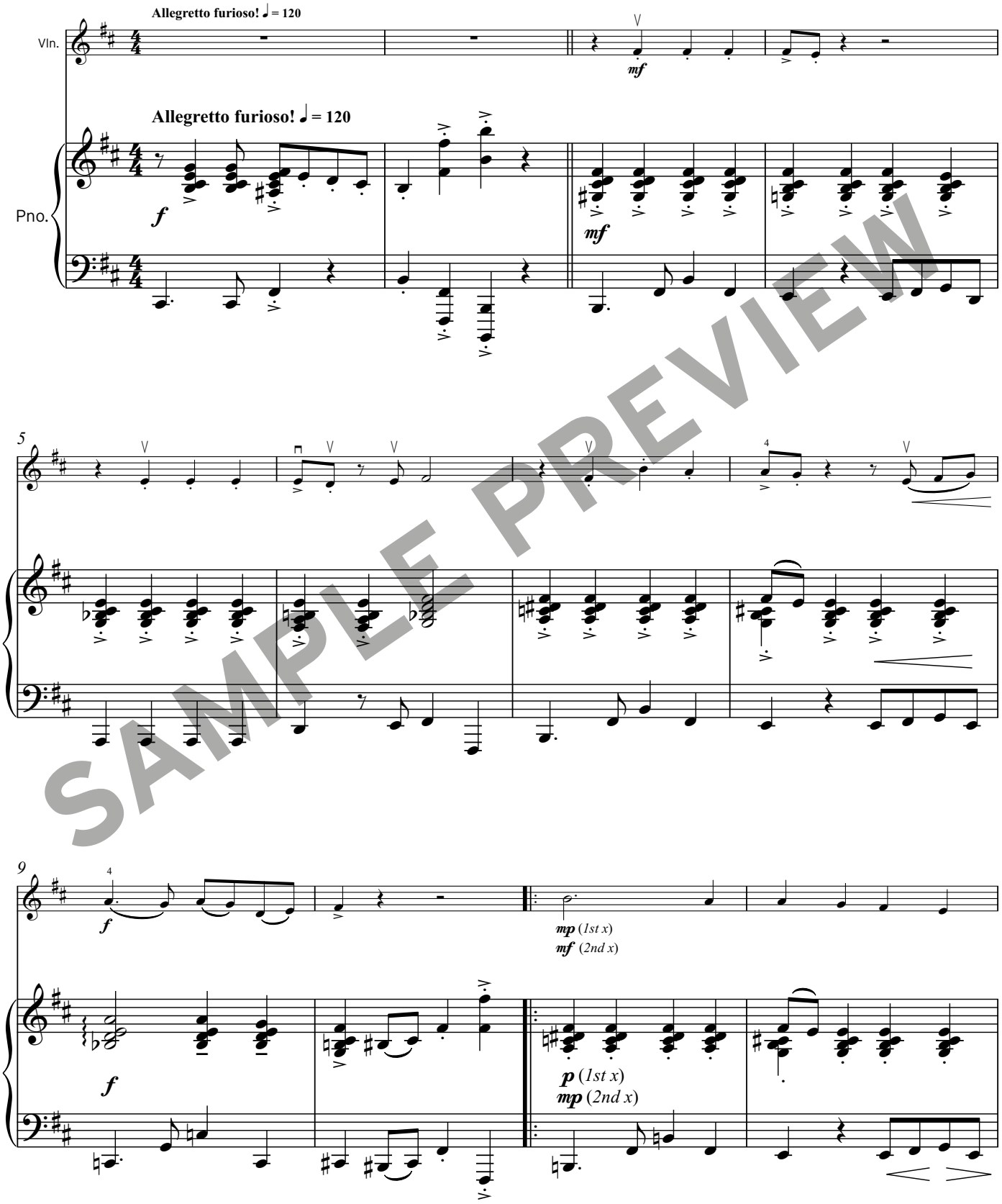
Teatime Tango

Paul Edis
(b. 1985)



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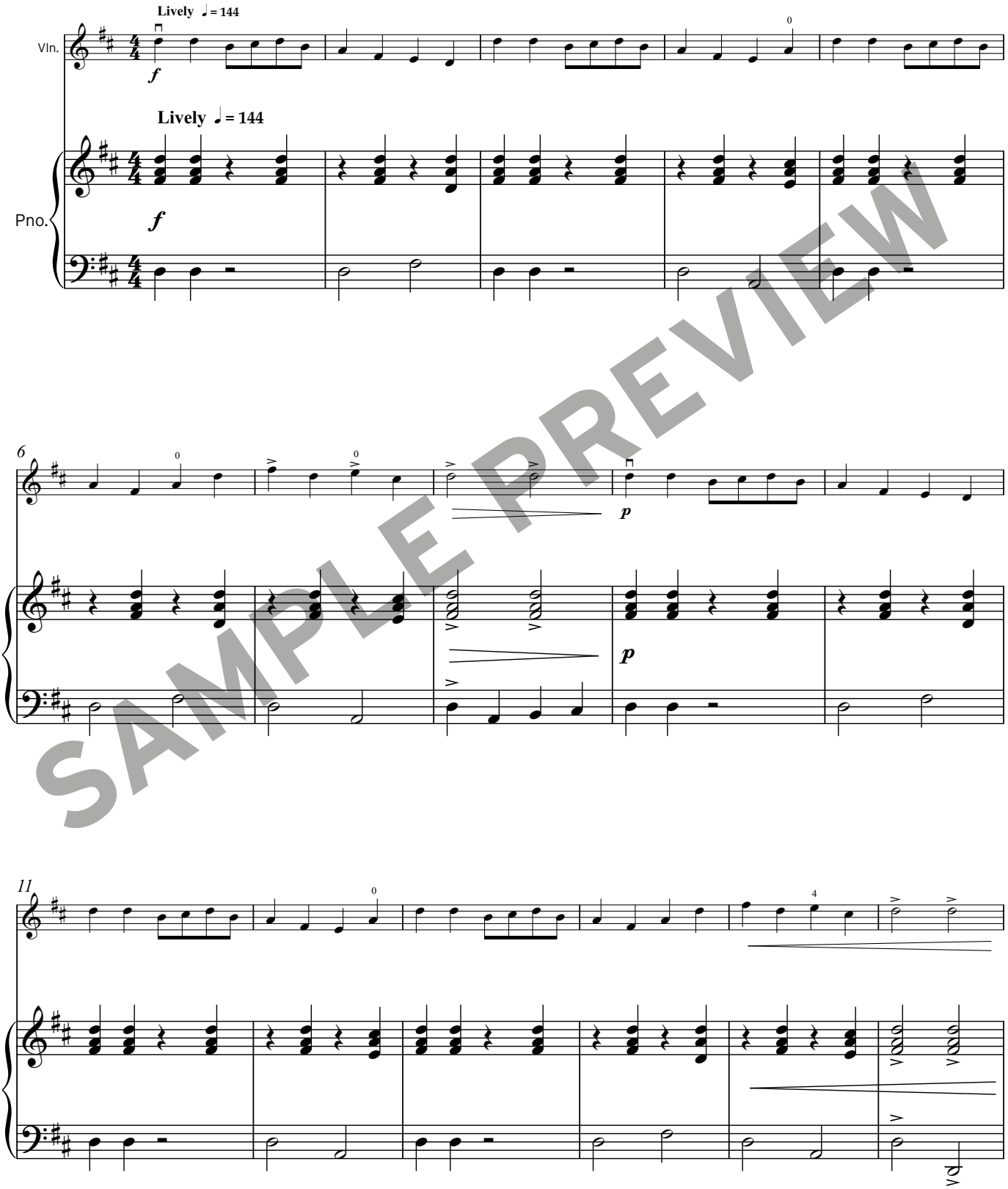
John Ryan's Polka

Trad.
arr. Mark Wilson & Paul Wood



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Performance notes

Teatime Tango / Edis **Page 8**

- 21st century
- Latin/Cuban tango
- Up bows (including double up bows)

Paul Edis is a pianist, composer and educator working in both the jazz and classical traditions. He has worked as an educator for Sage Gateshead, the National Youth Jazz Orchestra and National Youth Jazz Collective.

The scrunchy jazz-inspired chords give this tango in B minor a satisfyingly vibrant and feisty feel.

The challenge in the outer sections of the piece is to manage the bow in such a way as to be ready to push the bow with energy on the up bow entries (bars 3 and 5 etc) and give a good down bow pull for the accents. Practising this on an open string may be helpful here and should mean that the rhythms are neat and persuasive when playing with the piano.

In bars 6 and 8 there are double up bows, where stopping the bow firmly on the first up bow will help keep enough bow back for the next up bow. Again, practising on open strings may be a helpful strategy.

The middle section is more *legato* in feel and contrasts clearly with the *staccato* outer sections. Notice that there are different dynamics marked for the first and second time you play the repeated section, so this is a chance to change the mood.

Listening to other tangos would help you to understand the spirit of this type of dance. It might also be helpful to watch some tango dancing. (NY)

John Ryan's Polka / Trad. *arr.* Wilson & Wood **Page 15**

- Folk tune
- Neat bow strokes on the quavers
- Accents

'John Ryan's Polka' is a traditional and very popular Irish folk tune. Those familiar with the children's television programme *Bluey*, may recognise this piece from the episode 'A Message from the Fairies'...

When this tune is played in Irish cèilidh bands, the rhythm section will often emphasise the repeated notes at the beginning of each of the first four lines. When playing this piece with the piano accompaniment, you may find that the pianist is pretending to be a cèilidh band at these moments!

A lively detached bow stroke would be appropriate here. Using just a very small amount of bow on the separately-bowed quavers will help them to sound clean and neat. For the accented notes, using a fast bow and a little extra weight at the beginning of each note will create a louder and stronger sound. In addition, you may find it useful to think about using a light and fast bow on the non-accented notes in bar 7 and similar places, in order to avoid running out of bow.

Listening to and playing other Irish folk tunes, such as 'Drowsy Maggie' and 'Kesh Jig' would complement the study of this piece. (CC)

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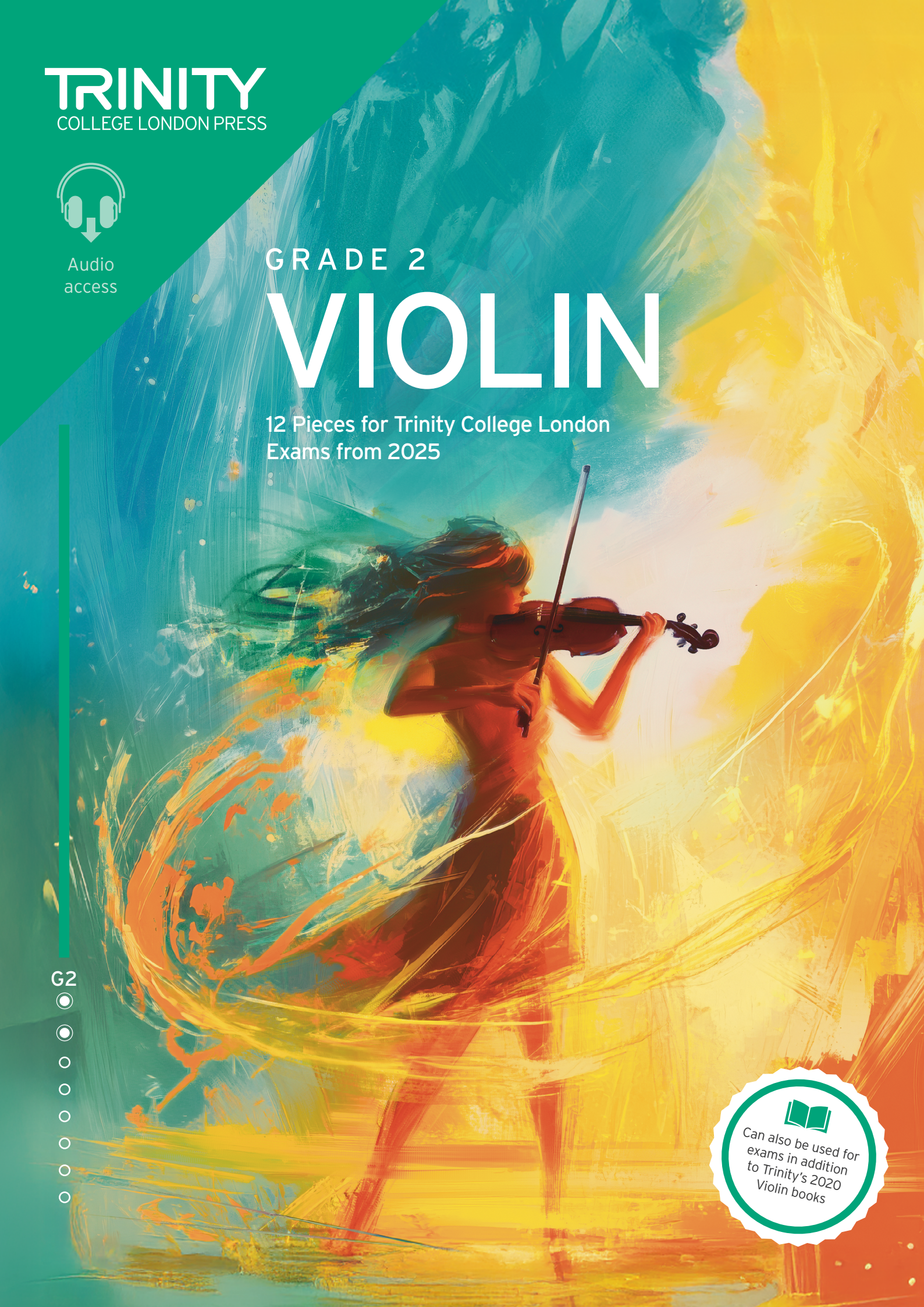
GRADE 2

VIOLIN

12 Pieces for Trinity College London Exams from 2025



G2

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* The duet part in 'Cool Beans' may be performed in the exam by a teacher, another adult or another student, or may be pre-recorded.

