

# **Strings Syllabus**

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## Bowed Strings & Harp

Grade exams  
2015

Trinity College London  
[www.trinitycollege.com](http://www.trinitycollege.com)

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# Important information

## Changes from the previous syllabus

- ▶ Pieces are unchanged except for minor corrections and the addition of a Scottish fiddle repertoire list.
- ▶ Technical work and supporting tests are unchanged.
- ▶ Please note that from 2015, candidates are required to provide the examiner with photocopies of all pieces being performed (excluding Trinity publications), in addition to bringing original copies or authorised downloads into the exam.

## Overlap arrangements

This syllabus is valid from 1 January 2015. The 2013-2014 syllabus is valid only until 31 December 2014, meaning that there is no overlap. This is because all pieces, technical work and supporting tests are unchanged except for minor corrections, so no overlap is necessary.

## Impression information

*Please note that this is the **first impression** (June 2014).*

Candidates should refer to [www.trinitycollege.com/music](http://www.trinitycollege.com/music) to ensure that they are using the latest impression of the syllabus.

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# Introduction

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

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

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

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

## **Francesca Christmas**

Head of Academic Governance – Music

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

Trinity College London is an awarding body recognised by the Office of Qualifications and Examinations Regulation (Ofqual) in England and the Welsh Government (WG). Trinity's qualifications are regulated by these authorities within the Qualifications and Credit Framework (QCF). Various arrangements are in place with governmental education authorities worldwide.

In the UK, Trinity's Grade 6-8 exams can contribute towards entry into higher education through the allocation of UCAS points. Please see page 175 for further information.

# Why take a Trinity grade exam?

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

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

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

# Range of qualifications

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

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

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

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

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

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

\* Qualifications and Credit Framework in England, Wales and Northern Ireland    † Not QCF or EQF accredited

\*\* European Qualifications Framework

# About this syllabus

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This syllabus is designed to give bowed string players and harpists the freedom and choice to demonstrate the full extent of their musicianship. Wide-ranging repertoire lists are provided, with few limitations placed on programme selection. Technical work includes the option to perform studies or orchestral extracts as an alternative to scales and arpeggios, and there is flexibility of choice within the supporting tests at all grades.

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

# About the exam

## Exam structure and mark scheme

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

Comments and marks are given for each section of the exam, up to the maximums listed in the table above. It is not necessary to pass all sections or any particular section in order to achieve a pass overall. The total mark for the exam corresponds to different pass/below pass bands as follows:

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

## About the exam

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

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

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

# Pieces

## Piece choice and programming

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

## Performance and interpretation

- ▶ All pieces must be prepared in full unless otherwise stated.
- ▶ Repeats of more than a few bars should not be played unless otherwise stated.
- ▶ All *da capo* and *dal segno* instructions should be observed.
- ▶ Cadenzas should be omitted unless otherwise stated.
- ▶ Candidates are encouraged to use appropriate ornamentation, particularly at Grades 6-8.
- ▶ All tempo and performance markings should be observed (eg Allegro, rall., *cresc.*). Metronome marks are given as a guide but do not need to be observed exactly, as long as the style and character of the piece is maintained.
- ▶ Candidates may perform any or all of their pieces from memory, although this is not compulsory and no additional marks are given for this.

## Instruments and tuning

- ▶ Pedal harp candidates should note that all requirements are based on an instrument with 46 or 47 strings.
- ▶ Non-pedal harp candidates should note that all requirements and lever settings are based on an instrument with 34 strings tuned to E $\flat$ . Non-pedal harps tuned to other keys may be used as long as all lever settings and changes are adjusted accordingly. Lever settings are given only when these are in addition to, or contrary to, the key signature.
- ▶ Where harps of either type lack higher or lower strings, pragmatic solutions will be accepted within reason, as long as these do not lessen the level of technical demand.
- ▶ All bowed string and harp candidates are responsible for tuning their own instruments. Up to and including Grade 5, the teacher or accompanist may assist with tuning. At Grades 6-8, candidates must tune their instruments without assistance.
- ▶ No electric instruments may be used.

## Scottish fiddle requirements

- ▶ Fiddlers may 'slide' into notes and use other ornamentation and fiddle nuances if musically appropriate.
- ▶ Fiddlers should use a modern violin playing position, resting the instrument under their chin.
- ▶ Fiddlers may use a piano accompanist except where pieces are specified as unaccompanied. Alternatively, they may perform entirely unaccompanied even where pieces include a piano part.
- ▶ Fiddlers may also use a single accompanist playing a different instrument, for example accordion or drum, but this must be approved by Trinity's London office before the day of the exam.

## Accompaniments and page turns

- ▶ Candidates are responsible for providing their own accompanists. Apart from Scottish fiddle, pieces which are published with an accompaniment must not be performed unaccompanied.
- ▶ Accompaniments should be played on the piano. Accompaniments on instruments other than the piano must be approved by Trinity's London office before the day of the exam. Please note that non-piano accompaniment can only be approved if musically appropriate (eg where the published piano accompaniment is an arrangement of a part written for a different instrument). Accompaniments must be provided on a single instrument.
- ▶ Where accompaniments feature long introductions or endings, these should be shortened if possible in a way that is musically appropriate.
- ▶ Difficult page turns may be overcome by photocopying the relevant pages. Page turners may assist the accompanist at Grades 6-8.
- ▶ Accompanists and page turners may only remain in the exam when required.
- ▶ Candidates may use a backing track or recording of the piano accompaniment in exams up to and including Grade 3. Recorded accompaniments need not be commercial products, but must be of a good quality and must not change the difficulty of the piece (eg by including the solo part where it is not included in the piano accompaniment).
- ▶ Candidates must provide and operate their own playback equipment where recorded accompaniments are used. Equipment must produce a good sound quality at an adequate volume. Contact should be made with the centre well in advance to confirm the arrangements (power supply, equipment insurance, etc) which must be agreed with the Trinity local representative. All electrical devices must comply with the health and safety requirements applicable in the country where the exam is taking place.

## Music and copies

- ▶ Candidates are responsible for obtaining the music for their exam in good time prior to entering. Candidates are advised to check the availability of pieces before deciding to perform them.
- ▶ Recommended editions are listed in the syllabus, but candidates may perform from any edition as long as it has not been shortened or otherwise simplified. Where a particular edition must be used, this is indicated in the syllabus. Product codes for publications are included where available.
- ▶ Guidelines regarding the legitimacy of all forms of sheet music can be obtained from the UK Music Publishers Association's Code of Fair Practice, available at [www.mpaonline.org.uk](http://www.mpaonline.org.uk). Candidates must comply with copyright and other intellectual property laws in the country where the exam is taking place.
- ▶ In accordance with the Code of Fair Practice, candidates must produce original copies of all pieces to be performed at the exam, even if pieces have been memorised, handwritten or typeset. Pieces where no original copy has been provided may be awarded no marks.
- ▶ Candidates must provide photocopies of all pieces (excluding Trinity publications) to be performed as a reference for the examiner. Photocopies will be retained by the examiner and destroyed after the exam.
- ▶ Where music has been downloaded, candidates must bring proof of purchase or the web address where it was accessed for the examiner's reference.

## Own composition

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

Candidates should note that:

- the technical and musical demands of the own composition must be comparable to the pieces listed at the same grade
- own compositions may be accompanied or unaccompanied
- own compositions should largely be candidates' unaided work, although teachers may offer guidance as necessary
- own compositions at Initial-Grade 5 may be notated in any coherent form, including graphic score or lead sheet. Own compositions at Grades 6-8 must be notated on a staff. Marks will be deducted if notation is incomplete or inaccurate, or if the performance varies significantly from the notation
- notation may be handwritten, typeset or produced electronically
- a copy of the own composition must be given to the examiner at the start of the exam.

### Durations and compositional brief for own composition:

Grade	Duration (minutes)	Requirements
Initial	1-2	A piece containing sudden changes
Grade 1	1.5-2.5	A piece containing sudden dynamic contrast
Grade 2	1.5-2.5	A piece contrasting <i>legato</i> and <i>staccato</i> passages
Grade 3	1.5-2.5	A piece which starts quietly and simply, and builds to a loud, grand climax
Grade 4	2.5-3.5	A piece with long melodic phrases
Grade 5	2.5-3.5	A piece containing many wide leaps
Grade 6	3.5-4.5	A piece contrasting material in the high and low registers
Grade 7	3.5-4.5	A piece featuring several different tuplets within the same pulse (eg duplets, triplets, etc)
Grade 8	4.5-5.5	A piece featuring a variety of effects

## Mark scheme for pieces

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

The three components are as follows:

- fluency and accuracy: the ability to perform fluently, with a stable pulse and with an accurate realisation of the notation
- technical facility: the ability to control the instrument effectively, encompassing the various technical demands of the music
- communication and interpretation: the interpretation of the music and the way the performance conveys a sense of stylistic understanding and audience engagement.

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

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

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

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

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

## Technical work

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

### Bowed strings

All candidates (except at Initial) begin the technical work section of their exam by performing a bowing exercise. This is a scale, chosen by the candidate from the list for the relevant grade, performed to a specified bowing pattern. After the bowing exercise, candidates then perform one of the following options:

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

Scales and arpeggios are to be performed ascending then descending. Further information about specific technical work requirements for each instrument and grade is given in the relevant sections of this syllabus.

### Bowing exercises

The following table gives more information about bowing exercises at Grades 5-8:

<b>Grade 5</b>	<p><b>Martelé</b></p> <p>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>
<b>Grade 6</b>	<p><b>Spiccato</b></p> <p>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>
<b>Grade 7</b>	<p><b>Hooked bowing</b></p> <p>This describes a method of bowing a repeated dotted quaver semiquaver rhythm:</p> 
<b>Grade 8</b>	<p>At Grade 8, candidates must prepare one of the scales set for Grade 8 with the bowings from Grades 5, 6 and 7. The examiner will choose one of these bowings to hear in the exam.</p>

## Harp

All candidates must perform one of the following options:

- ▶ scales, arpeggios and exercises
- ▶ studies.

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

## Mark scheme

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

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

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

## Support for preparing scales and arpeggios

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

## Supporting tests

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

- sight reading
- aural
- improvisation
- musical knowledge.

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

### Mark scheme

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

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

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

## Sight reading

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

Candidates are given 30 seconds to study the test before performing it, during which time they may practise any or all of it aloud. The tonic chord and key note are given at the start of this period, and candidates may ask the examiner to re-sound the key note at any time during the 30 seconds. The examiner does not mark this preparation period.

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

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

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

<sup>†</sup> Tests may also include requirements from preceding grades.

\* Pedal harp

\*\* Non-pedal harp in F

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

## Sight reading parameters for bowed strings and harp

Grade	Time signatures (cumulative†)	Note values (cumulative†)	Tempi and dynamics (cumulative†)	Articulation, position, shifts (cumulative†)		
				Violin and viola	Cello	Double bass
Initial	$\frac{2}{4}$ , $\frac{4}{4}$	♩ and ♪	<i>moderato</i> , <i>mf</i>	separate bows; open strings only; no jumps across strings		hands separately; range of a 5th
Grade 1			<i>f</i> and <i>p</i>	separate bows; within first position; range of a 5th		range of a 9th
Grade 2	$\frac{3}{4}$	♩, ♪, ♫ and ties	<i>allegretto</i>	two-note slurs but not across strings (downbow and upbow)		hands together
Grade 3		♩, ♪, and ♫	<i>mp</i> , <i>andante</i>	three-note slurs or two notes across strings; mixed finger patterns	three-note slurs or two notes across strings; mixed finger patterns; backwards extensions	two-note slurs; ½ and 1st positions; no extensions
Grade 4		♩, ♪, and ♫	<i>cresc.</i> and <i>decresc.</i>	slurs up to four notes; accents and <i>staccato</i> ; <i>pizzicato</i>	slurs up to four notes; accents and <i>staccato</i> ; <i>pizzicato</i> ; forward extensions	three-note slurs; 3rd position; accents and <i>staccato</i> ; <i>pizzicato</i> ; simple shifts
Grade 5	$\frac{6}{8}$	♩ (groups of 2 and 4)	<i>rall./rit.</i>	more mixed bowing styles; trills; octave harmonics	more mixed bowing styles; trills; octave harmonics; simple shifts	more mixed bowing styles; trills; octave harmonics; ½ string harmonic; 4th position
Grade 6	$\frac{3}{8}$	dotted quaver/dotted quaver semiquaver	<i>accel.</i>	shifts; <i>spiccato</i> ; double stops including an open string	more complex shifts; double stops including an open string	double stops including an open string; 5th and 6th positions
Grade 7	$\frac{9}{8}$	triplets	use of mute	more awkward shifts, including those requiring 2nd position	double stops including an open string; simple thumb position implied by $\frac{6}{8}$	simple thumb position
Grade 8	$\frac{2}{2}$ and changing time signatures	duplets		double stops including 2 stopped notes (but not in sequences)	double stops in 1st position; tenor clef	tenor clef

† Tests may also include requirements from preceding grades.