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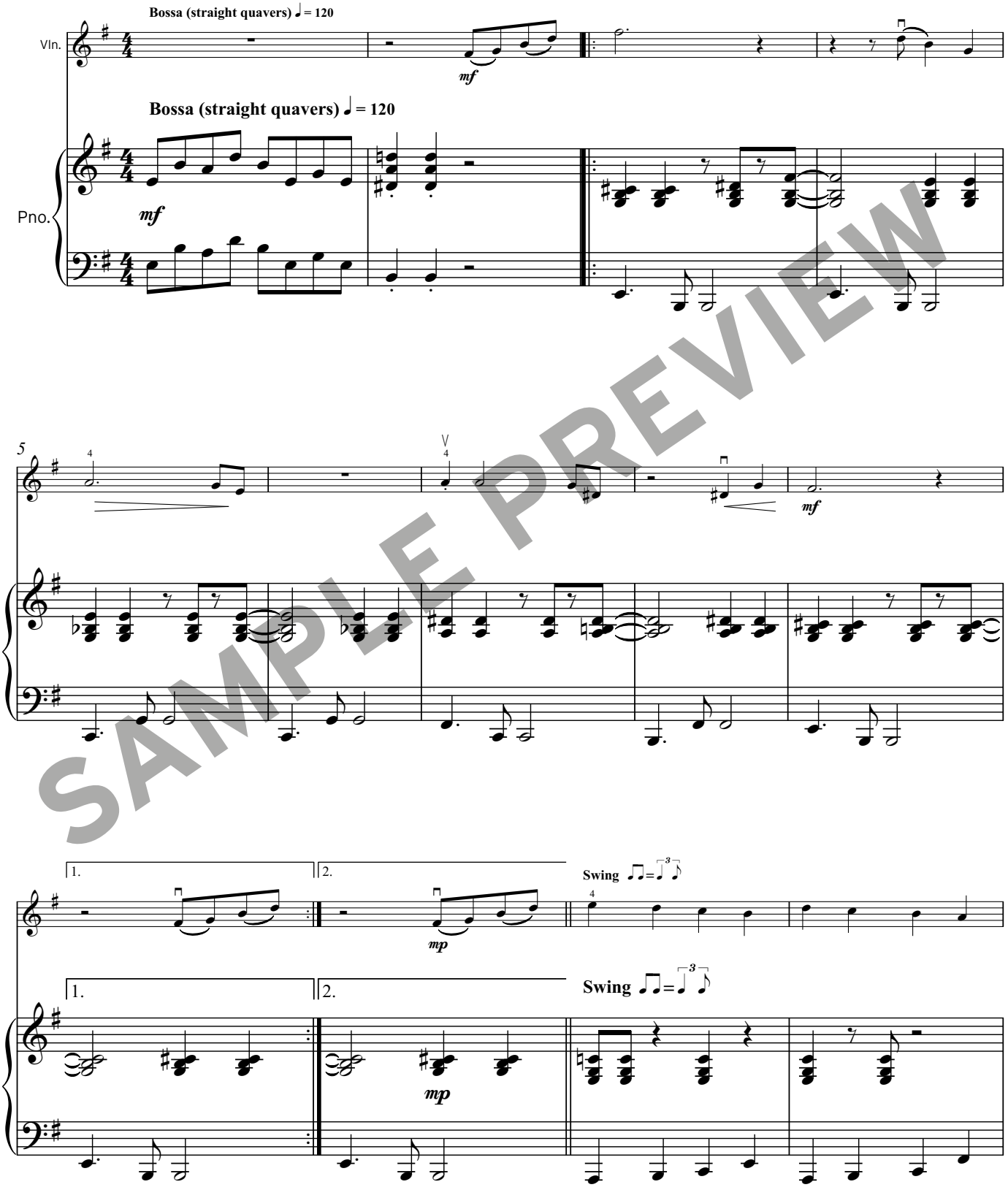
Clissold Park

Julian Ferraretto
(b. 1972)



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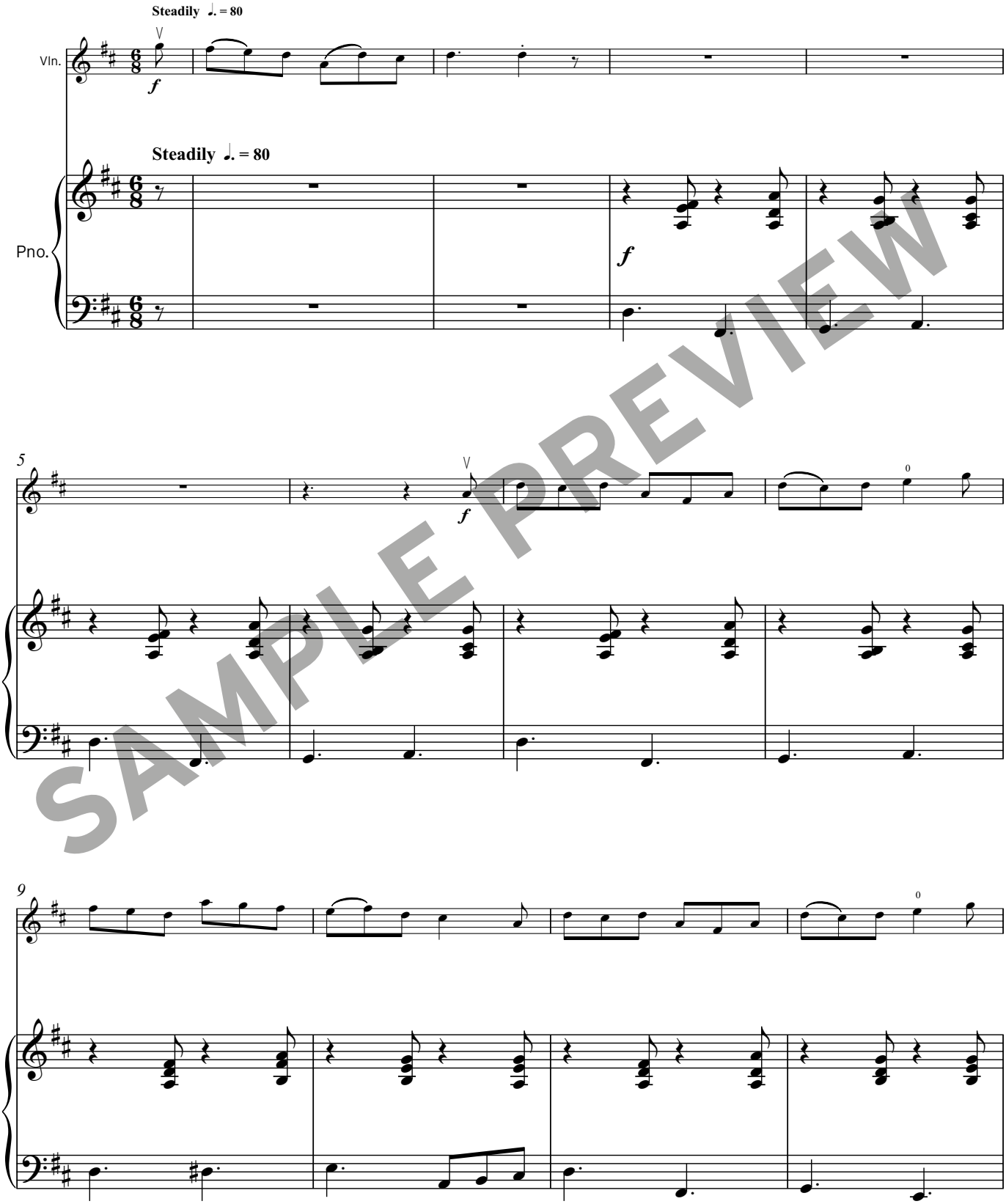
Jeanie's Blue E'en

Trad.
arr. Mark Wilson



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Performance notes

Clissold Park / Ferraretto **Page 9**

- Jazz-influenced
- Switching between styles
- Careful counting

Julian Ferraretto is an Australian jazz violinist, composer and educator. He has performed extensively in the UK and Europe and has a particular interest in introducing young string players to improvisation and composition.

This piece is written in a relaxed Bossa Nova style, with a slightly contrasting middle section which continues the same easy-going vibe, but with a swing feel. In the outer sections, the quavers are played straight, but in the middle section, the quavers in the piano accompaniment are swung and the composer suggests that the violinist should play the notes in bars 12 and 13 'slightly shorter, leaving some "air" between consecutive crotchets'.

Throughout the piece, accuracy of rhythm will be especially important. Listening closely to the bass line in the piano's left hand would be a good strategy, and it may even be helpful to practise playing the piece accompanied just by the bass line to begin with.

In bars 7 and 8, placing the fingers on the string as neatly as possible will help with intonation.

The Jazz Alchemy Quartet has released many playlists of music in a Bossa Nova style, and listening to some of these might be helpful to get a feel for the chilled-out vibe. (CC

Jeanie's Blue E'en / Trad. *arr.* Wilson **Page 18**

- Scottish folk jig
- Slurs over the beat
- Hooked bows

'Jeanie's Blue E'en' is a traditional Scottish folk song. It is a jig – a tune in $\frac{6}{8}$ time with a bouncy feel – perfect for dancing to!

This folk tune is often heard at cèilidhs (Scottish dance, music and social events), where a small band will play to accompany a group of dancers.

In this arrangement, the violin part provides the introduction, just as a fiddler player in a cèilidh band might. Paying attention to the metronome marking and the tempo instruction is vital, as although a jig is a lively dance, no one will be happy if this piece is played so fast that the players' fingers get tied into knots (or if the dancers fall to the ground, exhausted!).

It might be helpful to learn each section of the tune without slurs, and to add in the slurs once the fingers are secure. When the first tune (from bar 6) repeats at bar 15 with new bowing, you can enjoy the 4-note slurs that go across the beat, and you will be helped by noticing that bars 16 and 20 now begin on up bows.

In the second half of the piece, picking out the hooked bows and practising them separately (perhaps with a teacher filling in the other notes) could be a good way to ensure that this section of the piece runs smoothly in performance.

You may like to build on your knowledge of Scottish folk music by playing and listening to other jigs, such as 'The Hundred Pipers' or 'Merrily Danced the Quaker's Wife'. The Trinity Scottish Traditional Fiddle syllabus could be a good source for more inspiration for those who find this style of music particularly appealing. (CC)

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GRADE 3

VIOLIN

12 Pieces for Trinity College London Exams from 2025

G3

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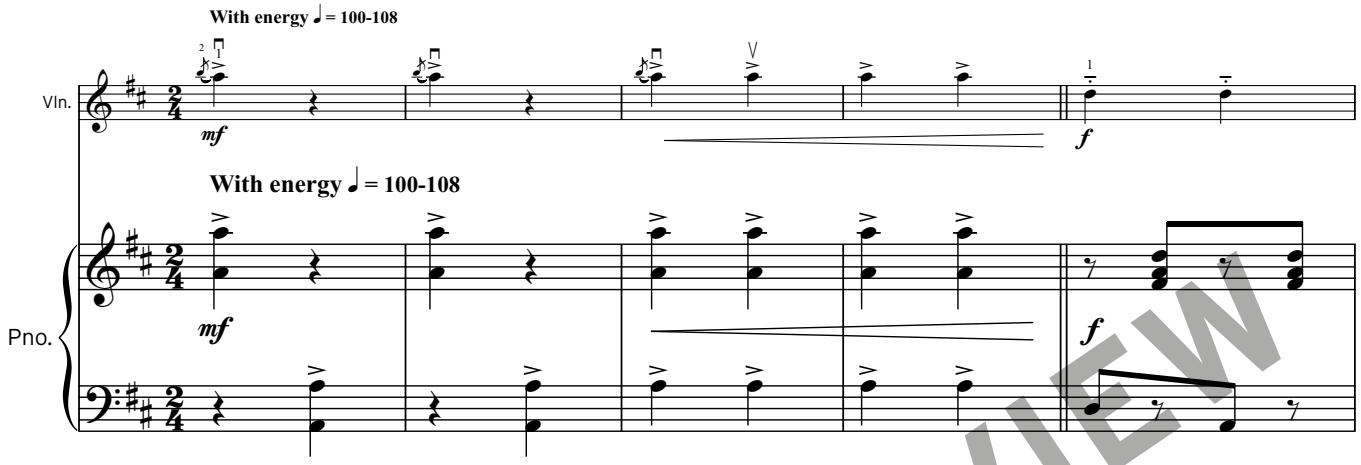
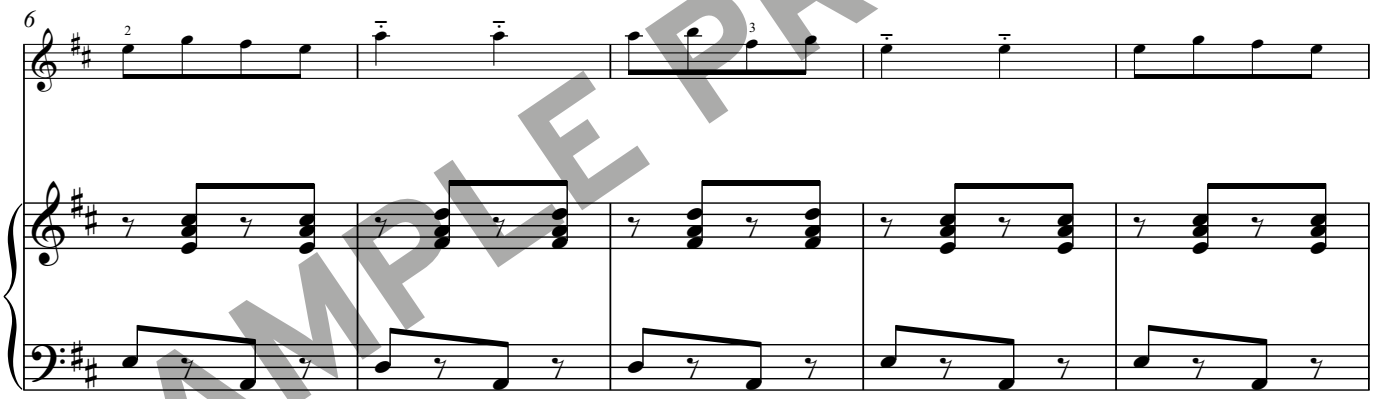
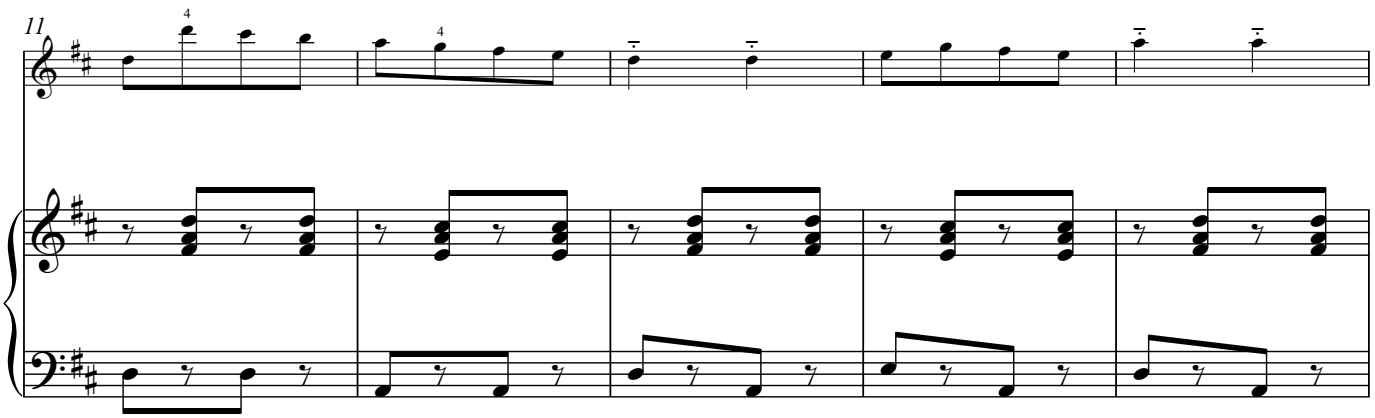
Can-Can (Galop infernal)

from *Orpheus in the Underworld*

Jacques Offenbach
(1819–1880)
arr. Daniel Beach & Anna Dryer-Beers







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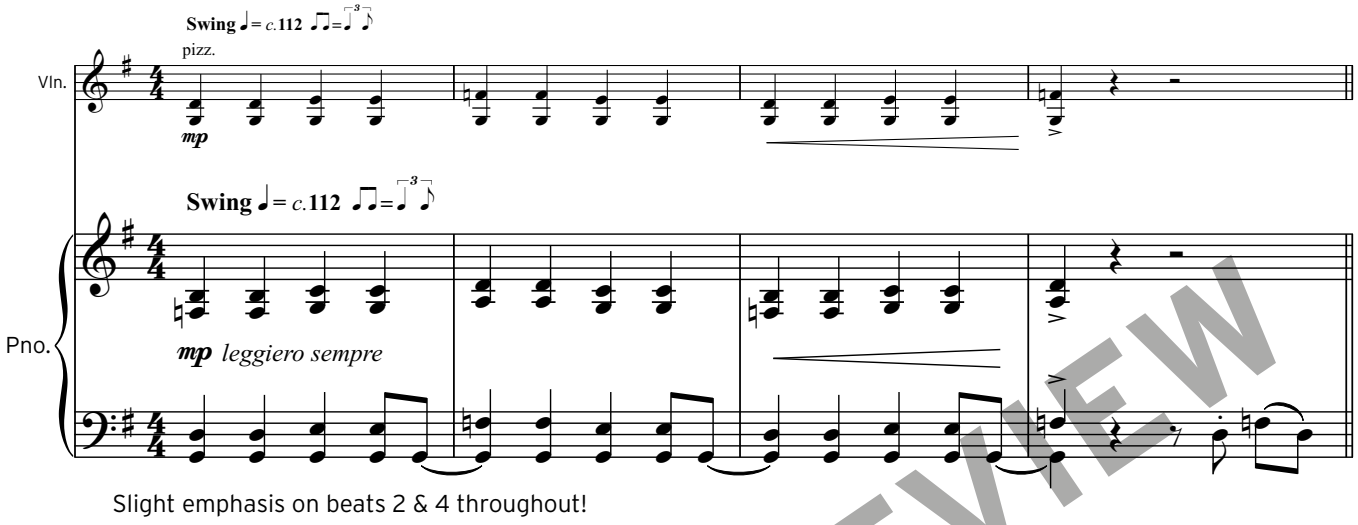
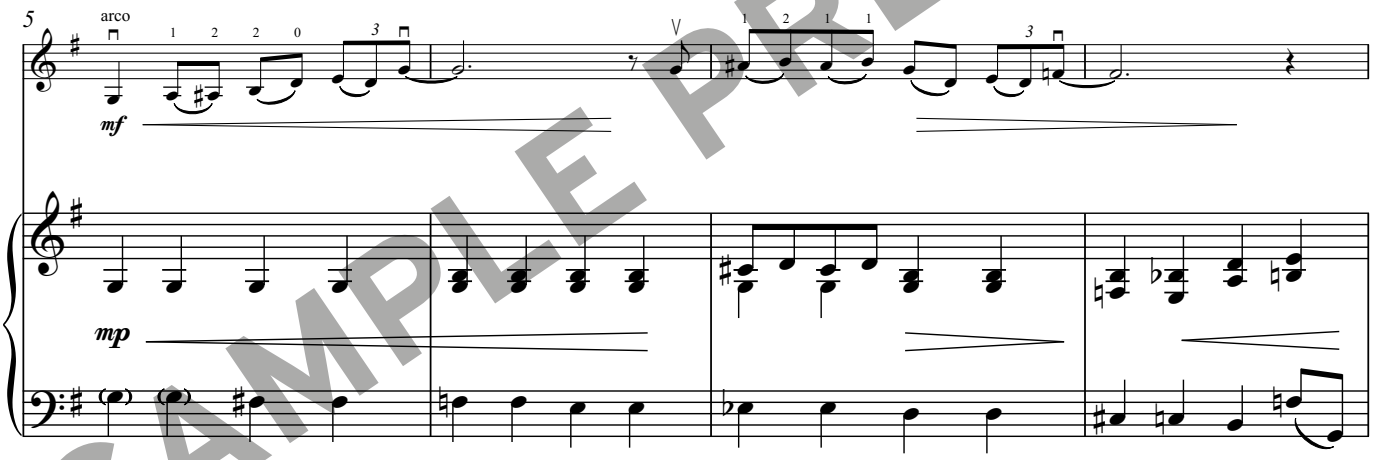
Strut Your Stuff

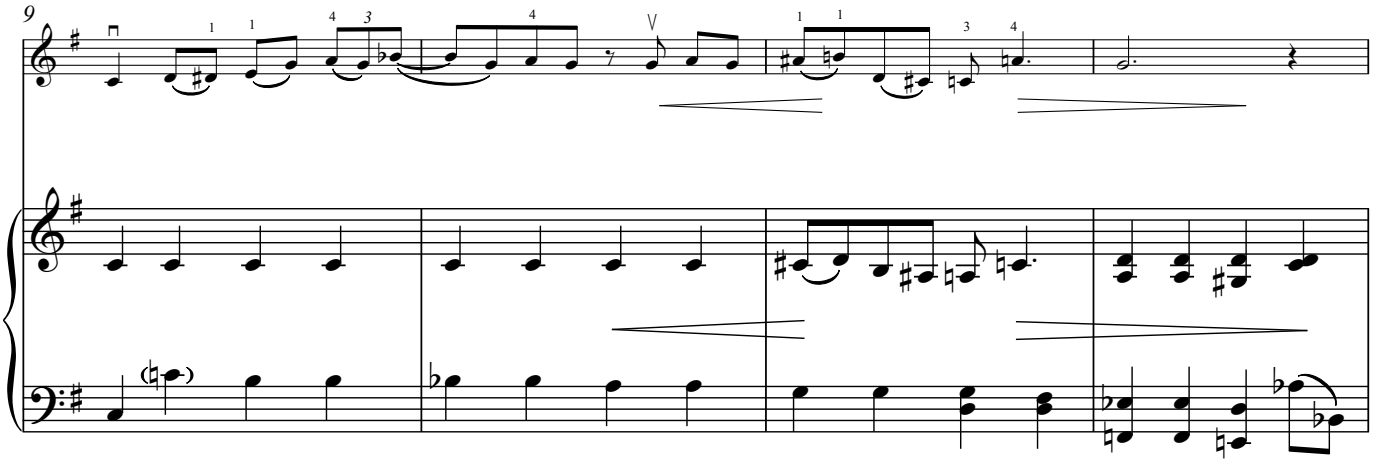
Homage to Stuff Smith

Stephen J Wood



Slight emphasis on beats 2 & 4 throughout!





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Performance notes

Can-Can (Galop infernal) from *Orpheus in the Underworld* / Offenbach *arr.* Beach & Dryer-Beers **Page 18**

- 19th century
- Articulation/dynamics
- 3rd position

German-born composer, cellist and impresario Jacques Offenbach spent most of his life in France where he was especially celebrated for his many light operas, known as operettas. These were very popular at the time and some of them (including *The Tales of Hoffmann*) are still regularly performed today. His famous 'Can-can' from *Orphée aux Enfers* (Orpheus in the Underworld) is an energetic dance where the dancers kick their legs high in the air.

In this fun dance tune the composer uses many different articulation marks (instructions to tell the performer how to play the notes). You may like to experiment with these; you could try choosing an open string and playing it using different bow strokes for each marking, then playing the whole dance using these bow strokes. Where there are two repeating notes with the same articulation mark (eg bars 5 or 7 etc) it may work well to try to match the down and up bow sound; perhaps those are the places where the dancers do their high kicks? Remember though that the quiet parts of the dance will add excitement and sparkle to the louder parts if well contrasted.

Notice that there are quite a few changes between 1st and 3rd position here. It may help to think carefully about using the time given by the open strings and rests to shift from one position to another. Hopefully the left hand will use this time efficiently; it is strange but true that there is usually time to shift when you avoid the temptation to rush from one position to the next. Practising these changes of position slowly and carefully is likely to be a good strategy.

Listening to a recording of Offenbach's original 'Can-can' would help understanding of this lively dance. (NY)

Strut Your Stuff / Wood **Page 23**

- Jazz influenced
- Swing
- *Pizzicato*

Teacher, composer and arranger Stephen J Wood is based in Cumbria. His compositions are influenced by late-nineteenth/early twentieth-century classical composers such as Ravel, Poulenc and Richard Rodney Bennett, as well as by jazz greats such as Dave Brubeck, Oscar Peterson and Bill Evans.

'Strut Your Stuff' was written as a homage to Stuff Smith, an American jazz violinist who was not only one of the writers of the song 'It's Wonderful' but he is thought to be the first violinist ever to amplify his violin. Stuff Smith was legendary for the way he 'swung' the rhythm.

Above this piece is the instruction to play a triplet crotchet and quaver instead of two equal quavers throughout the piece (ie swing quavers). This gives the moody, bluesy vibe. It may be useful for you to practise it in sections against the bass line. Notice the places where the bass moves in steady crotchets and the places where the rhythm matches the solo part. Playing like this above the bass line is also likely to help you with pitching as some of the harmonies are rather scrunchy!

It may be useful for you to think of swinging your right arm a bit like a pendulum to play the *pizzicato* accurately in time with the crotchets in the piano part. The imaginary pendulum should aim for the two strings at the same time.