\* Not for Harp in F

\*\* Pedal Harp only

## Aural

This test supports the development of candidates' abilities in the field of musical perception by assessing their responses to carefully graded questions. Questions are detailed in the table below and based on a single musical example, performed at the piano by the examiner. Practice tests can be found in Trinity's *Aural Tests from 2007* books, available from [www.trinitycollege.com/shop](http://www.trinitycollege.com/shop) or your local music retailer.

Grade	Parameters	Task	Response
Initial	major key 4 bars $\frac{2}{4}$	▶ Listen to the melody with a missing final note	Sing, hum or whistle the final tonic note
		▶ Listen to the melody twice	Clap the rhythm
		▶ Listen to the melody once	Identify the melody as mainly <i>legato</i> or <i>staccato</i>
		▶ Listen to three notes from the melody	Identify the highest or lowest note
Grade 1	major key 4 bars $\frac{2}{4}$ or $\frac{3}{4}$	▶ Listen to the melody twice	i) Clap back the rhythm ii) Identify the melody as in $\frac{2}{4}$ or $\frac{3}{4}$ time
		▶ Listen to the melody once	Identify the last note as higher, lower or the same as the first note
		▶ Listen to the melody once	Identify the melody as mainly <i>legato</i> or <i>staccato</i>
		▶ Listen to the melody twice with a change of pitch in the second playing	Identify where the change occurs
Grade 2	major or minor key $\frac{2}{4}$ or $\frac{3}{4}$	▶ Listen to the melody twice	Indicate a sense of the pulse and time signature during the second playing
		▶ Listen to the melody once	Identify the last note as higher, lower or the same as the first note
		▶ Listen to the melody once	i) Identify the melody as major or minor ii) Explain the dynamics during the piece, which may also include <i>crescendo</i> and <i>diminuendo</i>
		▶ Listen to the melody twice with a change of rhythm or pitch in the second playing	Identify the change as rhythm or pitch

Grade	Parameters	Task	Response
Grade 3	major or minor key $\frac{3}{4}$ or $\frac{4}{4}$	▶ Listen to the melody twice	Indicate a sense of the pulse and time signature during the second playing
		▶ Listen to the first two notes played from low to high	Identify the interval formed as a major second, minor third, major third, perfect fourth or perfect fifth
		▶ Listen to a triad played with three notes sounding together	Identify the triad as major or minor
		▶ Study a copy of the melody, provided in the treble or bass clef as appropriate, and listen to it three times with a change of rhythm or pitch in the second and third playing	Identify in which bar the change occurred
Grade 4	major or minor key $\frac{4}{4}$ or $\frac{6}{8}$	▶ Listen to the accompanied melody twice	Indicate a sense of the pulse and time signature during the second playing
		▶ Listen to the first two notes played consecutively	Identify the interval as a unison, minor or major second, minor or major third, perfect fourth or fifth, minor or major sixth
		▶ Listen to the melody once	Identify the cadence as perfect or imperfect
		▶ Study a copy of the melody, provided in the treble or bass clef as appropriate, and listen to it three times with a change of rhythm or pitch in the second and third playing	Identify in which bars the changes to rhythm and pitch occurred
Grade 5	major or minor key $\frac{2}{4}$ , $\frac{3}{4}$ or $\frac{6}{8}$	▶ Listen to the piece twice	i) Identify the time signature ii) Identify the opening as major or minor iii) Identify any changes in tonality
		▶ Listen to the final part of the piece	Identify the cadence as perfect, imperfect or interrupted
		▶ Listen to two notes from the melody line played consecutively	Identify the interval as a unison, minor or major 2nd, minor or major 3rd, perfect 4th or 5th, minor or major 6th, minor or major 7th or an octave
		▶ Listen to the piece once	Explain the articulation and the dynamics
		▶ Study a copy of the piece and listen to it three times with a change of rhythm and of pitch in the melody line in the second and third playing	Locate and describe the changes of rhythm and of pitch

Grade	Parameters	Task	Response
Grade 6	major key $\frac{2}{4}$ , $\frac{3}{4}$ , $\frac{4}{4}$ or $\frac{6}{8}$	▶ Listen to a piece twice	State the time signature and comment after either or both playings on the main features of the piece, eg phrasing, style and dynamics
		▶ Listen to the final part of the piece	Identify the cadence as perfect, imperfect, plagal or interrupted
		▶ Listen to part of the piece which modulates. The opening key will first be stated and the tonic chord played	Identify the key to which the music modulates as dominant, subdominant or relative minor. Answers may alternatively be given as key names
		▶ Study a copy of the piece and listen to it twice with two changes to the melody line	Locate and describe changes as rhythm, pitch or articulation
Grade 7	minor key, any time signature	▶ Listen to a piece twice	Comment, after either or both playings, on the main features of the piece, eg style, phrasing, articulation and dynamics
		▶ Listen to a passage from the piece once	Identify the cadence as perfect, imperfect, plagal or interrupted
		▶ Study a copy of the first section of the piece and listen to it twice with three changes	Locate and describe three changes of pitch (of the melody line) or rhythm
		▶ Listen to part of the piece once with a modified ending. The opening key will first be stated and the tonic chord played	Identify the key to which the music has modulated as sub-dominant minor, relative major or dominant of the relative major. Answers may alternatively be given as key names
Grade 8	major or minor key, any time signature	▶ Listen to a piece twice	Comment on the significant features of the piece, eg style, rhythm, texture, dynamics, phrasing and articulation
		▶ Study a copy of the music and listen to it three times with three areas of changes in the second and third playing	Locate and describe, after either the second and/or the third playing, the three changes as rhythm, melody, harmony, articulation, dynamics or tempo

## Improvisation

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

- ▶ melodic: based on a series of pitches
- ▶ rhythmic: based on a rhythmic idea
- ▶ chordal: based on a set of chord symbols

In the exam, candidates are presented with a notated stimulus, which the examiner then plays twice on the piano. Where a melodic or rhythmic stimulus is chosen, the examiner asks candidates to play or tap it back to ensure that they have understood it. Candidates are then given time to study the test before they perform it, during which time they may prepare their response aloud. At Initial-Grade 5, 30 seconds' preparation time is given. At Grades 6-8, 60 seconds are given.

Where a chordal stimulus is chosen, candidates must choose to perform either unaccompanied or accompanied by the examiner on the piano. Where an accompanied performance is chosen, the examiner plays the chord sequence in a loop while candidates improvise a melodic line above. Candidates may give performance instructions to the examiner regarding tempo and style.

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

### Written keys for chordal tests

	Initial-Grade 3	Grades 4-5 (cumulative*)	Grades 6-8 (cumulative*)
Violin	D, E, A major	C#, E, F#, A, B minor	C, D, E, F, G, A, B $\flat$ major plus relative minors
Viola	D, G, A major	D, E, F#, A, B minor	C, D, E, F, G, A, B $\flat$ major plus relative minors
Cello	C, D, G major	D, E, F#, A, B minor	C, D, E $\flat$ , F, G, A, B $\flat$ major plus relative minors
Double bass	C, D, G major	D, E, F#, A, B minor	C, D, E, F, G, A, B $\flat$ major plus relative minors
Harp	C, F, G major	D, E, G, A, B minor	C, D, E $\flat$ , F, G, A, B $\flat$ major plus relative minors

\* Tests may also include requirements from preceding grades.

**Parameters for improvisation tests**

Grade	Melodic stimulus: max. range of given motif	Rhythmic stimulus  (cumulative*)	Melodic & rhythmic stimulus: suggested length of response	Chordal test  (cumulative*)
Initial	3 stepwise notes	$\frac{4}{4}$ 2 bars crotchets minims	1 phrase	4-bar phrase major key I/V 2 bars per chord
Grade 1	3 notes – one step one leap – up to a 4th	quavers		4-bar phrase major key I/V 1 chord per bar
Grade 2	4 notes – range up to a 5th	with dots	1-2 phrases	4-bar phrase major key I/IV/V 1 chord per bar
Grade 3	5 notes – range up to a 6th	with ties		4-bar phrase major key I/ii/IV/V 1 chord per bar
Grade 4	octave (diatonic)	$\frac{2}{4}, \frac{3}{4}$ 4 bars semiquavers	2-3 phrases	4-bar phrase minor key i/iv/V 1 chord per bar
Grade 5	octave (simple chromaticism)			4-bar phrase minor key i/iv/V/VI 1 chord per bar
Grade 6	twelfth (chromatic)	$\frac{6}{8}$	3-4 phrases	4-bar phrase major key I/ii/IV/V & 7ths 1 chord per bar
Grade 7		triplets		4-bar phrase major or minor key I/ii/iii/IV/V/vi i/ii/III/iv/V/VI & 6ths/7ths 1 or 2 chords per bar
Grade 8		$\frac{7}{8}$		4-6 phrases

\* Tests may also include requirements from preceding grades.

## Musical knowledge (Initial-Grade 5 only)

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

In the exam, candidates are invited to choose which piece they would like to be asked about first. The examiner then chooses a second piece for the remaining questions. Candidates' scores should be free of annotations which might aid their responses. The examiner usually points to the relevant part of the score when asking questions. American terms (eighth note, half note, etc) may be used as an alternative to English terms (quaver, minim, etc).

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

Grade	Parameters (cumulative*)	Sample question	Sample answer
Initial	Pitch names	What is the pitch name of this note?	G
	Note durations	How many beats are there for this note?	Two
	Clefs, stave, barlines	What is this sign?	Treble clef
	Identify key/time signatures	What is this called?	Time signature
	Musical terms and signs (simple)	What is this called?	A pause mark
Grade 1	Note length name	What is the value of this note?	Quaver
	Explain key/time signatures	What does $\frac{4}{4}$ mean?	Four crotchet beats in a bar
	Notes on ledger lines	What is the name of this note?	B $\flat$
	Musical terms and signs (more comprehensive)	What is the meaning of <i>da capo</i> ?	Go back to the start
	Parts of the instrument	What is this part called?	A bridge
Grade 2	Metronome marks, grace notes and ornaments	Explain the sign ♩ = 72	72 crotchet beats per minute
	Intervals (numerical only)	What is the interval between these notes?	3rd
	Basic posture	Show me a good left hand position for your instrument	<i>Candidate demonstrates</i>

\* Tests may also include requirements from preceding grades.

Grade	Parameters (cumulative*)	Sample question	Sample answer
Grade 3	Relative major/minor	What is the relative major/minor of this piece?	D minor
	Scale/arpeggio pattern	What pattern of notes do you see here?	Scale
	Warm up	How do you warm up for a piece like this?	Sustaining long breaths
Grade 4	Modulation to closely related keys	What key does this music change to?	A minor
	Tonic/dominant triads	Name the notes of the tonic triad	C, E, G
	Intervals (full names)	What is the interval between these notes?	Perfect 5th
	Technical challenges	Show me the most challenging part of this piece and tell me why	Here [ <i>candidate indicates</i> ], because of the awkward leaps
Grade 5	Musical style	Comment on the style of this piece	<i>Candidate identifies style of piece and gives examples of stylistic features</i>
	Musical period	How does this piece reflect the period in which it was written?	<i>Candidate suggests a musical period and gives examples of how the music reflects this</i>
	Musical structures	Describe the form of this piece	<i>Candidate describes form of piece and identifies relevant sections</i>
	Subdominant triads	Name the notes of the subdominant triad	F, A, C

\* Tests may also include requirements from preceding grades.