Listening to some recordings of Stuff Smith may help to understand his style and sound world. (NY)

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GRADE 4

VIOLIN

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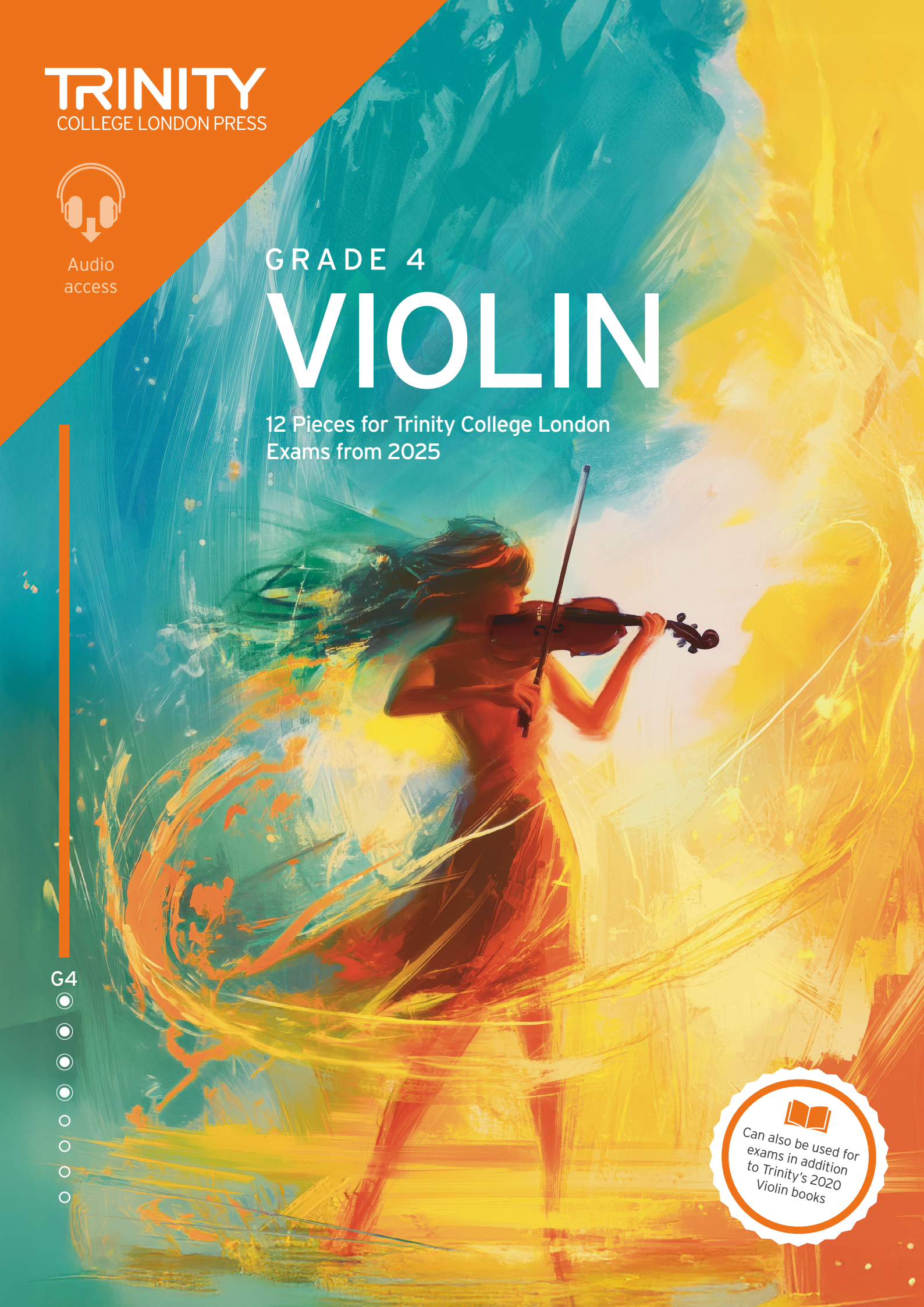

G4

Can also be used for exams in addition to Trinity's 2020 Violin books

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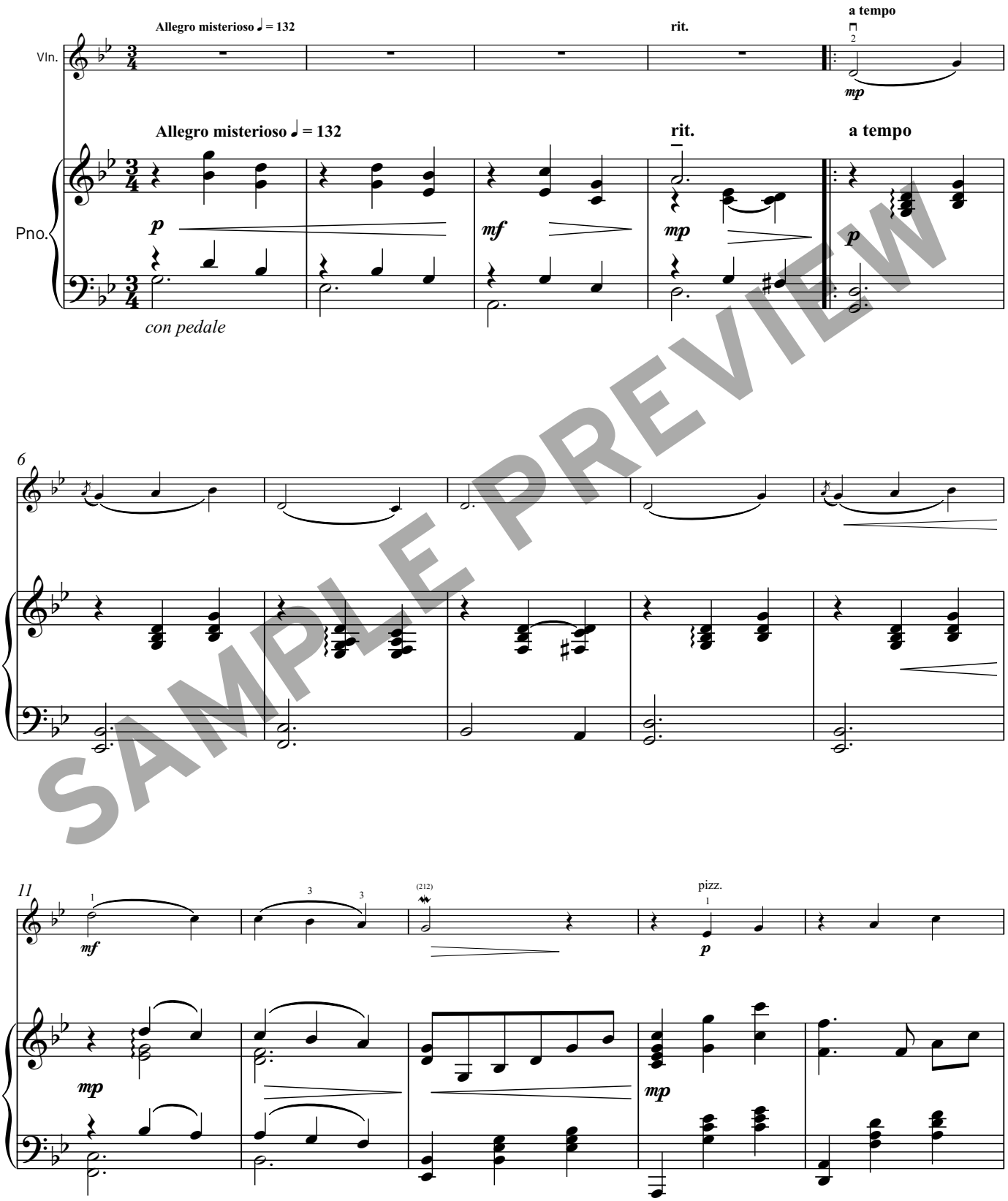
The Haunted Ballroom

Paul Edis
(b. 1985)



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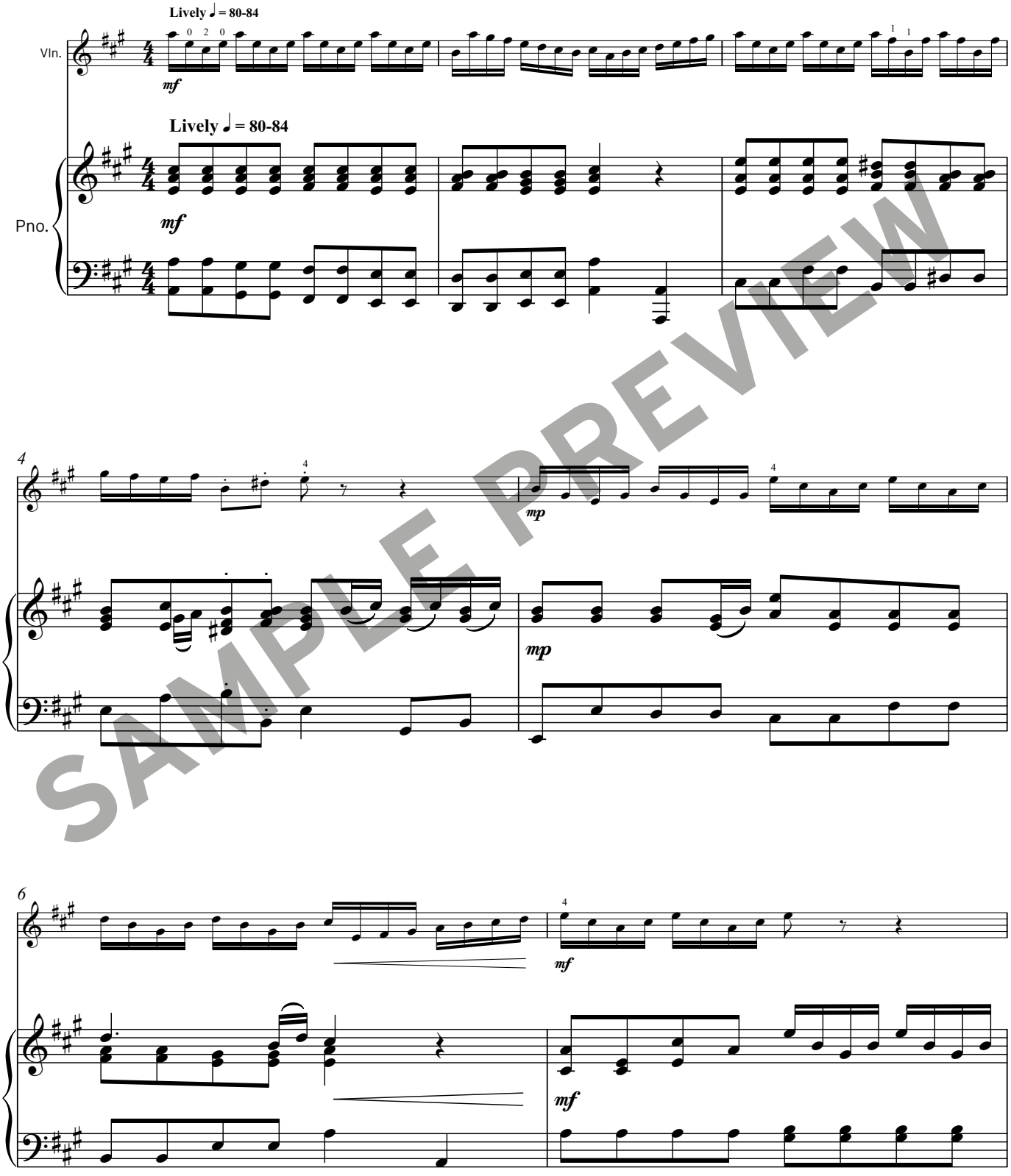
The Arrival of the Queen of Sheba

from *Solomon*, HWV 67

George Frideric Handel
(1685–1759)
arr. Daniel Beach & Anna Dryer-Beers



SAMPLE PREVIEW

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Performance notes

The Haunted Ballroom / Edis **Page 8**

- Jazz
- Ornamentation
- Rhythm

Paul Edis is a pianist, composer and educator working in both the jazz and classical traditions. He has worked as an educator for Sage Gateshead, the National Youth Jazz Orchestra and National Youth Jazz Collective.

Imagine a large candlelit room in an old, dark house, perhaps with a single pair of dancers dressed in white, whirling round, or maybe the dancers are invisible and just the sound of the music and their feet may be heard… There are so many ways you might imagine the scene depicted by the music.

A particular feature of this piece is the ornamentation – a note or notes that 'decorate' the tune.

The grace notes (also known as *acciaccaturas*) are the small ones like the A in bar 6 that are to be played super-quickly before the melody note. These may be played on or before the beat, depending on your interpretation.

There is also what is known as an inverted mordent (see bar 13). Here the G is played quickly, followed by the F a step below (also quickly), then finish off the rest of the minim G. This should be played using one bow. If in doubt ask a teacher and/or consult a theory book!

The last type of ornament in this piece is a trill in bars 27–28. Here, play the D with finger 1, then play a close finger 2 (making an E flat). Keep putting finger 2 on and off very quickly to make the trill using only one bow.

Because of the waltz-like feel of this piece it may help it to flow along gracefully if you think 'one in a bar' with a slight emphasis on beat 1, and with very light second and third beats. A couple of other little rhythmic things to look out for are counting ties carefully, to make sure the changes to and from bowing to plucking (*pizzicato*) are timed accurately. Also, to listen carefully to the quavers in the bass of the piano part to time the entry on beat 2 in bar 29. (NY)

The Arrival of the Queen of Sheba from *Solomon*, HWV 67/ Handel *arr.* Beach & Dryer-Beers **Page 16**

- Baroque oratorio
- String crossings
- A major scale and arpeggio

German-born, George Frideric Handel lived for much of his life in Britain and is one of the best-known composers of the Baroque period. Handel wrote a huge number of compositions, including many operas and oratorios. Amongst his most iconic works are the oratorio *Messiah* (which includes 'The Hallelujah Chorus'), the *Water Music*, *Music for the Royal Fireworks* and the anthem *Zadok the Priest*.

An oratorio is a large-scale composition telling a religious story (often from the Bible). It is not usually acted out with costumes and scenery but is sung in concert dress on stage with the accompaniment played by an orchestra. 'The Arrival of the Queen of Sheba' comes at the beginning of the oratorio *Solomon*, which Handel wrote in 1749. These days it is most often heard at wedding ceremonies.

Here it is likely to be the string crossings at a brisk speed that offer the biggest challenge. Practising these on open strings without the left-hand fingers may well help to check that the right-hand bowing arm is secure. When practising with the left hand it should be useful to follow the marked fingering, especially using finger 4 where suggested. These finger 4s do away with the necessity to change strings where possible.

The scale and arpeggio of A major is never far away in this piece; make sure that these are really well known (*legato* and *staccato*, and with different dynamics) to make learning this piece easier than it would otherwise be.

Listening to performances of the original piece will help give an understanding of the bright and bustling mood of this piece. This could be an interesting time to discover the difference between Baroque and modern violins and bows, and to listen to performances given on Baroque and modern instruments to hear how the sound differs. (NY

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GRADE 5

VIOLIN

12 Pieces for Trinity College London Exams from 2025

G5

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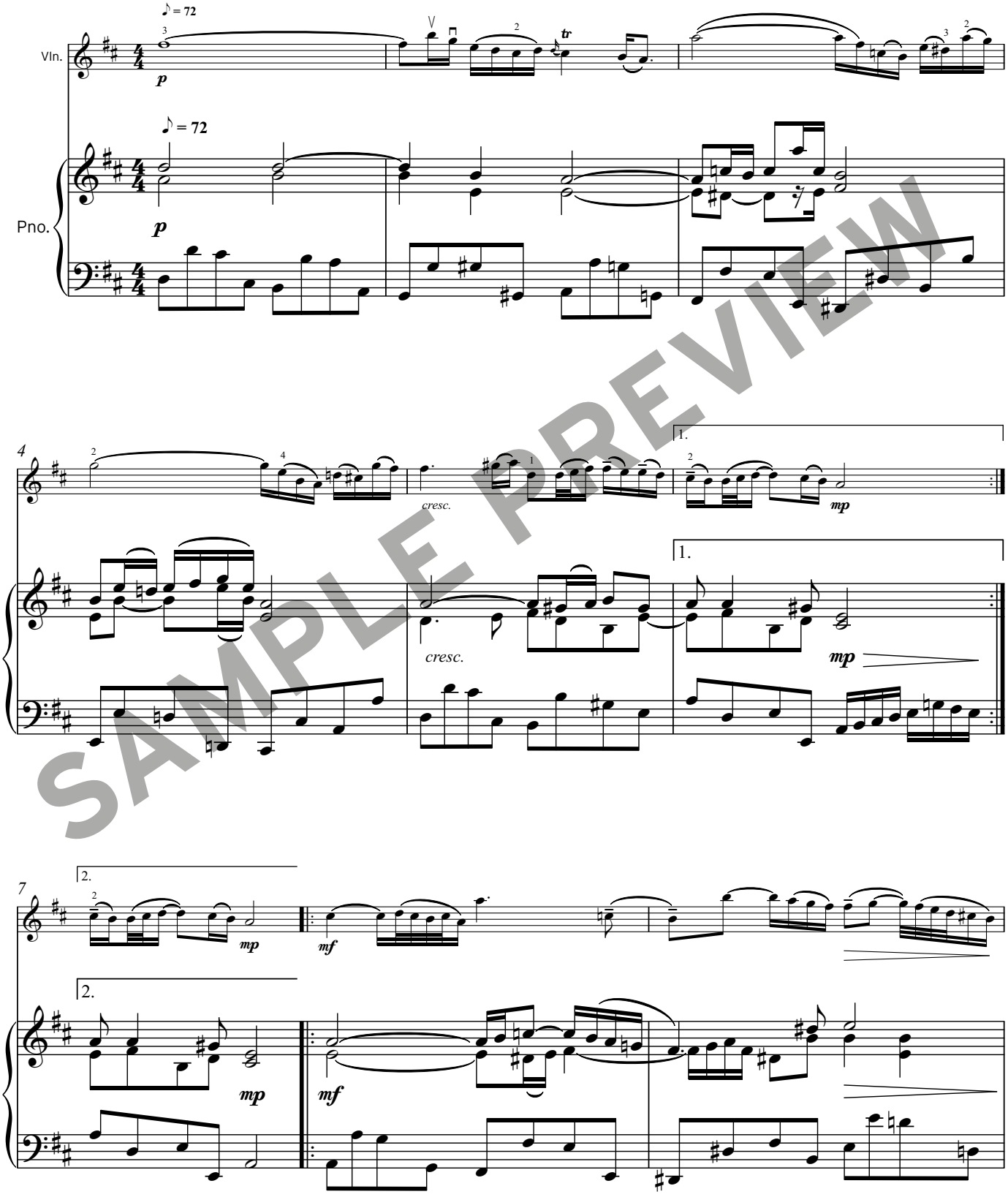
Air

from *Orchestral Suite no. 3 in D*, BWV 1068

Johann Sebastian Bach
(1685–1750)
arr. Daniel Beach & Anna Dryer-Beers



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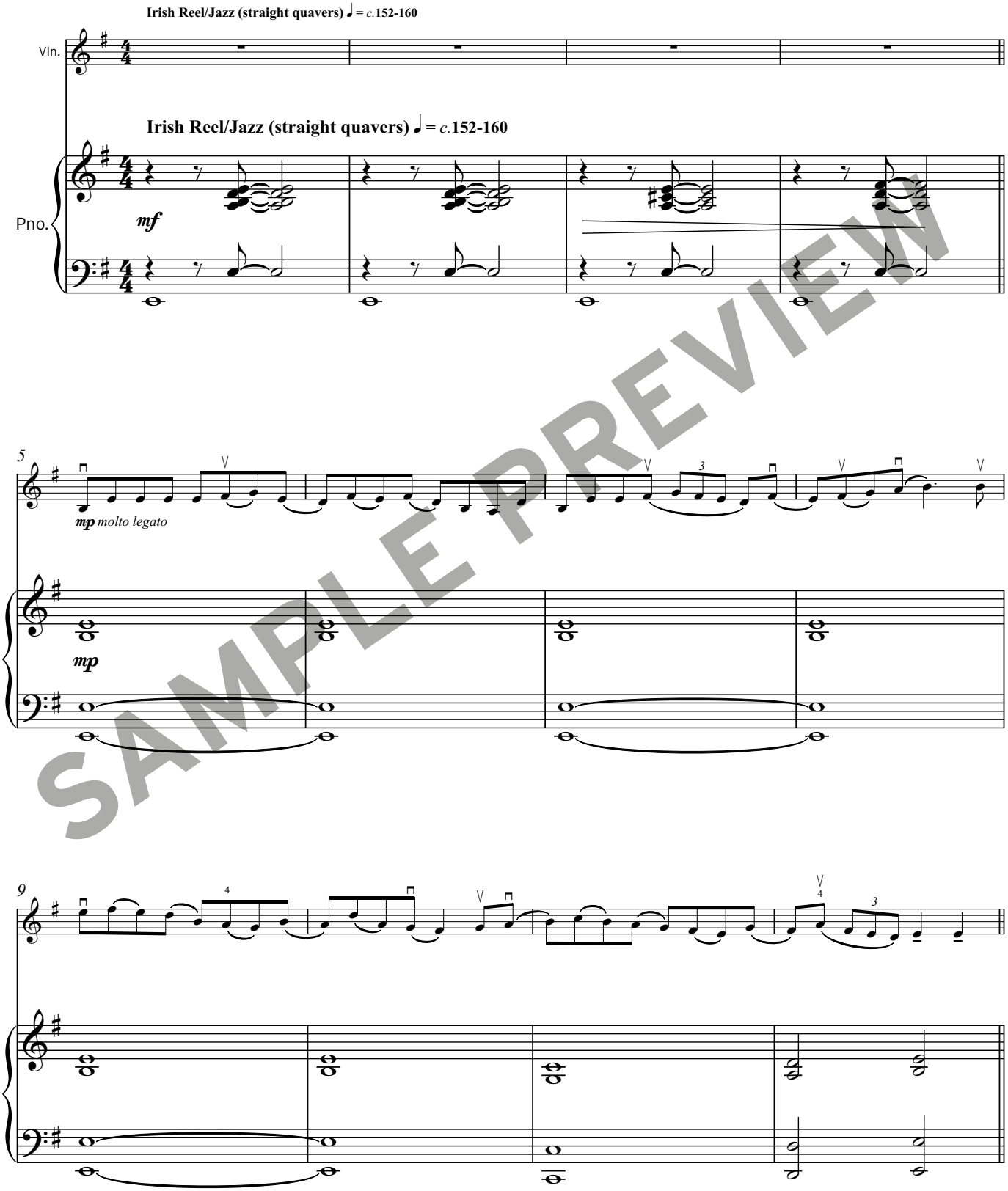
Leapers Reel

Julian Ferraretto
(b. 1972)



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Performance notes

Air from *Orchestral Suite no. 3* in D, BWV 1068 /
Bach *arr.* Beach & Dryer-Beers **Page 7**

- Baroque
- Use of the bow
- Expressive sound

This piece is an arrangement of a movement from the third of Bach's four Orchestral Suites, written in the early part of the 18th century. It is often known as 'Air on the G string' because of a famous arrangement (in C major) in which the first violin part is played only on the G string, usually by a solo violinist.

In Baroque times, violin bows would have been around 10 cm shorter than modern bows, and they would also have been lighter. In general, down bows would have sounded stronger than up bows, and the shape of the bow meant that long notes tended to be naturally dynamically shaped. It is of course not necessary to use a Baroque bow for this piece, or even to attempt to perform it in a 'Baroque' style, but while preparing this piece, you might find it interesting to experiment with holding the bow a little further away from the heel than usual, and to explore a *messa di voce* style of *crescendos* and *diminuendos* within the longer notes. *Messa di voce* is an advanced vocal technique of making a *crescendo* or *diminuendo* without altering the tone of a note, or changing the amount of *vibrato* being used.

The slow tempo of this beautiful Air means that you will want to feel the subdivision of each bar very carefully; luckily the bass line of the piano accompaniment plays in quavers almost throughout, leaving the violinist free to concentrate on tone and expression in the longer notes, and fitting the semiquavers and demisemiquavers into the beat elsewhere. Although this piece was composed by one of the most famous Baroque composers of all time, the music feels entirely romantic in character. Instead of the *messa di voce* style, you may instead opt for judicious use of *vibrato* to warm the sound on the longer notes. This will allow you to bring out the *cantabile* quality of the music.

Listening to other slow movements by Bach, such as the third movements of the *Violin Concerto in A minor* and *Concerto for Two Violins in D minor*, would provide extra insight into how to understand and perform this music expressively. As a contrast, you might also enjoy listening to 'Everything's Gonna Be Alright', a song from the late 1990s by the German hip-hop group Sweetbox, which features this Air throughout. (CC)

Leapers Reel / Ferraretto **Page 11**

- Folk/ jazz-inspired
- Swing style
- Improvisatory feel

Julian Ferraretto is an Australian jazz violinist, composer and educator. He has performed extensively in the UK and Europe and he has a particular interest in introducing young string players to improvisation and composition.

The composer writes: 'this is a confluence of two traditions. The Irish Celtic Reel comes head-to-head with a brighter swing feel, with harmonic inspiration from John Coltrane's 'Giant Steps'.'

Although the quavers in this piece are played 'straight' the syncopated bowing patterns give a natural accent to the upbeats, creating an easy sense of swing. Slow, careful practice of the sections beginning at bars 21, 45 and 69, paying close attention to the changing patterns of tones and semitones, will enable these passages to sound relaxed and carefree when played at speed.

Coordination and communication with the pianist is important throughout, and, paradoxically, if both players can commit to sticking closely and exactly to the pulse, the improvisatory character of this piece will shine through more effectively than if the tempo is allowed to waiver. This will be felt especially in the dialogue between violin and piano in bars 32 to 34, and also in bars 65 to 68, where the piano briefly takes centre stage. Similarly, in the section from bar 57, the building sense of wild excitement in the violin part needs to fit exactly with the steady rhythmic bass line provided by the accompaniment in order to create a convincingly effortless feel.