*Turn over for grade requirements*

## Pieces (3 x 22 marks)

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

### Group A

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

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

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Blackwell	In the Groove <sup>†</sup>	Fiddle Time Joggers	OUP
Cohen	Monsieur Arbeau's Sword Dance no. 28 in A <sup>†</sup>	Superstart Violin	Faber
K & H Colledge	Butterflies or Knickerbocker Glory	Waggon Wheels for Violin	Boosey
Jones	Javanese Gongs or Spine-chiller	The Really Easy Violin Book	Faber 510914
Nelson	Marzipan March <sup>†</sup> [theme only]	The Essential String Method, Violin book 2	Boosey
Vivaldi	Theme from Autumn	Violin All Sorts Initial-Grade 1	Trinity Faber

### Group B

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

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

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Blackwell	Rowing Boat or Summer Sun <sup>†</sup>	Fiddle Time Joggers	OUP
K & H Colledge	Lazybones or Polly's Polka	Fast Forward	Boosey M060114120
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
Lumsden & Attwood	Wilhelmina's Cocktail Shop or Stinkbomb Surprise	Witches' Brew	Peters EP7676
Nelson	Moravian Carol <sup>†</sup>	The Essential String Method, Violin book 2	Boosey M060105036

<sup>†</sup> Piano accompaniment published separately.

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

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

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

## Supporting tests *(2 x 10 marks)*

Candidates to prepare two from:			
sight reading (see page 16)	aural (see page 18)	improvisation (see page 21)	musical knowledge (see page 23)

## Pieces (3 x 22 marks)

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

### Group A

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

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

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Anon.	I am a Fine Musician <sup>†</sup>	The Essential String Method, Violin book 3	Boosey M060104043
Beethoven	Ecosseise <sup>†</sup>	The Essential String Method: Violin book 3	Boosey M060104043
Blackwell	Pick a Bale of Cotton <sup>†</sup>	Fiddle Time Runners	OUP 9780193220959
Carroll	The Silver Stream	The Enchanted Isle	Forsyth FCW15
K & H Colledge	Clever Clogs!	Fast Forward	Boosey M060114120
K & H Colledge	On the Wing or Lollipop Man	Waggon Wheels for Violin	Boosey
Lumsden & Wedgwood	Fly High Pterodactyl	Jurassic Blue	Faber

### Group B

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

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 All Sorts 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
Trad. arr. Cohen	The Dashing White Sergeant* or The Wind that Shakes the Barley*	Bags of Folk for Violin	Faber 0571531148
Trory/Mays	Ice Skating Waltz	Violin Playing – First Book of Concert Pieces	Waveney/Spartan

<sup>†</sup> Piano accompaniment published separately. \*Denotes unaccompanied repertoire.

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

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

<b>Candidates to prepare the bowing exercise and then either section i) or section ii) in full.</b>				
<b>Bowing exercise</b> (from memory) Candidates should play one of their Grade 1 scales with two separate crotchets on each degree of the scale, one down bow and one up bow. [♩ = 66]				
<b>either i) Scales, arpeggios &amp; technical exercise</b> (from memory) Candidates should prepare scales and arpeggios from <b>one</b> of the two groups listed below. When the examiner requests a key, the candidate should play the scale and then the arpeggio.				
<b>either Group 1:</b> C and G major	one octave	starting on 3rd finger	min. ♩ = 88	scales separate bows or slurred in pairs (upper tonic may be repeated); arpeggios separate bows only
D and A major		starting on the open string		
D minor (scale only)		to the 5th		
<b>or Group 2:</b> G and D major	one octave	starting on the open string		
A and E major	to the 5th	starting on the 1st finger in 1st position		
E minor (scale only)				
<b>Technical exercise</b> (from memory) [♩ = 50-75]:				
Double stops [open strings]				
<b>or ii) Studies</b> (music may be used):				
Candidates to prepare the following <b>three</b> studies. The candidate will choose one study to play first; the examiner will then select one of the remaining two studies to be performed.				
<ol style="list-style-type: none"> <li>1. Floating Leaf in a Stream</li> <li>2. Continental Song</li> <li>3. Marching On!</li> </ol>				
All studies are contained in the book <i>Violin Scales, Arpeggios and Studies from 2007</i> published by Trinity.				

## Supporting tests (2 x 10 marks)

<b>Candidates to prepare two from:</b>			
<b>sight reading</b> (see page 16)	<b>aural</b> (see page 18)	<b>improvisation</b> (see page 21)	<b>musical knowledge</b> (see page 23)

## Pieces (3 x 22 marks)

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

### Group A

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

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

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Carroll	Singhalese Dancer	The Enchanted Isle	Forsyth FCW15
K & H Colledge	Once Upon A Time or Hornpipe	Fast Forward	Boosey MO60114120
Elgar	Allegretto	The Young Violinist's Repertoire book 2	Faber 0571506577
Hindson	Leapfrog [opt. double stops]	Fingerprints (Violin)	Faber
Nelson	Upon Paul's Steeple†	The Essential String Method, Violin book 4	Boosey
Schubert	Waltz	The Young Violinist's Repertoire book 2	Faber 0571506577
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 pieces are contained in the book *Violin Grade 2 Pieces 2010-2015* published by Trinity:

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

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Arlen	Over the Rainbow*	Bags of Showbiz for Violin	Faber 0571532942
Carse	Petite Rêverie	Classic Carse book 1	Stainer H354
Colledge	Weeping Willow	no. 10 from Fast Forward	Boosey MO60114120
Elgar	Andantino in G	First Repertoire for Violin	Faber
Haydn			
arr. de Keyser	Andante	The Young Violinist's Repertoire book 1	Faber
Sherman	Chitty chitty bang bang*	Bags of Showbiz for Violin	Faber 0571532942
Sherman	Chim Chim Cher-ee	Play Broadway: Violin	Faber
Trad. arr. Cohen	Sailor's Hornpipe*	Bags of Folk for Violin	Faber 0571531148

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

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

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

<b>Candidates to prepare the bowing exercise and then <i>either</i> section i) or section ii) in full.</b>				
<b>Bowing exercise</b> (from memory) Candidates should play one of their Grade 2 scales with the rhythm ♩ ♪♪ on each degree of the scale, separate bows. The exercise may end with an additional long note on the tonic [♩ ♪♪ ♩]. [♩ = 80]				
<b><i>either</i> i) Scales, arpeggios &amp; technical exercise</b> (from memory) Candidates should play the scale and then the arpeggio. The examiner will select from the following:				
G major	two octaves			
C and F major	one octave	starting on the A string in 3rd position	min. ♩ = 58	separate bows or slurred in pairs
D major				
E and D minor (candidate's choice of <i>either</i> natural or harmonic or melodic minor)		in 1st position		
<b>Technical exercise</b> (from memory) [♩ = 50-75]:				
Double stops [octave and sixth]: 				
<b>or ii) Studies</b> (music may be used): Candidates to prepare the following <b>three</b> studies. The candidate will choose one study to play first; the examiner will then select one of the remaining two studies to be performed. 1. Folk Dance 2. Farmer's Song 3. Royal Procession All studies are contained in the book <i>Violin Scales, Arpeggios and Studies from 2007</i> published by Trinity.				

## Supporting tests (2 x 10 marks)

<b>Candidates to prepare two from:</b>			
<b>sight reading</b> (see page 16)	<b>aural</b> (see page 18)	<b>improvisation</b> (see page 21)	<b>musical knowledge</b> (see page 23)

## Pieces (3 x 22 marks)

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

### Group A

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

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

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Blackwell	Show Stopper†	Fiddle Time Sprinters	OUP 9780193220966
Couperin	La Lutine [printed fingering must be used in the exam]	Classical and Romantic Pieces book 3	OUP
Loewe	On the Street Where You Live	Red Hot Violin Grades 3-4	Faber 0571534260
Nelson	Toad in the Hole† [with double stops]	Technitunes	Boosey M060039621
Prokofiev	Troika from Lieutenant Kije	Amazing Solos for Violin	Boosey M060094149
Tchaikovsky	The Sleeping Beauty Waltz	Red Hot Violin Grades 3-4	Faber 0571534260
Trad.	Old Joe Clark	O Shenandoah!	Faber

### Group B

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

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

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Berlin	There's No Business Like Show Business*	Bags of Showbiz for Violin	Faber 0571532942
Carse	Dance Scherzo	Classic Carse book 2	Stainer H355
Cohen	It's the End of the Show!*	Bags of Showbiz for Violin	Faber 0571532942
Handel	Musette in G	Classical and Romantic Pieces book 2	OUP
Nelson	Gondola Song† [printed fingering must be used in the exam]	Technitunes	Boosey M060039621
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

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

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

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

Candidates to prepare the bowing exercise and then *either* section i) or section ii) in full.

### Bowing exercise (from memory)

Candidates should play one of their Grade 3 scales with eight semiquavers 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)

Candidates should play the scale and then the arpeggio. The examiner will select from the following:

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

### Technical exercises (from memory) [♩ = 60]:

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



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



### or ii) Studies (music may be used):

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

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

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

*Supporting tests overleaf*

## Supporting tests *(2 x 10 marks)*

Candidates to prepare two from:			
sight reading (see page 16)	aural (see page 18)	improvisation (see page 21)	musical knowledge (see page 23)

## Pieces (3 x 22 marks)

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

### Group A

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

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

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Corelli	Sonata op. 5 no. 5, 5th movt: Giga	Violin Sonatas op. 5 vol. 1 Wiener Urtext UT50235	
Desmond	Take Five	Jazz, Blues & Ragtime	Boosey
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 pieces are contained in the book *Violin Grade 4 Pieces 2010-2015* published by Trinity:

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

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 [violin melody line and printed fingerings must be played in the exam]	Jazz, Blues & Ragtime for Violin	Boosey
Somervell	Allemande	The Violinist's Collection book 1	Mayhew
Tchaikovsky	Serenade	Concert Repertoire for Violin	Faber
Wedgwood	Sometime Maybe	Jazzin' About – Violin	Faber



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## Supporting tests *(2 x 10 marks)*

Candidates to prepare two from:			
sight reading (see page 16)	aural (see page 18)	improvisation (see page 21)	musical knowledge (see page 23)

## Pieces (3 x 22 marks)

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

### Group A

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

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

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Fauré	Sicilienne op. 78		Peters EP7386
Fiocco	Allegro for Violin and Piano		Schott ED11963
Handel	Sonata in G minor, HWV 364, 2nd movt: Allegro	Complete Works for Violin & Basso continuo	Bärenreiter BA4226
Norton	Turkey in the Straw	Concert Collection for Violin	Boosey
Telemann	Sonata no. 2 in D: Gigue	6 Sonatas	Schott ED4221/MDS
Wedgwood	Survivor	After Hours	Faber

### Group B

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

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

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Arlen	If I Only Had a Brain	Red Hot Violin Grades 5-6	Faber 0571534279
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
Sanz	Canarios	Red Hot Violin Grades 5-6	Faber 0571534279
Schubert	Adagio	Classical and Romantic Pieces book 3	OUP 9780193564923
J Woolrich	Midnight Song	Unbeaten Tracks	Faber