Saxophonist John Coltrane's album *Giant Steps* was released in 1960, and the first track of the album, also called 'Giant Steps', is famous for its bass line which moves in minor 3rd to perfect 4th patterns. Listening to this song will help to make sense of the chord sequences at bars 21 and similar. (CC)

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GRADE 6

VIOLIN

12 Pieces for Trinity College London Exams from 2025

G6

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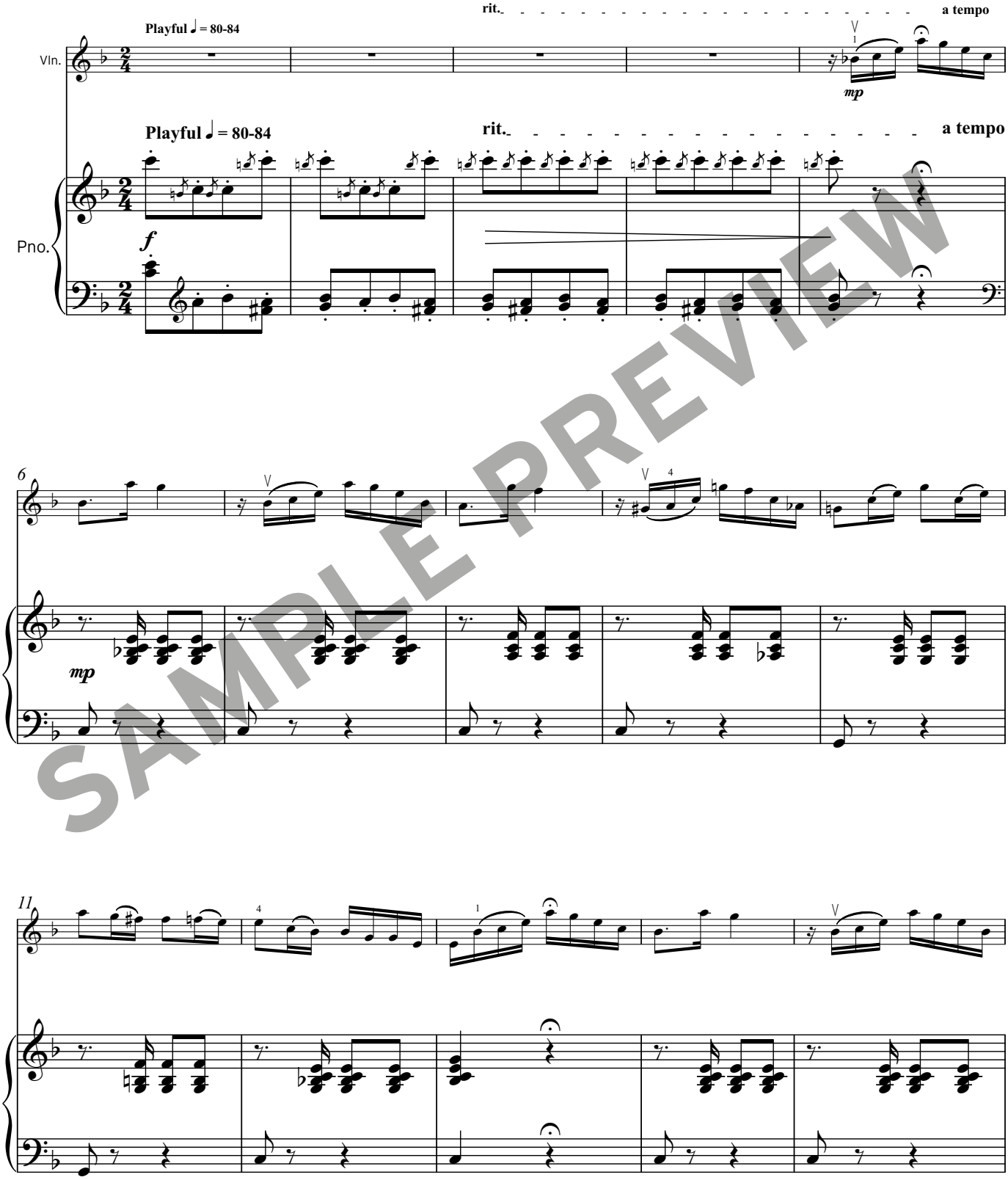
Group B

Atraente

Chiquinha Gonzaga
(1847–1935)
arr. Hirono Borter



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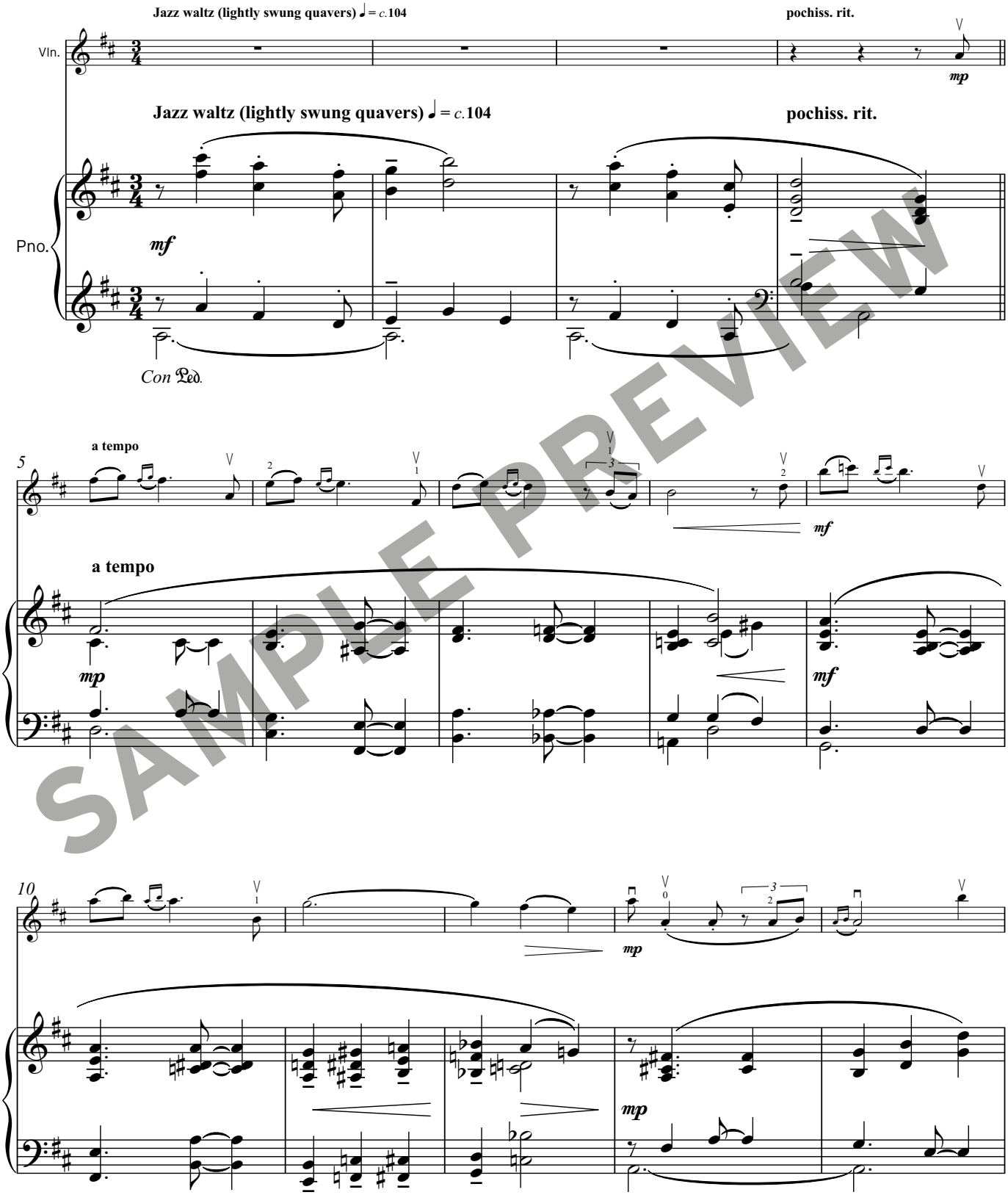
Group B

A Gentle Breeze

Stephen J Wood



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Performance notes

Atraente / Gonzaga *arr.* Borter **Page 25**

- Brazilian folk
- Imaginative phrasing and contrasts in timbre
- Precise yet rhythmically flexible, tight ensemble

Chiquinha Gonzaga was a pioneering figure in 19th-century Brazilian music as the country began to forge a distinctive musical identity. Overcoming the barriers of gender and her conservative upbringing, she worked extensively as a composer, performer and conductor, and was an outspoken campaigner for gender equality and the abolition of slavery.

'Atraente' – a Portuguese word simply meaning 'attractive' – was one of the first choro pieces to gain widespread popularity. Choro is a Brazilian genre of music combining traditional European dance forms with Afro-Brazilian rhythms and instrumentation.

A sense of lightness and spontaneity is essential here. Lightly detached strokes in the separately bowed figures give the performance its buoyant playfulness, while there is scope for you to explore timbre and *vibrato* in the less intricate moments.

There is plenty of opportunity for *rubato* in this piece. Much of the accompaniment is a rhythmic *ostinato*, but it is scored in a way that gives the performer space to shape cadence points, and this is often supported by the articulation directions, for example the *tenuti* in bar 36. Don't be deceived by the relatively sparse dynamic indications; performers are encouraged to use the rise and fall of the melody to inspire dynamic shape.

Frequent modulations are a feature of choro, and this piece is no exception, with a shift from tonic to subdominant and back again. The violinist becomes the rhythm section of the band as the piece moves into B♭ major and the piano takes over the melodic theme. Plenty of *vibrato* will help the *pizzicato* to project from bar 54, and generous accenting on the first of each group of the *arco* semiquaver triplets from bar 62 will give rhythmic bite and a tight ensemble. (CB)

A Gentle Breeze / Wood **Page 38**

- Jazz waltz
- Stylish ornamentation and scalic figures
- Use of syncopation

Teacher, composer and arranger Stephen J Wood is based in Cumbria. His compositions are influenced by late-nineteenth/early twentieth-century classical composers such as Ravel, Poulenc and Richard Rodney Bennett, as well as by jazz greats such as Dave Brubeck, Oscar Peterson and Bill Evans.

This is a gentle, swaying jazz waltz, where the ornamentation should sound natural and flowing. You may wish to approach this piece without ornamentation initially; the *appoggiaturas* reflect the almost improvisatory nature of this piece, and as melodic embellishments these should never compromise the musical flow. The semiquaver scalic figures require confident and precise left-hand finger placement, but the simple chordal accompaniment here gives you space to allow them their own musical shape and direction.

The composer's thoughtful phrasing patterns almost guarantee a stylish lightness of touch. The slurred detached figures (eg bar 15 and similar) suggest slight lifting, rather than clean separation, and this gives an idea of a productive approach to articulation generally. Don't be afraid to exaggerate the phrasing and articulation patterns initially, as they lend this piece much of its nonchalance. The composer often uses dynamic shaping to highlight the melodic flow; this could be effectively employed even when not indicated in the score.

The lightly swung quavers give this piece its sunny optimism; but care should be taken that quaver pairs never sound dotted, and a few crotchet-quaver triplet scales as a warm-up would set the tone perfectly for a well-judged swing. You may like to experiment with touches of tastefully executed *portamento* (between bars 44 and 45, for instance). (CB)

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GRADE 7

VIOLIN

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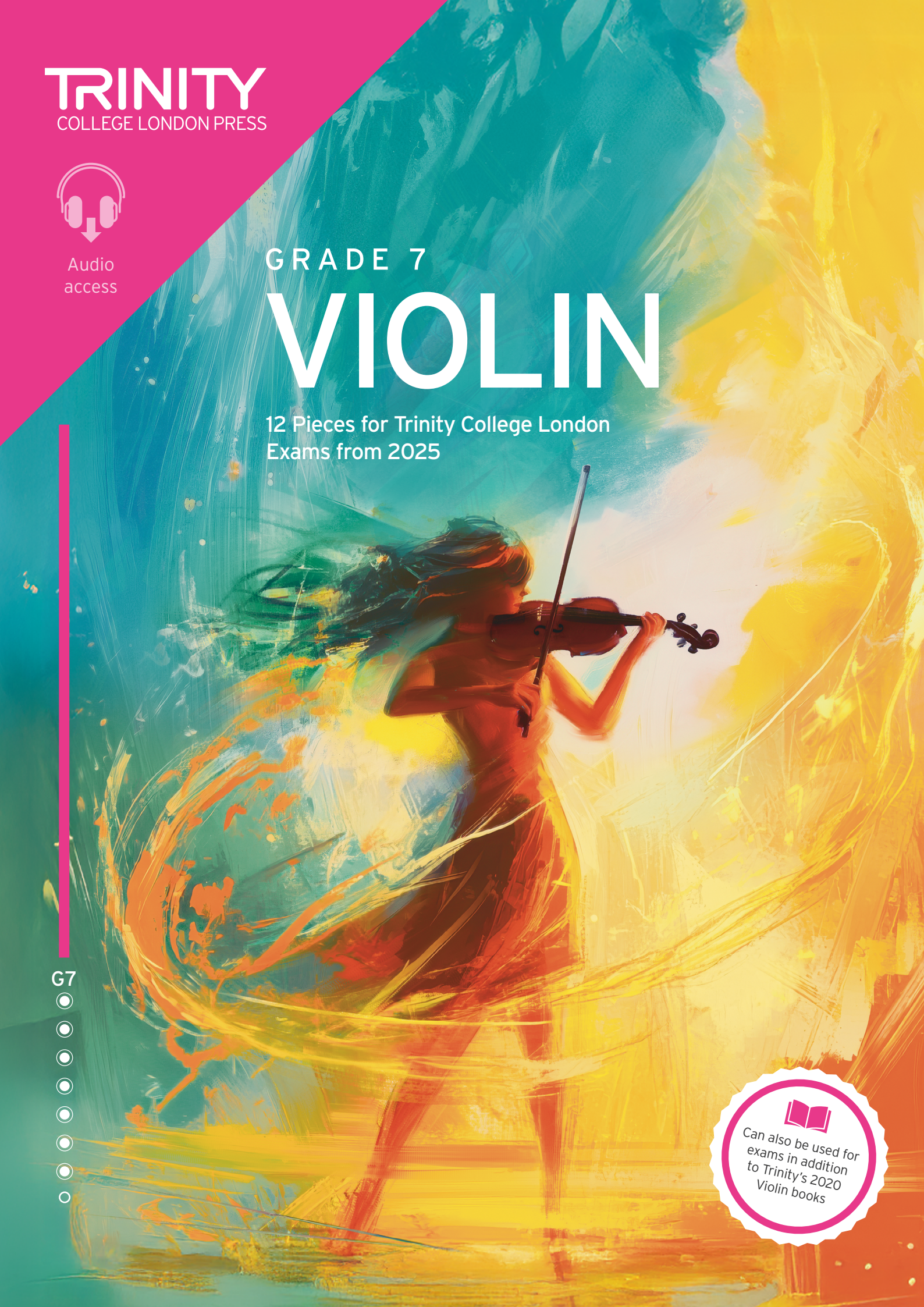

G7

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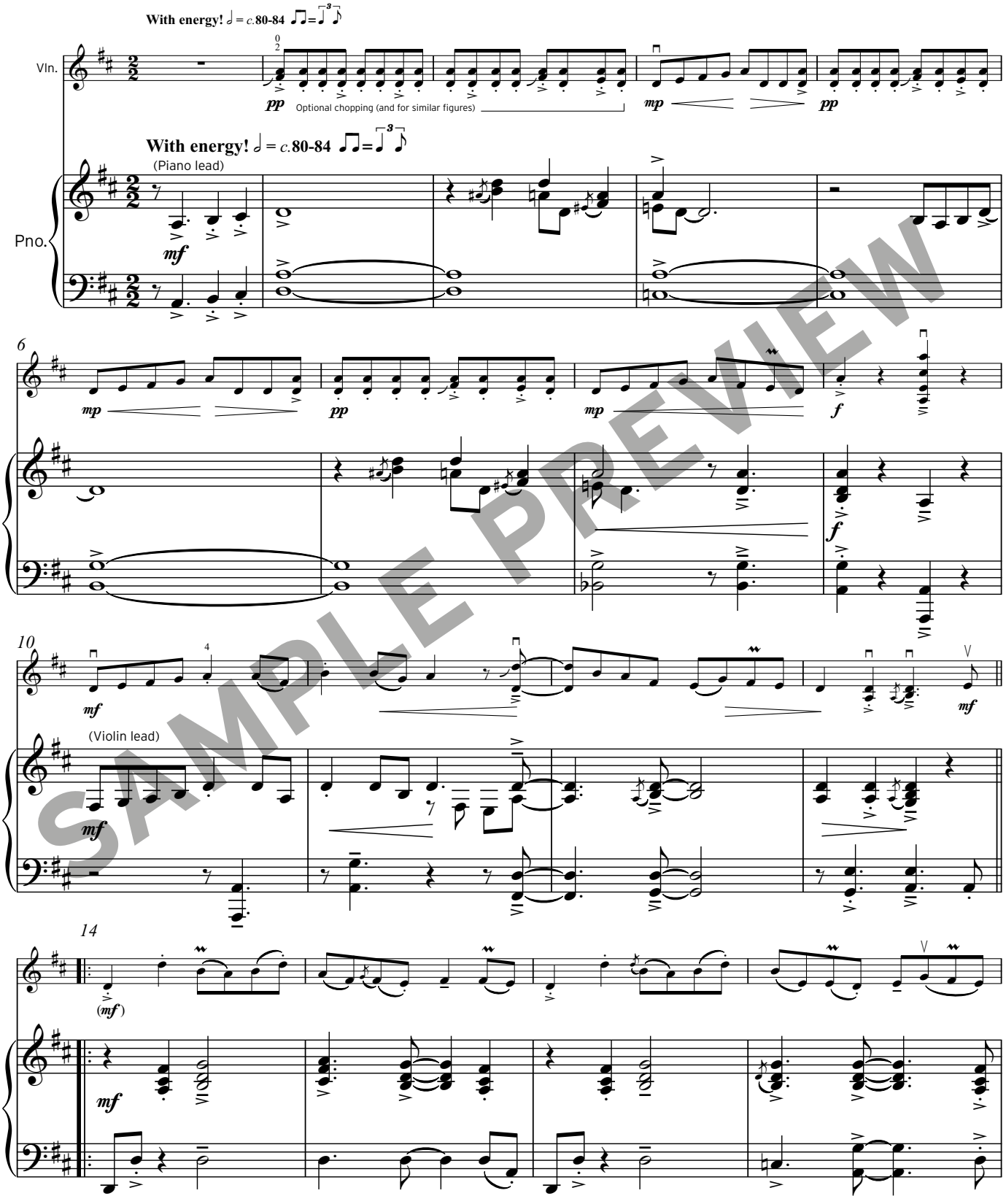
Group A

Mrs McLeod of Raasay

Trad.
arr. Stephen J Wood



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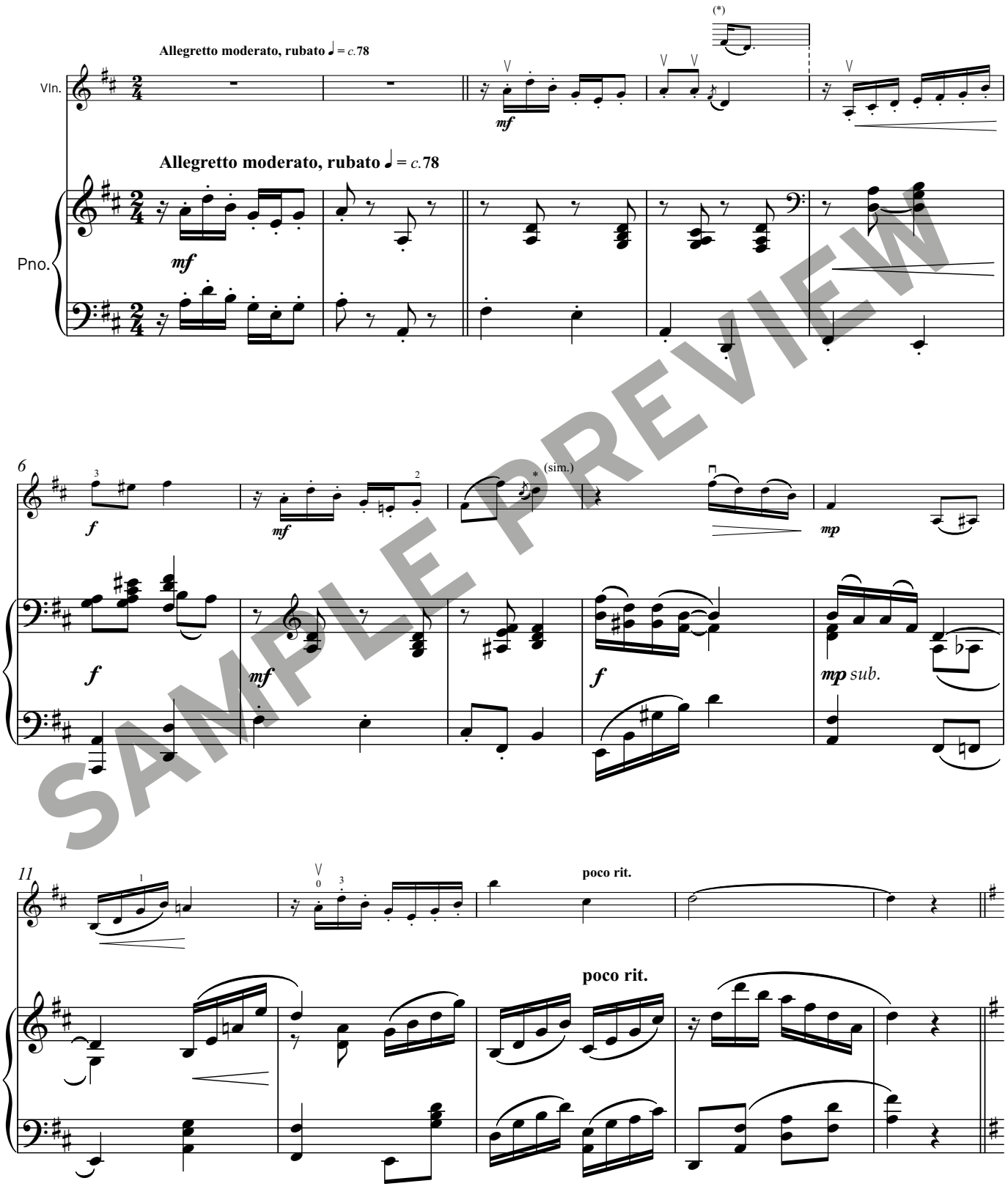
Group B

Elfentanz

Florence Price
(1887–1953)



SAMPLE PREVIEW

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Performance notes

Mrs McLeod of Raasay / Trad. *arr.* Wood **Page 20**

- Celtic fusion
- Rhythmic articulation/chopping
- Idiomatic ornaments

'Mrs McLeod of Raasay' is an exuberant, lively work, originally published in 1809 in Neil Gow's *Fifth Collection*. Gow described it as an original Isle of Skye reel, and it has gained popularity across the world in many countries, where it is known by other names. This exciting arrangement contains elements of bluegrass, jazz and Celtic traditions.

There are opportunities for a variety of articulation, starting in the first phrase with 'optional chopping'. Chopping is a relatively recent addition to the fiddler's treasury of skills; developed by bluegrass fiddler Richard Greene in the 1960s. It is a percussive technique, with the bow dropped onto the string at a slight angle, with the stick tilted towards the player, in a mixture of movements of a down bow and the bow moving sideways along the length of the string. This combined motion gives the bow a gritty grip of the string, producing a crunchy sound, and the lift, an up bow with the bow travelling sideways in the reverse direction, results in a slightly more resonant percussive tone. It is best to use very small amounts of bow and execute this stroke at the heel, without moving past the lapping of the bow. Consistency in the beat is vital and this stroke can be practised slowly with a metronome on open strings, gradually increasing the speed.

The opening and similar phrases can also be played without chopping, around the balance point with a loose hand and wrist and the vital accents articulated with the first finger and thumb and if desired, a flick of the wrist.

The ornaments are drawn from a range of Celtic fiddle traditions and add an extra dimension to the character of the work. As in classical and other traditions, the unadorned melody is the basis of which to 'hang the ornaments on' and this is evident here in the repeated sections, played by the violin first without ornamentation and then with the ornaments on the repeat. This is also an excellent way to approach this work in practice sessions, firstly without any ornaments and then with the ornaments added once you are comfortable. The ornaments should not disrupt the rhythm and be fully incorporated into the melodic line.

Other ornamentation in this work is found in the left hand and there are slides up to the note from below, mordents and a number of grace notes. In Celtic fiddle style, the slides are usually started before the beat and the printed note is played in time.

Violinists wishing to explore the chopping technique further will benefit from looking at videos and guides by Chris Haigh and the relevant sections and videos of the O'Connor method amongst other resources. (NJ)

Elfentanz / Price **Page 47**

- Romantic lyricism
- Vibrant, characterful passagework and mixed articulation
- Cohesive tempo changes

Despite the racial and gender prejudices of the era, the mixed-race American composer Florence Price (1887–1953) was performed extensively during her lifetime, composing several symphonies and concertos, as well as works on a smaller scale, including chamber music and art songs. This miniature combines Romantic lyricism and breadth of expression with the open vitality of the American folk tradition.

'Elfentanz' (Dance of the Elves) is sparkling and high-energy, requiring the performer to demonstrate technical facility and expressive depth. The dance-like opening requires excellent bow control; the elves themselves appear immediately, the sunny dialogue between the *détaché* broken chords and the *legato* figures are the perfect opportunity for performers to explore contrasts in tone colour and articulation.

This piece does not just require spectacular virtuosity, however: the charming *Andante* section may be less demanding in terms of left-hand agility, but thoughtful bow division is necessary to ensure the phrasing never becomes static. You may wish to experiment with touches of *rubato* in the quaver figures to bring this to life, and the composer's relatively restrained use of performance direction should not discourage you from highlighting phrasing and the melodic flow with plenty of dynamic shape. (CB)

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GRADE 8

VIOLIN

12 Pieces for Trinity College London Exams from 2025

G8

Can also be used for exams in addition to Trinity's 2020 Violin books

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Metronome markings are given as a useful guide and are not definitive. Repeats of more than a few bars should be omitted in the exam unless otherwise instructed, as indicated in this book. All *da capo* and *dal segno* instructions should be observed.

Please refer to the Violin Syllabus for details on all sections of the exam.
Check trinitycollege.com/strings to make sure you are using the current version.