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

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

<b>Candidates to prepare the bowing exercise and then <i>either</i> section i) or section ii) in full.</b>			
<b>Bowing exercise</b> (from memory) (see page 13) Candidates should play one of their Grade 5 scales with a martelé bow stroke. [ $\downarrow$ = 88]			
<b><i>either</i> i) Scales, arpeggios &amp; technical exercises</b> (from memory) Candidates should play the scale and then the arpeggio. The examiner will select from the following:			
G major	three octaves	min. tempi: scales: $\downarrow$ = 80, $\downarrow$ = 50 G+/- arpeggios: $\downarrow$ = 54 7ths: $\downarrow$ = 72	separate bows or slurred three notes to a bow
G minor (candidate's choice of <i>either</i> harmonic or melodic minor)			two octaves
B, E and A $\flat$ major	separate bows or slurred two crotchet beats to a bow		
B, E and G $\sharp$ minor (candidate's choice of <i>either</i> harmonic or melodic minor)			
Chromatic scales starting on G and A			
Dominant 7th in the key of C, starting on G	separate bows or slurred two crotchet beats to a bow		
Dominant 7th in the key of D $\flat$ , starting on A $\flat$			
Diminished 7th starting on D	one octave	separate bows	
<b>Technical exercises</b> (from memory) [ $\downarrow$ = 104]:			
a) C major in double-stopped thirds:			
			
b) B $\flat$ major in double-stopped sixths:			
			
c) D major scale on one string:			
			
<b>or ii) Studies</b> (see overleaf)			

**or ii) Studies** (music may be used):

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

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

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

## Supporting tests *(2 x 10 marks)*

**Candidates to prepare two from:**

<b>sight reading</b> (see page 16)	<b>aural</b> (see page 18)	<b>improvisation</b> (see page 21)	<b>musical knowledge</b> (see page 23)
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## Pieces (3 x 22 marks)

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

### Group A

The following pieces are contained in the book *Violin Grade 6 Pieces 2010–2015* published by Trinity:

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

The following alternative pieces are also available:

Composer	Piece	Publisher
Corelli	Prelude from Sonata no. 9 op. 5 <i>and</i> Allegro from Sonata no. 6 op. 5 (no. 3 from Classical and Romantic Pieces book 4)	OUP 9780193564954
Dancla	1st Air Varie on a Theme by Paccini op. 89 no. 1 (from Kleine Melodien mit Variationen op. 89)	Schott ED755/MDS
Farmer	Hope Told a Flattering Tale – Theme, var. 1 and Finale (from Romantic Violinist ed. Nelson)	Boosey M060102042
Kreisler	Syncopation	Schott BSS37968/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 A minor no. 12: Allemande (from Vivaldi: 12 Sonatas for Violin & Basso continuo op. 2 book 2)	Schott ED4213/MDS

### Group B

The following pieces are contained in the book *Violin Grade 6 Pieces 2010–2015* published by Trinity:

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

The following alternative pieces are also available:

Composer	Piece	Publisher
Boulanger	Nocturne (from Deux Morceaux)	G. Schirmer/Music Sales
Fiocco	Arioso	Schott ED1964
Hess	Ladies in Lavender	Faber 0571533965
Joplin	The Entertainer (from 6 Ragtimes for Violin or Cello and Piano vol. 1)	Kunzelmann PEGM0889D
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 page 13)

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

Candidates to prepare the bowing exercise and then <i>either</i> section i) or section ii) in full.				
<b>Bowing exercise</b> (from memory) (see page 13) Candidates should play one of their Grade 6 scales with each note of the scale played as two spiccato quavers. [♩ = 150]				
<b>either i) Scales, arpeggios &amp; technical exercises</b> (from memory) Candidates should prepare major and minor scales and arpeggios from <b>one</b> of the following two groups of tonal centres, to be played with separate bows or slurred as requested by the examiner:				
<b>Group 1:</b> A	<b>Group 2:</b> A	three octaves	min. tempi: scales: ♩ = 96, ♩ = 63 A+/- arpeggios: ♩ = 63 7ths: ♩ = 96	separate bows or slurred three notes to a bow
F and Eb	F# and C#/Db	two octaves		separate bows or slurred two crotchet beats to a bow (scales) and six notes to a bow (arpeggios)
<b>Plus:</b> Chromatic scale starting on Bb		two octaves		separate bows or slurred two crotchet beats to a bow
Diminished 7th starting on G				
<b>Major tonal centre</b> When the examiner requests a major tonal centre, the candidate should play in succession: The major scale The major arpeggio The dominant 7th starting on that note and resolving onto the tonic (to be prepared with separate bows and slurred two crotchet beats to a bow)				
<b>Minor tonal centre</b> 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				
<b>Technical exercises</b> (from memory) [♩ = 100]:				
a) D major in double-stopped thirds:				
b) Eb major in double-stopped sixths:				

c) D major in double-stopped octaves:



d) E major scale on one string:



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

The candidate should choose two extracts 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 16)

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

## Pieces (3 x 22 marks)

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

### Group A

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

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

The following alternative pieces are also available:

Composer	Piece	Publisher
Arnold	Prelude no. 1 (from Five Pieces)	Paterson's Publications/Music Sales
Brahms	Hungarian Dance no. 2 (from Hungarian Dances nos. 1-12)	Peters EP3894A/Faber
Fiocco	L'anglaise	Schott ED09720/MDS
Grieg	Sonata in G: Allegretto op. 13 (from Romantic Violinist)	Boosey M060102042
Moszkowski	Spanish Dance no. 3 or 4 (from Spanish Dances op. 12)	Peters EP2167/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 pieces are contained in the book *Violin Grade 7 Pieces 2010-2015* published by Trinity:

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

The following alternative pieces are also available:

Composer	Piece	Publisher
Boisdeffre	Ballade op. 24 (no. 2 from Suite Romantique)	Kalmus K09196/Faber
Dvořák	Sonatine in G, op. 100, 1st movt: Allegro risoluto	Peters EP9363
Kocian	Intermezzo Pittoresque (from Trois pièces d'impression op. 18)	Bärenreiter Praha/Faber
Martinů	Arabesque no. 1 (from Sept Arabesques)	Salabert
Stravinsky		
<i>arr.</i> Dushkin	Introduction and Serenata (from Suite Italienne)	Boosey M060027116

\*Denotes unaccompanied repertoire.

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

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

Candidates to prepare the bowing exercise and then *either* section i) or section ii) in full.

**Bowing exercise** (from memory) (see page 13)

Candidates should play one of their Grade 7 scales with hooked bowing, as in the following example [ $\text{♩} = 88$ ]:



**either i) Scales, arpeggios & technical exercises** (from memory)

Candidates 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:

<b>Group 1:</b> G, B and $A\flat/G\sharp$	<b>Group 2:</b> D, A and B	three octaves	min. tempi: scales: $\text{♩} = 108$ arpeggios: $\text{♩} = 72$ 7ths: $\text{♩} = 108$	scales with separate bows <i>or</i> slurred seven notes to a bow; arpeggios with separate bows <i>or</i> slurred nine notes to a bow
<b>Plus:</b> Chromatic scales starting on B and $A\flat$		two octaves		separate bows <i>and</i> slurred six notes to a bow
Diminished 7ths starting on A and $A\flat$				separate bows <i>or</i> slurred two crotchet beats to a bow

### Major tonal centre

When the examiner requests a major tonal centre, the candidate should play in succession:

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

### Minor tonal centre

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

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

**Technical exercises:** (see overleaf)

**Technical exercises** (from memory) [ $\text{♩} = 84$ ]:

a) C major in thirds (one octave):



b) D major in thirds (one octave):



c) Bb major in sixths (one octave):



d) D major in octaves (one octave):

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

The candidate should choose two extracts 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 Sommernachtstraum [Scherzo: $\text{♩} = 80$ ] (from Test Pieces for Orchestral Auditions vol. 2, pages 34-36 – 1st violin part)	Schott ED 7851
Weber	Overture Oberon [Allegro con fuoco: $\text{♩} = 112$ ] (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 16)ii) aural (see page 18)  
or improvisation (see page 21)

## Pieces (3 x 22 marks)

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

### Group A

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

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

The following alternative pieces are also available:

Composer	Piece	Publisher
J S Bach	Concerto in A minor, BWV 1041, 1st movt	Bärenreiter BA5189-90
J S Bach	Concerto in E, BWV 1042, 3rd movt: Allegro assai	Bärenreiter BA5189-90/Faber
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
Beethoven	Sonata in G, op. 30 no. 3, 1st movt: Allegro assai	Henle HN8/MDS
Brahms	Hungarian Dance no. 7 in G (from Romantic Violinist)	Boosey M060102042
Mozart	Concerto no. 3 in G, KV 216, 1st movt: Allegro	Bärenreiter BA4865-90
Mozart	Sonata in A, K. 526, 1st movt: Molto allegro (from Sonatas for Violin & Piano vol. 3)	Henle HN79/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 pieces are contained in the book *Violin Grade 8 Pieces 2010-2015* published by Trinity:

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

The following alternative pieces are also available:

Composer	Piece	Publisher
Bartók		
arr. Székely	Romanian 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		
arr. Kreisler	Dance Espagnole	Schott BSS31140/MDS
Kodály	Adagio	Edition Musica Budapest/MDS
Svendsen	Romanze op. 26	Peters EP9016
Williams	Remembrances (from Three Pieces from Schindler's List)	MCA/Hal Leonard HL849954

\* Denotes unaccompanied repertoire.

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

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

<b>Candidates to prepare the bowing exercise and then <i>either</i> section i) or section ii) in full.</b>				
<b>Bowing exercise</b> (from memory) (see page 13) Candidates should choose one of their Grade 8 scales and the examiner will choose any one of the specified bowings from Grades 5-7 and ask the candidate to play their scale with that bowing.				
<b><i>either</i> i) Scales, arpeggios &amp; technical exercises</b> (from memory) Candidates should prepare major and minor scales and arpeggios from <b>one</b> of the following two groups of tonal centres, to be played with separate bows or slurred as requested by the examiner:				
<b>Group 1:</b> G, A, E $\flat$ and D $\flat$ /C $\sharp$	<b>Group 2:</b> C, D, B $\flat$ and A $\flat$ /G $\sharp$	three octaves	min. tempi: scales: ♩ = 132 arpeggios: ♩ = 88 7ths: ♩ = 92	separate bows or slurred one bow ascending and one bow descending (scales) and slurred three notes to a bow (arpeggios)
<b>Plus:</b> Chromatic scales starting on each of the four notes of the chosen group		two octaves		separate bows or slurred twelve notes to a bow
Diminished 7ths starting on each of the four notes of the chosen group				separate bows or slurred eight notes to a bow
<b>Major tonal centre</b> When the examiner requests a major tonal centre, the candidate should play in succession: The major scale The major arpeggio The dominant 7th starting on that note and resolving onto the tonic (to be prepared with separate bows and slurred two crotchet beats to a bow)				
<b>Minor tonal centre</b> 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				
<b>Technical exercises (double stops)</b> (from memory) [♩ = 88]:				
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 extracts** (music may be used):

The candidate should choose three extracts from the lists below, **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:**

J 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 16)

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

## Pieces (3 x 22 marks)

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

### Group A

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

### Group B

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

\* Available as a download only

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

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

## Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 16)	aural (see page 18)	improvisation (see page 21)	musical knowledge (see page 23)

## Pieces (3 x 22 marks)

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

### Group A

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

### Group B

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

### Group C

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

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

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

## Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 16)	aural (see page 18)	improvisation (see page 21)	musical knowledge (see page 23)

## Pieces (3 x 22 marks)

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

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

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

### Group B – Air

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

### Group C – March and Reel

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

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

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

## Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 16)	aural (see page 18)	improvisation (see page 21)	musical knowledge (see page 23)

*Turn over for grade 3 repertoire lists*

## Pieces (3 x 22 marks)

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

### Group A – Waltz and Jig

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

### Group B – Air and Polka/Hornpipe

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

### Group C – March and Reel

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

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

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

## Supporting tests *(2 x 10 marks)*

Candidates to prepare two from:			
sight reading (see page 16)	aural (see page 18)	improvisation (see page 21)	musical knowledge (see page 23)