- Sight reading examples can be found in *Sight Reading Violin – A Progressive Method (Grades 6-8)* (TCL 019523)
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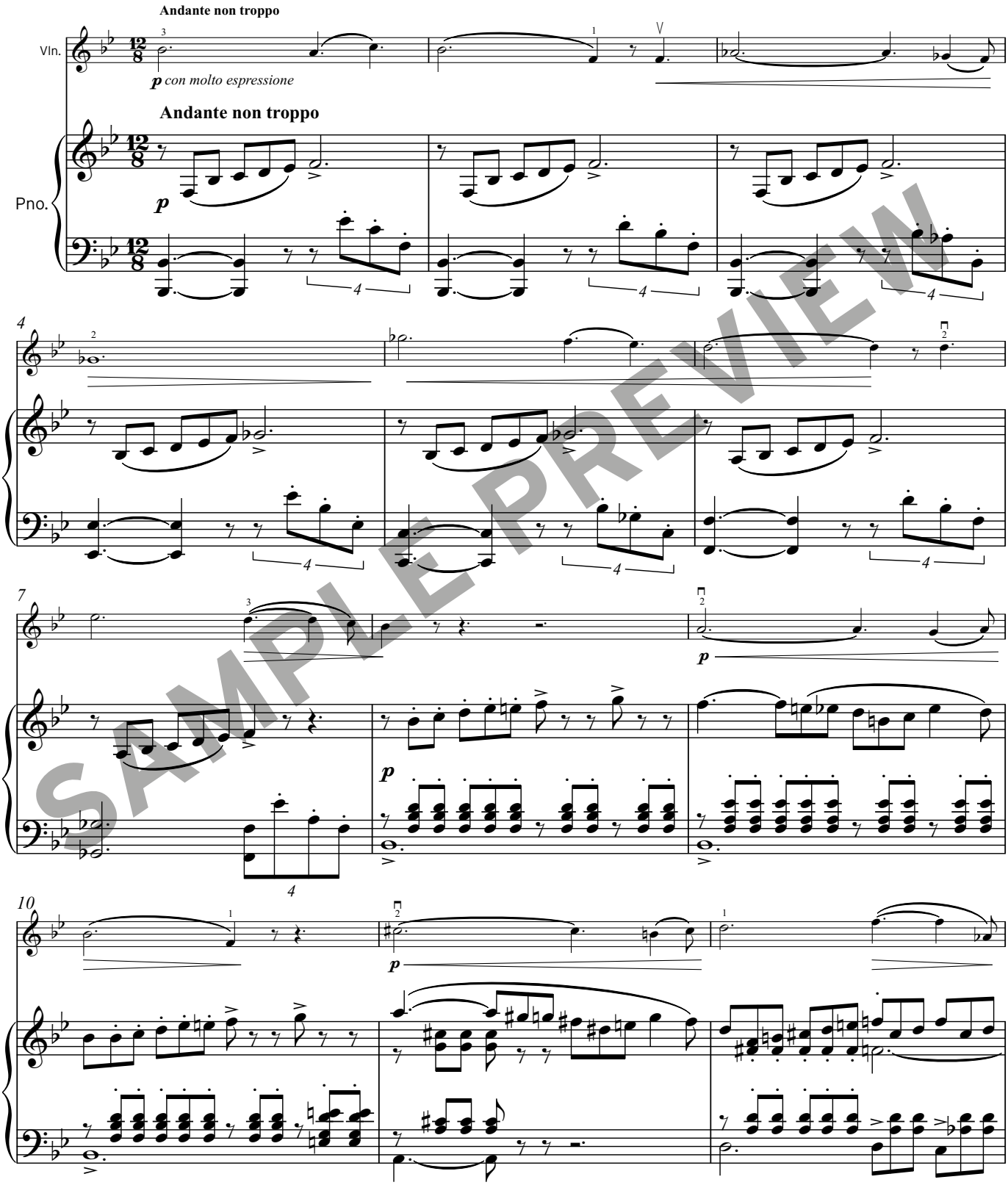
Group B

Romanze

2nd movt from *Violin Concerto no. 2*, op. 22

Henryk Wieniawski
(1835–1880)



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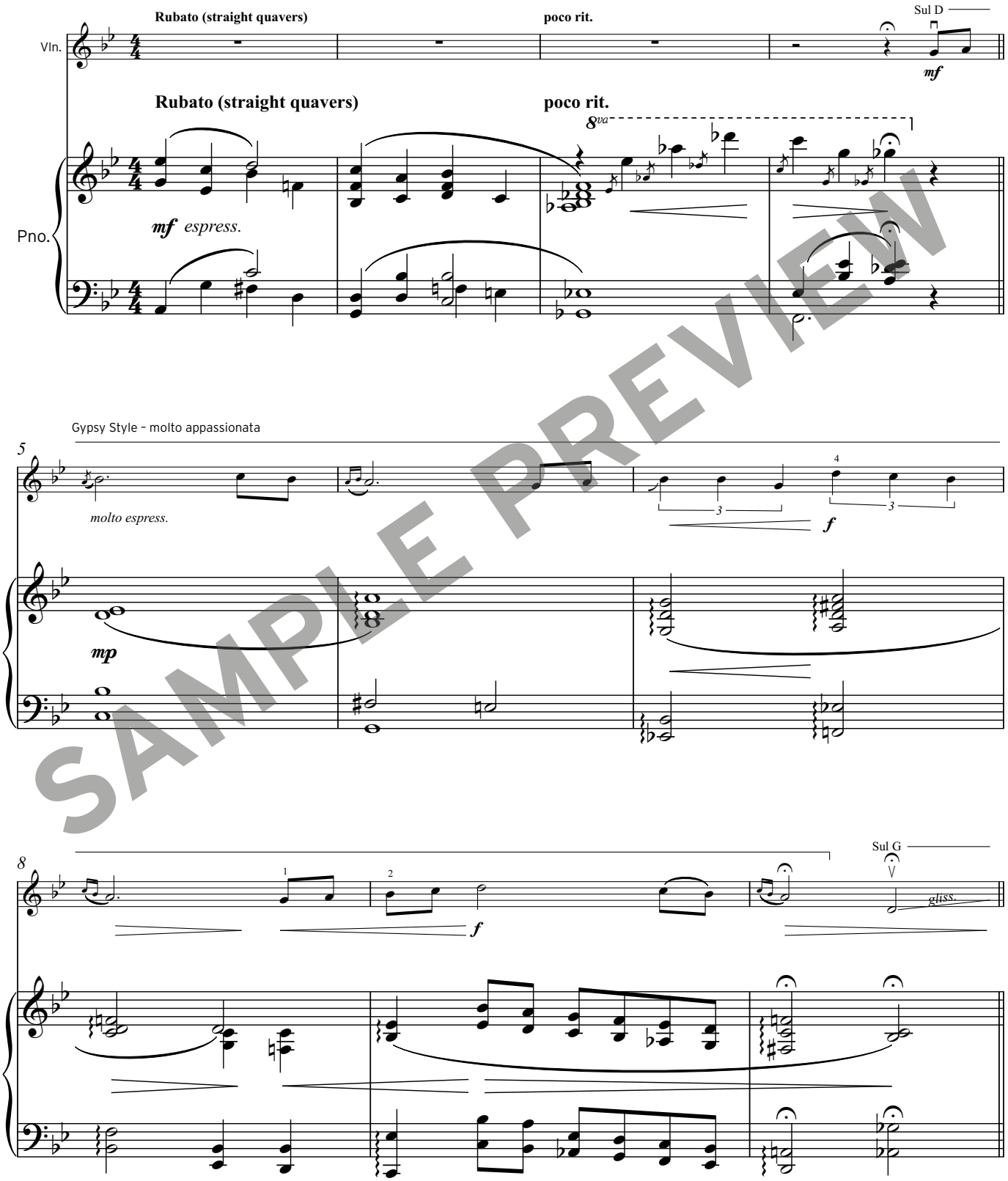
Group B

Rendez-vous à Paris

Homage to Stéphane Grappelli

Stephen J Wood



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Performance notes

Romanze (2nd movt from *Violin Concerto no. 2*, op. 22) / Wieniawski **Page 42**

- Romantic concerto slow movement
- Bow division in an expressive tonal palette
- Transient modulations

The virtuoso violinist and composer Henryk Wieniawski, was admitted to the Paris Conservatoire at the age of 9 and was a published composer before he was a teenager. He subsequently lived in St Petersburg, where in 1862, he wrote and premiered the concerto this movement is taken from, with Anton Rubinstein conducting. It was published in 1879, when Wieniawski was a violin professor in Brussels, with the dedication to Pablo de Sarasate. Wieniawski wrote a number of works for the violin and was known for his incredible technical prowess and his expressive qualities. There is a famous competition named after him; The International Henryk Wieniawski Violin Competition. This luscious piece is often performed as a stand-alone work with piano.

This beautiful movement features a range of dynamic markings, calling for a wide range of tone colours. The opening is *piano* and heartfelt, with the performance direction *con molto espressione* and a number of *crescendi* and *diminuendi* shaping the phrases. Notwithstanding exploring *vibrato* width and speed to add colour and expression, the division of the bow and consideration of bow speed and the contact points are integral parts of communicating the variety of emotions and imagery. You can experiment with bow arm weight, taking care to keep the sound full and resonant in the louder dynamic markings. In portraying smooth, longer phrases, there can be an awareness of connecting bows in bow direction changes.

There are a number of brief modulations in quick succession, with the emphasis on harmonic colour for communication of the expressive nature of the movement. It will be useful to have an awareness of the harmonies in the piano part by studying from the score as well as listening to recordings. In practice, you can reference pitches with open strings to ensure intonation is centred, particularly when shifting. The modulations and harmonic progressions can also guide the sense of momentum or repose in the music, guiding your interpretation of this poetic work.

There are many recordings of Wieniawski's concertos and other works to enjoy and to garner inspiration from, and the earlier recordings by Heifetz with Barbirolli conducting the London Philharmonic Orchestra and Stern with Ormandy conducting the Philadelphia Orchestra feature a wide tonal palette and sensitive phrasing. (NJ)

Rendez-vous à Paris / Wood **Page 50**

- Parisian jazz
- Sensitive phrasing and quasi-improvisatory flair
- Rhythmic precision, ornamentation

This piece, written by the English composer Stephen J. Wood, was inspired by the legendary jazz violinist Stéphane Grappelli (1908–1997), and reflects the breadth of his influence on 20th-century jazz string playing. Grappelli's music drew influence from the emerging American jazz scene but also from the street performers and café musicians of his native Paris, drawing them together to form his characteristic jazz manouche, or gypsy jazz.

The opening gives you total breadth of freedom to explore the boundaries of *rubato*, and a broad *vibrato*, generous *portamento* and a full exploration of the dynamic range would be highly idiomatic here. We then move into the 'Hot Club groove', a reference to the legendary jazz quintet formed by Grappelli and the guitarist Django Reinhardt in the 1930s. You can experiment with contrasts in tone colour here; a light *détaché* gives the phrasing character and deftness of touch, and there is scope to explore the instrument's earthier timbres on the lower strings. The double-stopped passages should flow easily, never rigid or forced, and plenty of bow speed and right-wrist flexibility (as well as assured left-hand finger placement) will help with phrasing and balance. The ornamentation and *portamenti* support and embellish the melody, never overwhelming it. Resist the urge to let the bow drift too far from the bridge; tonal focus is everything here.

The soloist has a supporting role from bar 47, as the big-band style from Grappelli's early career comes to the fore and the extrovert, improvisatory style becomes ever more apparent. Careful subdivision of the beat when learning the counterintuitive off-beat rhythms of bars 51 and 57 is advisable. Enjoy the *Cadenza ad lib.*; try to catch the attention of your audience with generous tonal depth and an exaggerated freedom of rhythm, and enjoy the combination of extrovert showmanship and highly expressive fluency that Grappelli's music embodies. See you in Paris!
(CB)

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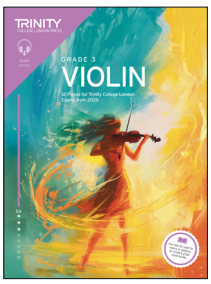

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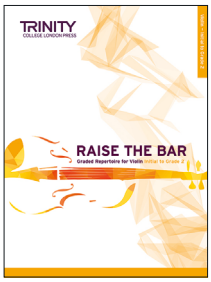

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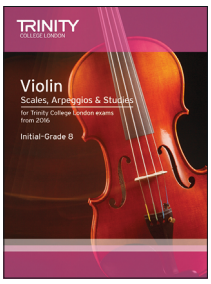

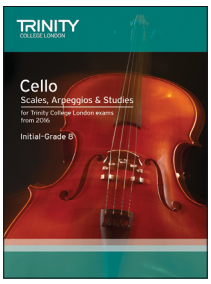

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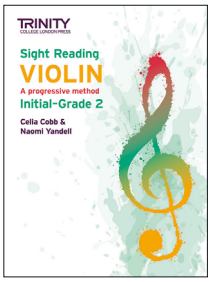

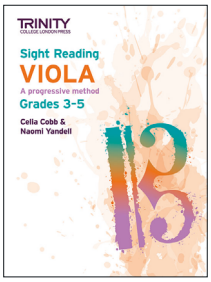

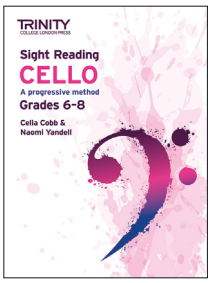

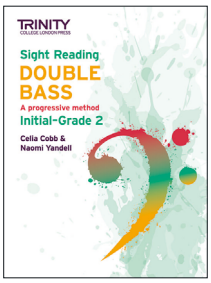

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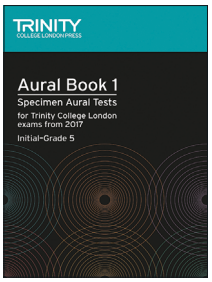

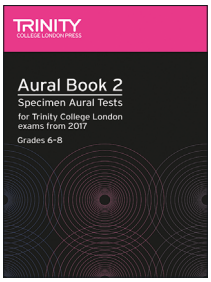

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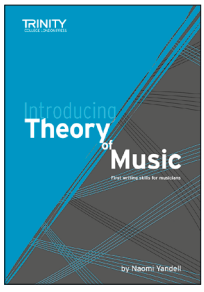

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