## Pieces (3 x 22 marks)

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

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

## Group B – Air, Hornpipe and Jig

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

## Group C – March, Strathspey and Reel

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

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

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

## Supporting tests *(2 x 10 marks)*

Candidates to prepare two from:			
sight reading (see page 16)	aural (see page 18)	improvisation (see page 21)	musical knowledge (see page 23)

## Pieces (3 x 22 marks)

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

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

## Group B – March, Strathspey and Reel

Scott Skinner's Compliments  
to Dr McDonald

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

## Group C – Contemporary Set

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

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

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

## Supporting tests *(2 x 10 marks)*

Candidates to prepare two from:			
sight reading (see page 16)	aural (see page 18)	improvisation (see page 21)	musical knowledge (see page 23)

## Pieces (3 x 22 marks)

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

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

**Group C – set by given composer**

**Composer – Willie Hunter:**

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

All from The Music of Willie Hunter      Shetland Music Heritage Trust

**Composer – Tom Anderson:**

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

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

Hardie Press  
Taigh na Teud  
Hardie Press  
Hardie Press

**Composer – Margaret Scollay:**

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

All from The Wilderness Collection vol. 1

Margaret Scollay

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

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

**Supporting tests** (2 x 10 marks)

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

## Pieces (3 x 22 marks)

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

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

**Group C – set by given composer**

**Composer – Neil Gow:**

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

All from The Fiddle Music of Scotland

Hardie Press

**Composer – Peter Milne:**

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

All from The Fiddle Music of Scotland

Hardie Press

**Composer – J Scott Skinner:**

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

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

Taigh na Teud  
Taigh na Teud  
Hardie Press  
Taigh na Teud

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

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

**Supporting tests** (2 x 10 marks)

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

## Pieces *(3 x 22 marks)*

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

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

**Group C – set by given composer**

**Composer – Gideon Stove:**

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

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

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

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

**Supporting tests** (2 x 10 marks)

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

## Pieces (3 x 22 marks)

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

### Group A

Composer	Piece	Book	Publisher
K & D Blackwell	City Lights <sup>†</sup> or Listen to the Rhythm <sup>†</sup>	Viola Time Joggers	OUP
Cohen	Oops... <sup>†</sup>	Superstart Viola (The Complete Method)	Faber
Cohen	Old MacDonald had the Blues <sup>†</sup>	Superstart Viola (The Complete Method)	Faber
Cohen	Pineapple, Pineapple, Mango	Viola All Sorts Initial-Grade 1	Trinity Faber
Colledge	Westminster Abbey	Waggon Wheels for Viola & Piano	Boosey MO60087462
Nelson	Over the Moon	Piece by Piece 1	Boosey MO60092626
Nelson	Marmaduke Mackenzie <sup>†</sup>	The Essential String Method, Viola book 2	Boosey MO60105081
Nelson	Tweedledum and Tweedledee	Piece by Piece 1	Boosey MO60092626
Trad. Trad.	Miss Mary Mac <sup>†</sup>	Abracadabra Viola book 1	A & C Black
ed. Nelson	Shortnin' Bread [with repeat] <sup>†</sup>	The Essential String Method, Viola book 2	Boosey MO60105081
Wedgwood	G Force Rock	Viola All Sorts Initial-Grade 1	Trinity Faber

### Group B

Colledge	Goldfish Bowl	Waggon Wheels for Viola & Piano	Boosey MO60087462
Huws Jones	Waltzing with Liz <sup>†</sup>	Ten O'Clock Rock for Viola	Boosey MO60097928
Huws Jones	Lazy Blue	The Really Easy Viola Book	Faber
Huws Jones	Gypsy	The Really Easy Viola Book	Faber
Lumsden & Wedgwood	Strong Iguanodon	Jurassic Blue for Viola & Piano	Faber
Lumsden & Wedgwood	Scary, Scaly Spinosaurus	Jurassic Blue for Viola & Piano	Faber
Nelson	Twinkle Duet [top part] <sup>†</sup>	The Essential String Method, Viola book 2	Boosey MO60105081
Trad. Trad.	Big Ben [top part]	Abracadabra Viola book 1	A & C Black
ed. Nelson	French Folk Song <sup>†</sup>	The Essential String Method, Viola book 2	Boosey MO60105081
Trad. ed. Nelson	Moravian Carol <sup>†</sup>	The Essential String Method, Viola book 2	Boosey MO60105081
Trad. French	Au clair de la lune <sup>†</sup>	Abracadabra Viola book 1	A & C Black

<sup>†</sup> Piano accompaniment published separately.

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

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

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

## Supporting tests *(2 x 10 marks)*

Candidates to prepare two from:			
sight reading (see page 16)	aural (see page 18)	improvisation (see page 21)	musical knowledge (see page 23)

## Pieces (3 x 22 marks)

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

### Group A

Composer	Piece	Book	Publisher
K & D Blackwell	Patrick's Reel†	Viola Time Joggers	OUP
Huws Jones	Toodle-Pip†	Ten O'Clock Rock for Viola	Boosey MO60097928
Lumsden & Wedgwood	Fly high, Pterodactyl	Jurassic Blue for Viola & Piano	Faber
Nelson	The Busybody†	The Essential String Method, Viola book 3	Boosey MO60105166
Norton	Snooker Table	Microjazz for Starters Viola	Boosey
Trad.	Country Gardens	First Repertoire for Viola book 1	Faber
Trad.			
arr. Scott	When a Knight won his Spurs	Play it Again	Faber
Trad.			
ed. Nelson	I am a Fine Musician†	The Essential String Method, Viola book 3	Boosey MO60105166
Wilkinson & Bass	Computer Games	Viva Viola!	Faber

### Group B

Blackwell	Rocking Horse†	Viola Time Joggers	OUP
Brahms	Lullaby	Viola All Sorts Initial-Grade 1	Trinity Faber
Huws Jones	Viola d'amore	The Really Easy Viola Book	Faber
Marz	Serenade	First Repertoire for Viola book 1	Faber
Morley	Now is the Month of Maying	First Repertoire for Viola book 1	Faber
Nelson	Flag Dance	Piece by Piece 1	Boosey MO60092626
Norton	Hebridean Song	Microjazz for Starters Viola	Boosey
Rodgers	Edelweiss†	Abracadabra Viola book 1	A & C Black
Trad.	Nobody Knows the Trouble	Viola All Sorts Initial-Grade 1	Trinity Faber
Trad.	Rocky Mountain	Viola All Sorts Initial-Grade 1	Trinity Faber
Trad.			
arr. Scott	Cockles and Mussels	Play it Again	Faber
Wilkinson & Bass	Lazy Beat	Viva Viola!	Faber

† Piano accompaniment published separately.

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

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

Candidates to prepare the bowing exercise and then *either* section i) or section ii) in full.

### Bowing exercise (from memory)

Candidates should play one of their Grade 1 scales with two separate crotchets on each degree of the scale, one down bow and one up bow. [ $\text{♩} = 66$ ]

### either i) Scales, arpeggios & technical exercise (from memory)

Candidates should prepare **one** of the groups below.

Candidates should play the scale and then the arpeggio. The examiner will select from the following:

<b>either Group 1:</b> F and C major	one octave	starting on 3rd finger	$\text{♩} = 88$ min.	scales separate bows or slurred in pairs (upper tonic may be repeated); arpeggios separate bows only
G and D major		starting on the open string		
G minor (scale only)	to the 5th			
<b>or Group 2:</b> C and G major	one octave	starting on the 1st finger in 1st position		
D and A major		starting on the G string		
A minor (scale only)	to the 5th	starting on the G string		

### Technical exercise (from memory) [ $\text{♩} = 50-75$ ]:

Double stops [open strings]:



### or ii) Studies (music may be used):

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

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

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

## Supporting tests (2 x 10 marks)

Candidates to prepare two from:

sight reading (see page 16)	aural (see page 18)	improvisation (see page 21)	musical knowledge (see page 23)
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## Pieces (3 x 22 marks)

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

### Group A

Composer	Piece	Book	Publisher
K & D			
Blackwell	Prelude from 'Te Deum' <sup>†</sup>	Viola Time Runners	OUP
Bononcini	Aria: Love Leads to Battle	First Repertoire for Viola book 1	Faber
Colledge	Fast Forward	Fast Forward for Viola	Boosey M060090813
Colledge	Cakewalk	Shooting Stars for Viola	Boosey M060103452
Colledge	Alla marcia	Shooting Stars for Viola	Boosey M060103452
Cowles	A Village Dance	First Finger Patterns: 10 Easy Melodic Fragments for Viola & Piano	Fentone F482-401
Nelson	Reel <sup>†</sup> [top part only]	Technitunes for Viola	Boosey M060070853
Rameau	Rigaudon	First Repertoire for Viola book 1	Faber
Trad.			
ed. Nelson	Upon Paul's Steeple <sup>†</sup>	The Essential String Method, Viola book 4	Boosey M060070853
Wilkinson & Bass	By the Brook	Viva Viola!	Faber

### Group B

J C Bach	Air in C <sup>†</sup>	Viola Time Runners	OUP
Colledge	The Misty Isle	Shooting Stars for Viola	Boosey M060070853
Colledge	Weeping Willow	Fast Forward for Viola	Boosey M060090813
Elgar	Andantino	Six Very Easy Pieces op. 22	Bosworth/Music Sales
Holst	Jupiter (from The Planets)	The Classic Experience for Viola & Piano	Cramer 90536
Nelson	The First Waltz	Piece by Piece 1	Boosey M060092626
Nelson	Mrs Merryweather <sup>†</sup>	The Essential String Method, Viola book 4	Boosey M060105104
Rae	Blowin' Cool	Play it Cool – Viola	Universal/MDS
Trad. <i>arr.</i>			
Waterfield & Beach	All the Pretty Little Horses	O Shenandoah! for Viola	Faber
Weber <i>arr.</i>			
Wilkinson & Hart	Waltz	First Repertoire for Viola book 2	Faber
Wilkinson & Bass	On the River	Viva Viola!	Faber

<sup>†</sup> Piano accompaniment published separately.



## Pieces (3 x 22 marks)

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

### Group A

Composer	Piece	Book	Publisher
C P E Bach <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
K & D Blackwell Boyce <i>arr.</i> Wilkinson & Hart	Wild West <sup>†</sup>	Viola Time Sprinters	OUP
Colledge	Bourrée	First Repertoire for Viola book 3	Faber
Handel	The Ceilidh	Fast Forward for Viola	Boosey
Handel	Hornpipe, from The Water Music <sup>†</sup>	Viola Time Sprinters	OUP
Handel	Tempo di Gavotta*	A Second Year Classical Album for Viola Players	OUP (Allegro Archive)
Joplin	The Entertainer	14 Easy Tunes for Viola	Fentone F830-400
Nelson	German Dance <sup>†</sup>	Technitunes for Viola	Boosey M060070853
Nelson	Toad in the Hole <sup>†</sup> [including double stops]	Technitunes for Viola	Boosey M060070853

### Group B

Beethoven	Andante Cantabile from Trio op. 97 (Archduke)	Schott Viola Album	Schott ED10900/MDS
Colledge	By Candlelight or Stiffkey Blues	Shooting Stars for Viola	Boosey M060103452
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
Khachaturian	Adagio from Spartacus	The Classic Experience for Viola & Piano	Cramer 90536
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 ED10900/MDS
Spiritual	Wade in the Water <sup>†</sup>	Viola Time Sprinters	OUP
Tchaikovsky	Rococo Theme from Variations on a Rococo Theme	Schott Viola Album	Schott ED10900/MDS

<sup>†</sup> Piano accompaniment published separately.

\* Print on demand only.

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

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

<b>Candidates to prepare the bowing exercise and then <i>either</i> section i) or section ii) in full.</b>				
<b>Bowing exercise</b> (from memory) Candidates should play one of their Grade 3 scales with eight semiquavers on each degree of the scale. The exercise may end with an additional long note on the tonic. ♩ = 60				
<b><i>either</i> i) Scales, arpeggios &amp; technical exercises</b> (from memory) Candidates should play the scale and then the arpeggio. The examiner will select from the following:				
G major	two octaves	starting on the open string	min. tempi: scales: ♩ = 66 arpeggios: ♩ = 44 7ths: ♩ = 76	scales separate bows or slurred in pairs; arpeggios separate bows or slurred three notes to a bow
D major				
B♭ major	one octave	starting on the G string in 2nd position		
A♭ major				
D minor (candidate's choice of <i>either</i> harmonic or melodic minor)	two octaves			
C minor (candidate's choice of <i>either</i> harmonic or melodic minor)	one octave	starting on the G string		
Dominant 7th in the key of C		starting on G		
Dominant 7th in the key of D		starting on A		
<b>Technical exercises</b> (from memory) ♩ = 60]:				
a) Chromatic phrase to be played with separate bows, starting on the G string:				
b) Double stops [octave, sixth and third]:				
<b>or ii) Studies</b> (music may be used):				
Candidates to prepare the following <b>three</b> studies. The candidate will choose one study to play first; the examiner will then select one of the remaining two studies to be performed.				
<ol style="list-style-type: none"> <li>Sweet and Sour Waltz</li> <li>Space Journey</li> <li>Fond Memories</li> </ol>				
All studies are contained in the book <i>Viola Scales, Arpeggios and Studies from 2007</i> published by Trinity.				

## Supporting tests *(2 x 10 marks)*

Candidates to prepare two from:			
sight reading (see page 16)	aural (see page 18)	improvisation (see page 21)	musical knowledge (see page 23)

## Pieces (3 x 22 marks)

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

### Group A

Composer	Piece	Book	Publisher
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 DHP1043672400
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 9781854725158
Joplin	New Rag or Maple Leaf	Joplin Ragtime Favourites – Viola	Fentone F854-400
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 M060117855
Schubert <i>arr. Forbes</i>	Ballet Music from Rosamunde	Classical and Romantic Pieces for Viola & Piano	OUP
Valentine	Sonata no. 9 in A minor, 2nd movt: Allegro or 4th movt: Giga		Schott ED11263

### Group B

Beethoven <i>arr. Forbes</i>	Song of Love, from Three Songs	Popular Pieces for Viola	OUP
Borodin	Nocturne	The Classic Experience Encores for Viola & Piano	Cramer 90674
Bridge	Cradle Song	Four Pieces for Viola & Piano	Faber
Delibes	Waltz from Coppélia	The Classic Experience Encores for Viola & Piano	Cramer 90674
Elgar	Chanson de Matin	The Classic Experience for Viola & Piano	Cramer 90536
B Hummel	Sonatina for Viola no. 1, op. 35b, 2nd movt: Elegie		Simrock/MDS
Saint-Säens	The Swan	The Classic Experience Encores for Viola & Piano	Cramer 90674
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 M060094156

\* Denotes unaccompanied repertoire.

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

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

<b>Candidates to prepare the bowing exercise and then <i>either</i> section i) or section ii) in full.</b>				
<b>Bowing exercise</b> (from memory)				
Candidates should play one of their Grade 4 scales with the rhythm  on each degree of the scale. The exercise may end with an additional long note on the tonic. [ $\text{♩}$ = 50]				
<b><i>either</i> i) Scales, arpeggios &amp; technical exercises</b> (from memory)				
Candidates should play the scale and then the arpeggio. The examiner will select from the following:				
F and E $\flat$ major F and E $\flat$ minor (candidate's choice of <i>either</i> harmonic or melodic minor)	two octaves		min. tempi: scales: $\text{♩}$ = 76 arpeggios: $\text{♩}$ = 48	scales separate bows or slurred two crotchet beats to a bow; arpeggios separate bows or slurred three notes to a bow
A major A minor (candidate's choice of <i>either</i> harmonic or melodic minor)	one octave	starting on the D string in 4th position		
Dominant 7th in the key of F		starting on C	7ths: $\text{♩}$ = 76	
Dominant 7th in the key of G		starting on D		
Dominant 7th in the key of A $\flat$		starting on E $\flat$		
Chromatic scale		starting on open G	separate bows	
<b>Technical exercises</b> (from memory) [ $\text{♩}$ = 84]:				
a) Octaves:				
				
b) G major phrase:				
				
<b>or ii) Studies</b> (music may be used):				
Candidates to prepare the following <b>three</b> studies. The candidate will choose one study to play first; the examiner will then select one of the remaining two studies to be performed.				
<ol style="list-style-type: none"> <li>1. Hungarian Violas!</li> <li>2. The Grand House</li> <li>3. Rustic Dance</li> </ol>				
All studies are contained in the book <i>Viola Scales, Arpeggios and Studies from 2007</i> published by Trinity.				

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## Supporting tests *(2 x 10 marks)*

Candidates to prepare two from:			
sight reading (see page 16)	aural (see page 18)	improvisation (see page 21)	musical knowledge (see page 23)

## Pieces (3 x 22 marks)

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

### Group A

Composer	Piece	Book	Publisher
Bizet	Seguidilla from Carmen	Amazing Solos for Viola	Boosey M060094156
Flackton	Sonata in C minor op. 2 no. 8, 2nd movt: Allegro moderato		Schott ED10957
Granados <i>arr.</i> Forbes	Spanish Dance no. 5 – Andaluza	Popular Pieces for Viola & Piano	OUP 9780193566125
Handel <i>arr.</i> Forbes	Giga from Sonata no. 5 for Flute	Classical and Romantic Pieces for Viola & Piano	OUP 9780193565012
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 9780193565012
Senaillé	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 9780193566125

### Group B

Bernstein	Maria from West Side Story	Amazing Solos for Viola	Boosey M060094156
Chapple	For Latin Lovers	Composers Series 7: First Collection for Viola & Piano	Bosworth/Music Sales Viola World/Music Sales
Elgar	Salut d'Amour		Viola World/Music Sales
Fauré <i>arr.</i> Forbes	Berceuse	Popular Pieces for Viola & Piano	OUP
Finzi	Carol	Five Bagatelles	Boosey M060119170
Grieg <i>arr.</i> Forbes	Two Elegaic Melodies, no. 1: Heart's Sorrows	Classical and Romantic Pieces for Viola & Piano	OUP 9780193565012
Joplin	Bethena	Joplin Rags for Viola & Piano	Spartan SP526
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 9780193565012
Vaughan-Williams <i>arr.</i> Forbes	Fantasia on Greensleeves		OUP 9780193593015

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

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

Candidates to prepare the bowing exercise and then <i>either</i> section i) or section ii) in full.			
<b>Bowing exercise</b> (from memory) (see page 13)			
Candidates should play one of their Grade 5 scales with a martelé bow stroke. [♩ = 88]			
<b>either i) Scales, arpeggios &amp; technical exercises</b> (from memory)			
Candidates should play the scale and then the arpeggio. The examiner will select from the following:			
C major	three octaves	min. tempi: scales: ♩ = 80, ♩ = 50 C+/- arpeggios: ♩ = 54 7ths: ♩ = 72	separate bows or slurred three notes to a bow
C minor (candidate's choice of <i>either</i> harmonic or melodic minor)			separate bows or slurred two crotchet beats to a bow; arpeggios separate bows or slurred six notes to a bow
E, A and D $\flat$ major	two octaves		separate bows or slurred two crotchet beats to a bow
E, A and C $\sharp$ minor (candidate's choice of <i>either</i> harmonic or melodic minor)			
Chromatic scales starting on C and D			
Dominant 7th in the key of F, starting on C			
Dominant 7th in the key of G $\flat$ , starting on D $\flat$			
Diminished 7th starting on G	one octave	separate bows	
<b>Technical exercises</b> (from memory) [♩ = 104]:			
a) F major in double-stopped thirds:			
			
b) E $\flat$ major in double-stopped sixths:			
			
c) G major scale on one string:			
			
<b>or ii) Studies</b> (music may be used):			
Candidates to prepare the following <b>three</b> studies. The candidate will choose one study to play first; the examiner will then select one of the remaining two studies to be performed.			
<ol style="list-style-type: none"> <li>Country Fair</li> <li>Bee-Bop Blues</li> <li>Heroic Film Tune</li> </ol>			
All studies are contained in the book <i>Viola Scales, Arpeggios and Studies from 2007</i> published by Trinity.			

## Supporting tests *(2 x 10 marks)*

Candidates to prepare two from:			
sight reading (see page 16)	aural (see page 18)	improvisation (see page 21)	musical knowledge (see page 23)

## Pieces (3 x 22 marks)

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

### Group A

Composer	Piece	Publisher
J S Bach <i>arr.</i> Forbes	Cello Suite no. 1 in G BWV 1007, Menuetto 1 & 2* (from The Solo Cello Suites arr. for Viola)	Chester/Music Sales
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 BA5186
Beethoven	Rondo for Viola & Piano	Schott/MDS
Bonporti	Invention op. 10 no. 3, 4th movt: Bizzaria (from Two Inventions)	Kunzelmann/MDS
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
Senailié	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 BA587890
Viotti	Serenade no. 2, Allegretto più tosto vivo (from Chester String Series book 2)	Chester/Music Sales

### Group B

Bridge	Spring Song (from Ten Pieces for Viola & Piano vol. 2)	Thames/Music Sales
Fauré	Sicilienne op. 78	Peters/Faber
Fibich	Poème (from the Idyll at Twilight op. 39)	Schott/MDS
Grieg <i>arr.</i> Forbes	No. 9, Two Elegaic Melodies (part 2 Last Spring) (from Classical and Romantic Pieces for Viola & Piano)	OUP 9780193565012
Herschel Hill	Noveltte (from Two Pieces for Viola & Piano)	Stainer & Bell
B Hummel	Little Suite op. 19c, 2nd movt: Andante sostenuto	Simrock/MDS
Ilyinsky <i>arr.</i> Forbes	Berceuse op. 13 (from Chester Music for Viola)	Chester/Music Sales
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

\* Denotes unaccompanied repertoire.

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

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

Candidates to prepare the bowing exercise and then <i>either</i> section i) or section ii) in full.				
<b>Bowing exercise</b> (from memory) (see page 13) Candidates should play one of their Grade 6 scales with each note of the scale played as two spiccato quavers. [♩ = 150]				
<b>either i) Scales, arpeggios &amp; technical exercises</b> (from memory) Candidates should prepare major and minor scales and arpeggios from <b>one</b> of the following two groups of tonal centres, to be played with separate bows or slurred as requested by the examiner:				
<b>Group 1:</b> D	<b>Group 2:</b> D	three octaves	min. tempi: scales: ♩ = 96, ♩ = 63 D+/- arpeggios: ♩ = 63 7ths: ♩ = 96	separate bows or slurred three notes to a bow
B♭ and A♭	B and F♯	two octaves		separate bows or slurred two crotchet beats to a bow (scales) and six notes to a bow (arpeggios)
<b>Plus:</b> Chromatic scale starting on E♭				separate bows or slurred two crotchet beats to a bow
Diminished 7th starting on C				
<b>Major tonal centre</b> When the examiner requests a major tonal centre, the candidate should play in succession: <ul style="list-style-type: none"> <li>The major scale</li> <li>The major arpeggio</li> <li>The dominant 7th starting on that note and resolving onto the tonic (to be prepared with separate bows and slurred two crotchet beats to a bow)</li> </ul>				
<b>Minor tonal centre</b> When the examiner requests a minor tonal centre, the candidate should play in succession: <ul style="list-style-type: none"> <li>The melodic minor scale</li> <li>The harmonic minor scale</li> <li>The minor arpeggio</li> </ul>				
<b>Technical exercises</b> (from memory) [♩ = 100]:				
a) G major in double-stopped thirds: 				
b) A♭ major in double-stopped sixths: 				

c) G major in double-stopped octaves:



d) A major scale on one string:



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

Candidates should perform the Beethoven extract, together with one from the following list:

Beethoven	Symphony no. 5 [Andante con moto] (from Test Pieces for Orchestral Auditions, page 10)	Schott ED 7852
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**Plus one of the following:**

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 16)

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

## Pieces (3 x 22 marks)

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

### Group A

Composer	Piece	Publisher
J S Bach	Viola da Gamba Sonata no. 2 in D, BWV 1028, 3rd movt: Andante and 4th movt: Allegro (from Three Sonatas BWV 1027-1029)	Bärenreiter BA5186
J S Bach arr. Forbes	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
Dittersdorf	Sonata in E flat, 5th movt: Tema con variazioni	Hofmeister Musikverlag FH3115
Handel arr. Forbes	The Harmonious Blacksmith – Air with Variations from Suite No. 5 (from Baroque Pieces for Viola & Piano)	OUP 9780193566125
Joplin	Pineapple Rag	Viola World/Music Sales
Marais	Provençale (from Five Old French Dances)	Chester/Music Sales
Mussorgsky arr. Forbes	Gopak (from Popular Pieces for Viola)	OUP
Telemann	Concerto in G TWV51:G9, 3rd movt: Andante and 4th movt: Presto	Bärenreiter BA587890
Telemann	Fantasia no. 10: Presto* (from Twelve Fantasias for Viola)	Viola World/Music Sales

### Group B

J C Bach	Concerto in C minor, 2nd movt: Adagio molto espressivo	Salabert SLB00392200
Bloch	Processional (from Meditation and Processional)	G. Schirmer/Music Sales
Brahms	Sonata in F minor op. 120 no. 1, 2nd movt: Andante un poco adagio	Wiener Urtext or Henle HN231/MDS
Finzi	Prelude no. 1 (from Five Bagatelles)	Boosey
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	Märchenbilder op. 113, 1st movt: Nicht schnell	Stainer & Bell
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 13)

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

Candidates to prepare the bowing exercise and then *either* section i) or section ii) in full.

**Bowing exercise** (from memory) (see page 13)

Candidates should play one of their Grade 7 scales with hooked bowing, as in the following example [ $\text{♩} = 88$ ]:



**either i) Scales, arpeggios & technical exercises** (from memory)

Candidates 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:

<b>Group 1:</b> C, E and $D\flat/C\sharp$	<b>Group 2:</b> G, D and E	three octaves	min. tempi: scales: $\text{♩} = 108$ arpeggios: $\text{♩} = 72$ 7ths: $\text{♩} = 108$	separate bows or slurred seven notes to a bow (scales) and nine notes to a bow (arpeggios)
<b>Plus:</b> Chromatic scales starting on E and $D\flat$		two octaves		separate bows or slurred six notes to a bow
Diminished 7ths starting on D and $D\flat$				separate bows or slurred two crotchet beats to a bow

### Major tonal centre

When the examiner requests a major tonal centre, the candidate should play in succession:

The major scale

The major arpeggio

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

### Minor tonal centre

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

The melodic minor scale

The harmonic minor scale

The minor arpeggio

**Technical exercises (double stops)** (see overleaf):

**Technical exercises (double stops)** (from memory) [ $\text{♩} = 84$ ]:

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 extracts** (music may be used):

Candidates should perform the Berlioz extract, together with one from the following list:

Berlioz	Overture Roman Carnival [Andante sostenuto]	
	(from Test Pieces for Orchestral Auditions, page 12)	Schott ED 7852

**Plus** one of the following:

Mendelssohn	Ein Sommernachtstraum [Scherzo-Allegro vivace]	
	(from Test Pieces for Orchestral Auditions, page 29)	Schott ED 7852
Beethoven	Overture Coriolan [Allegro con brio]	
	(from Test Pieces for Orchestral Auditions, page 11)	Schott ED 7852
Brahms	Symphony no. 3 [1st movt: Allegro con brio]	
	(from Test Pieces for Orchestral Auditions, page 15)	Schott ED 7852

**Supporting tests** (2 x 10 marks)**Candidates to prepare i) and ii)**

i) **sight reading**  
(see page 16)

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

## Pieces (3 x 22 marks)

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

### Group A

Composer	Piece	Publisher
J C Bach	Concerto in C minor, 1st movt: Allegro molto ma maestoso	Salabert
J S Bach	Viola da Gamba Sonata no. 1 in G, BWV 1027, 1st movt: Adagio <i>and</i> 2nd movt: Allegro ma non tanto (from 3 Sonatas BWV 1027-1029)	Bärenreiter BA5186
J S Bach <i>arr.</i> Forbes	Cello Suite no. 3 in C, BWV 1009, 2nd movt: Allemande (from The Solo Cello Suites <i>arr.</i> 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)	G. Schirmer/Music Sales
Finzi	Fughetta no. 5 (from Five Bagatelles)	Boosey BH11917
Handel	Concerto in B Minor: Allegro Molto	Eschig
Jacob	Air <i>and</i> Dance	OUP 9780193573413
Aaron Minsky	Like Crazy (from Three American Pieces)*	OUP 9780193858459
Rhian Samuel	Gannets dining (from Blythswood: Three pieces for Viola & Piano)	Stainer & Bell
Telemann	Fantasia no. 1: Largo <i>and</i> 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 <i>and</i> 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 HN231
Bridge	Allegro appassionato (from Two Pieces for Viola & Piano)	Stainer & Bell
Bruch	Romance for Viola and Orchestra in F op. 85	Henle HN785/MDS
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
Pütz	Blues for Benny	Schott
Tchaikovsky	Nocturne in D minor, op. 19 no. 4	IMC/MDS

\* Denotes unaccompanied repertoire.

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

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

<b>Candidates to prepare the bowing exercise and then <i>either</i> section i) or section ii) in full.</b>				
<b>Bowing exercise</b> (from memory) (see page 13) Candidates should choose one of their Grade 8 scales and the examiner will choose any one of the specified bowings from Grades 5-7 and ask the candidate to play their scale with that bowing.				
<b><i>either i) Scales, arpeggios &amp; technical exercises</i></b> (from memory) Candidates should prepare major and minor scales and arpeggios from <b>one</b> of the following two groups of tonal centres, to be played with separate bows <i>or</i> slurred as requested by the examiner:				
<b>Group 1:</b> C, D, Ab/G#, F#	<b>Group 2:</b> F, G, Eb, Db/C#	three octaves	min. tempi: scales: ♩ = 132	separate bows <i>or</i> slurred one bow ascending and one bow descending (scales) and three notes to a bow (arpeggios)
<b>Plus:</b> Chromatic scales starting on each of the four notes of the chosen group		two octaves	arpeggios: ♩ = 88	separate bows <i>or</i> slurred twelve notes to a bow
Diminished 7ths starting on each of the four notes of the chosen group			7ths: ♩ = 92	separate bows <i>or</i> slurred eight notes to a bow
<b>Major tonal centre</b> When the examiner requests a major tonal centre, the candidate should play in succession: The major scale The major arpeggio The dominant 7th starting on that note and resolving onto the tonic (to be prepared with separate bows and slurred two crotchet beats to a bow)				
<b>Minor tonal centre</b> 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				
<b>Technical exercises (double stops)</b> (from memory) [♩ = 88]:				
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 extracts** (music may be used):

Candidates should perform the Bartók extract, together with two from the following list:

Bartók	Divertimento for String Orchestra [2nd movt: Molto adagio] (from Test Pieces for Orchestral Auditions, page 7)	Schott ED 7852
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**Plus two of the following:**

Berlioz	Symphonie Fantastique [5th movt: Allegro] (from Test Pieces for Orchestral Auditions, pages 12/13)	Schott ED 7852
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Prokofiev	Classical Symphony [4th movt: Molto vivace] (from Test Pieces for Orchestral Auditions, page 34)	Schott ED 7852
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Bruckner	Symphony no. 3 [3rd movt: Trio] (from Test Pieces for Orchestral Auditions, page 18)	Schott ED 7852
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Mahler	Symphony no. 1 [4th movt] (from Test Pieces for Orchestral Auditions, pages 25/26 [from figure 6-figure 47])	Schott ED 7852
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**Supporting tests** (2 x 10 marks)**Candidates to prepare i) and ii)**

i) sight reading (see page 16)	ii) aural (see page 18) or improvisation (see page 21)
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## Pieces (3 x 22 marks)

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

### Group A

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

### Group B

Anon.	Sound For Us	Stringsongs for Cello	Boosey
Blackwell	City Lights	Cello Time Joggers	OUP
Bull, Goodborn & Duckett	Daydreams, no. 25 <sup>†</sup>	Team Strings	Faber
Colledge	Bell-ringers or Knickerbocker Glory	Waggon Wheels for Cello	Boosey MO60087486
Huws Jones	Ink-Spot	Ten O'Clock Rock	Boosey MO60097935
Lovell & Page	Marching Tune or Ah! Vous Dirais-je Maman? or The Dark Forest	Four Strings and a Bow book 1	Bosworth BOE003927
Lumsden & Attwood	Stinkbomb Surprise	Witches' Brew	Peters EP 7677
Nelson	Chicken Feed	Piece by Piece book 1	Boosey MO60087912
Trad.	Baa, Baa, Black Sheep*	55 for Fun	Fentone Music F758-401
Trad.	Go Tell Aunt Rhody, no. 5	Suzuki Cello School vol. 1	Summy-Birchard

Trad.	Little Bird, no. 29	Abacadabra Cello book 1	A & C Black
Trad.	Moravian Carol†	The Essential String Method, Cello book 2	Boosey M060105135
Trad.	Who's that Yonder?†	Team Strings	Faber
Trad. Scottish	The Queen's Four Marys*	The Ceilidh Collection for Cello	Taigh na Teud
Wohlfart	Polka	Piece by Piece book 1	Boosey M060087912
Yandell	Along the Track	Cello All Sorts	Trinity Faber

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

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

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

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

## Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 16)	aural (see page 18)	improvisation (see page 21)	musical knowledge (see page 23)

## Pieces (3 x 22 marks)

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

### Group A

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

### Group B

J S Bach	Conversation Piece†	The Essential String Method, Cello book 3	Boosey M060105142
Blackwell	Patrick's Reel or Cello Time	Cello Time Joggers	OUP
Carse	A Lively Tune	3 Short Pieces	Stainer
Carulli	Signor Carulli's Allegro†	The Essential String Method, Cello book 3	Boosey M060105142
Clark	Minuet, no. 3	Old Music for Violoncello	EMB Z. 2452
Cohen	Simple Gifts*	Bags of American Folk for Cello	Faber
Cohen & Spearing	Turkey in the Straw	Superstart for Cello	Faber
Eccles	Minuet, no. 5	Violoncello Music for Beginners book 1	EMB Z. 6312
Handel	Gavotte [top line]	Stringsongs for Cello	Boosey M060039331
Huws Jones	Toodle-Pip	Ten O'Clock Rock	Boosey M060097935
Küffner	Ländler, no. 18	Violoncello Music for Beginners book 1	EMB Z. 6312
Legg	The Swing, no. 5*	Superstudies for Cello book 1	Faber

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

MacMillan	March, no. 1	Northern Skies for Cello & Piano	Boosey M060113451
Nelson	Whirlpool Waltz	Piece by Piece book 1	Boosey M060087912
Norton	Snooker Table	The Microjazz Cello Collection 1	Boosey M060110269
Trad. Scottish	Davy Nick Nack*	The Ceilidh Collection	Taigh Na Teud
Trad.	The Four Posted Bed	Stringsongs for Cello	Boosey M060039331
Trad.	What Shall We Do with the Drunken Sailor?	Up-Grade for Cello grades 1-2	Faber

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

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

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

<b>Candidates to prepare the bowing exercise and then <i>either</i> section i) or section ii) in full.</b>			
<b>Bowing exercise</b> (from memory) Candidates should play one of their Grade 1 scales with two separate crotchets on each degree of the scale, one down bow and one up bow. [ $\downarrow = 72$ ]			
<b><i>either</i> i) Scales, arpeggios &amp; technical exercise</b> (from memory) Candidates should play the scale and then the arpeggio. The examiner will select from the following:			
C major	two octaves	min. $\downarrow = 88$	scales separate bows or slurred in pairs (upper tonic may be repeated); arpeggios separate bows only
D and G major	one octave		
G minor (scale only)	to 5th		
<b>Technical exercise</b> (from memory) [ $\downarrow = 92$ ]: Double stops [open strings]:			
<b>or ii) Studies</b> (music may be used):			
Candidates to prepare the following <b>three</b> studies. The candidate will choose one study to play first; the examiner will then select one of the remaining two studies to be performed.			
<ol style="list-style-type: none"> <li>1. Marching On!</li> <li>2. Procession</li> <li>3. Gliding in a Clear Blue Sky</li> </ol>			
All studies are contained in the book <i>Cello Scales, Arpeggios and Studies from 2007</i> published by Trinity.			

## Supporting tests (2 x 10 marks)

<b>Candidates to prepare two from:</b>			
<b>sight reading</b> (see page 16)	<b>aural</b> (see page 18)	<b>improvisation</b> (see page 21)	<b>musical knowledge</b> (see page 23)

## Pieces (3 x 22 marks)

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

### Group A

Composer	Piece	Book	Publisher
Bart	As Long As He Needs Me	Play Showtime	Faber
Blackwell	Starry Night, no. 18	Cello Time Runners	OUP
Blake	Archangel's Lullaby	First Repertoire for Cello book 1	Faber
Carse	Sweet Sorrow	Fiddle Fancies for Cello & Piano	Stainer H437
Colledge	Mellow Cello, no. 12	Fast Forward for Cello	Boosey M060090837
Colledge	The Misty Isle	Shooting Stars for Cello	Boosey M060103476
Dare	Serenade	Serenade for Cello & Piano	Schott 10738
Hamilton			
arr. Yandell	Sing a Rainbow	Cello All Sorts	Trinity Faber
Handel	Chaconne	Easy Classics for Cello book 1	OUP
Mancini			
& Mercer	Moon River	Short Cello Pieces	Bosworth
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 ED4918
Springthorpe	Bossa Nova	Go with the Flow for Cello & Piano	Mayhew 3612303
Stoker	Air	14 Easy Tunes for Cello	Fentone Music F829-400
Tchaikovsky	An Old French Song	Easy Classics for Cello book 1	OUP
Trad.	All Through the Night <sup>†</sup> or Jenny Jones <sup>†</sup>	The Essential String Method, Cello book 4	Boosey M060105159
Trad. Scottish	Loch Lomond, no. 13	Piece by Piece 2	Boosey M060087929
Trowell	Minuet op. 4 no. 4	12 Morceaux Faciles op. 4 book 2	Schott 11211
Williams	Schindler's List	Short Cello Pieces	Bosworth

### Group B

Aubert	Forlane	Classical Pieces for the Beginning book 2	Schott
Blackwell	Caribbean Sunshine	Cello Time Runners	OUP
Carse	A Merry Dance		Stainer
Charpentier	Prelude from <i>Te Deum</i>	Cello Time Runners	OUP
Colledge	The Ceilidh, no. 21	Fast Forward for Cello	Boosey M060090837
Goddard	Swingin'	Party Pieces for Cello & Piano	Spartan SP139
Handel	Chorus from <i>Judas Maccabeus</i>	Suzuki Cello School vol. 2	Summy-Birchard
Holst	Jupiter's Theme	14 Easy Tunes for Cello	Fentone Music F829-400
Howard	Oliver's Hornpipe*	The Essential String Method, Cello book 4	Boosey M060105159
Legg	Rumba, no. 8	Superstudies for Cello book 1	Faber
Lumsden			
& Wedgwood	Jurassic Blue	Jurassic Blue	Faber
Mozart	German Dance, no. 14	Violoncello Music for Beginners book 1	EMB Z. 6312
Nelson	Toad in the Hole [top part]	Technitunes for Cello	Boosey M060039638
Prelleur	March in D	Piece by Piece book 2	Boosey M060087929

Purcell	March	Classical Pieces for the Beginning book 2	Schott
Schubert	Two German Dances†	The Essential String Method, Cello book 4	Boosey M060105159
Trad. Scottish	Aiken Drum	The Ceilidh Collection for Cello	Taigh Na Teud
Trad.	Old Joe Clark	O Shenandoah!	Faber
Trad.	The Parson's Farewell	Jigs, Reels and More	Boosey M060112195
Yandell	Footsteps	Cello All Sorts	Trinity Faber

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

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

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

<b>Candidates to prepare the bowing exercise and then <i>either</i> section i) or section ii) in full.</b>			
<b>Bowing exercise</b> (from memory) Candidates should play one of their Grade 2 scales with the rhythm ♩ ♪♪ on each degree of the scale, separate bows. The exercise may end with an additional long note on the tonic [♩ ♪♪ ♩]. [♩ = 80]			
<b><i>either</i> i) Scales, arpeggios &amp; technical exercise</b> (from memory) Candidates should play the scale and then the arpeggio. The examiner will select from the following:			
C major	two octaves	min. ♩ = 58	separate bows or slurred in pairs
A, F and B♭ major	one octave		
G minor (candidate's choice of <i>either</i> natural or harmonic or melodic minor)			
<b>Technical exercise</b> (from memory) [♩ = 75-100]: Double stops [fifths and sixths] starting on G, D and C strings: 			
<b>or ii) Studies</b> (music may be used): Candidates to prepare the following <b>three</b> studies. The candidate will choose one study to play first; the examiner will then select one of the remaining two studies to be performed. 1. Waltz 2. Morris Dance 3. Barcarolle All studies are contained in the book <i>Cello Scales, Arpeggios and Studies from 2007</i> published by Trinity.			

## Supporting tests (2 x 10 marks)

<b>Candidates to prepare two from:</b>			
sight reading (see page 16)	aural (see page 18)	improvisation (see page 21)	musical knowledge (see page 23)

## Pieces (3 x 22 marks)

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

### Group A

Composer	Piece	Book	Publisher
Beethoven	Marmotte	Playing the Cello	Novello
Blackwell	Falling Leaves	Cello Time Sprinters	OUP
Colledge	Winter Wind	Shooting Stars for Cello	Boosey M060103476
Dacre	Daisy Bell	First Repertoire for Cello book 1	Faber
Dyson	Melody	Melody & Intermezzo	Stainer H38
Elgar	Andante	Cello Time Sprinters	OUP
Foster	Beautiful Dreamer	14 Easy Tunes for Cello	Fentone Music F829-400
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 <i>The Tales of Hoffmann</i> )	The Classic Experience for Cello & Piano	Cramer 90537
Rebikov	Chanson Triste	Classical and Romantic Pieces for Cello	OUP
Romberg	Schwedisch	Classical Pieces for the Beginning book 2	Schott
Rota & Kusik	Speak Softly Love (Theme from <i>The Godfather</i> )	Short Cello Pieces	Bosworth
Schubert	To Music	Cello Canto	Fentone Music F697-401
Schumann	Cradle Song, no. 31	Violoncello Music for Beginners book 3	EMB Z. 14037
Springthorpe	Tango	Go with the Flow for Cello & Piano	Mayhew 3612303
Trad.	Simple Gifts	O Shenandoah!	Faber
Trad. Irish	Danny Boy	Jigs, Reels and More	Boosey M060112195

### Group B

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

\* Denotes unaccompanied repertoire.

Vivaldi	Autumn†	The Essential String Method, Cello book 4	Boosey M060105159
Wedgwood	Hungarian Stomp	Jazzin' About for Cello & Piano	Faber
Yandell	Choc-ice Blues	Cello All Sorts	Trinity Faber

† Piano accompaniment published separately.

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

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

<b>Candidates to prepare the bowing exercise and then <i>either</i> section i) or section ii) in full.</b>				
<b>Bowing exercise</b> (from memory) Candidates should play one of their Grade 3 scales with eight semiquavers on each degree of the scale. The exercise may end with an additional long note on the tonic. [♩ = 60]				
<b><i>either</i> i) Scales, arpeggios &amp; technical exercises</b> (from memory) Candidates should play the scale and then the arpeggio. The examiner will select from the following:				
G major	two octaves		min. tempi: scales: ♩ = 60 arpeggios: ♩ = 40 7ths: ♩ = 60	scales separate bows or slurred in pairs; arpeggios separate bows and slurred three notes to a bow  separate bows or slurred in pairs
D and F major				
E♭ major	one octave	starting on the C string		
D minor (candidate's choice of <i>either</i> harmonic or melodic minor)	two octaves			
Dominant 7th in the key of C	one octave	starting on open G		
Dominant 7th in the key of G		starting on 1st finger D on the C string		
<b>Technical exercises</b> (from memory):				
a) Chromatic phrase to be performed with separate bows [♩ = 60]:				
				
b) Double stops [fifths, sixths and octaves] starting on the open G, D and C strings [♩ = 76]:				
				
<b>or ii) Studies</b> (music may be used):				
Candidates to prepare the following <b>three</b> studies. The candidate will choose one study to play first; the examiner will then select one of the remaining two studies to be performed.				
1. Andantino 2. Minuetto 3. Tango				
All studies are contained in the book <i>Cello Scales, Arpeggios and Studies from 2007</i> published by Trinity.				

Supporting tests overleaf

## Supporting tests *(2 x 10 marks)*

Candidates to prepare two from:			
sight reading (see page 16)	aural (see page 18)	improvisation (see page 21)	musical knowledge (see page 23)

## Pieces (3 x 22 marks)

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

### Group A

Composer	Piece	Book	Publisher
Blackwell	Some Day, no. 26	Cello Time Sprinters	OUP
Carse	Waltz Steps	Fiddle Fancies for Cello & Piano	Stainer H437
Franck	Panis Angelicus	Up-Grade for Cello Grades 3-4	Faber
Gossek	Gavotte	Cellowise	Spartan Press
Handel	Largo (from Xerxes)		Schott
Järnefelt	Berceuse		Chester 00305
Le Fleming	Air	Air & Dance	Chester
Lehár	Waltz – Love Unspoken	Play Showtime	Faber
Loewe	I Could Have Danced All Night	Play Showtime	Faber
Mozart	From the Flute Quartet	Playing the Cello	Novello
Purcell	Dido's Farewell, no. 3	Violoncello Music for Beginners book 3	EMB Z. 14037
Springthorpe	Bustling Boulevard	Go with the Flow for Cello & Piano	Mayhew 3612303
Squire	Romance for Cello & Piano		Stainer 2284
Tchaikovsky	Sweet Reverie, no. 40	Violoncello Music for Beginners book 3	EMB Z. 14037
Trad.	Blow the Wind Southerly	Three Northumbrian Folk Songs	S J Music D1995-1
Wedgwood	Castaway	Up-Grade for Cello Grades 3-4	Faber
Widger	A Minor Waltz	Easy Jazz Cello	Spartan SP279
Williams	Hedwig's Theme	Harry Potter Instrumental Solos (Movies 1-5)	Alfred 29080

### Group B

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

\* Denotes unaccompanied repertoire.

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

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

<b>Candidates to prepare the bowing exercise and then <i>either</i> section i) or section ii) in full.</b>					
<b>Bowing exercise</b> (from memory)					
Candidates should play one of their Grade 4 scales with the rhythm  on each degree of the scale. The exercise may end with an additional long note on the tonic. [ $\downarrow$ = 50]					
<b><i>either</i> i) Scales, arpeggios &amp; technical exercises</b> (from memory)					
Candidates should play the scale and then the arpeggio. The examiner will select from the following:					
A, B $\flat$ and E $\flat$ major	two octaves	starting on open C	min. tempi: scales: $\downarrow$ = 69 arpeggios: $\downarrow$ = 44 7ths: $\downarrow$ = 69	scales separate bows or slurred two crotchet beats to a bow; arpeggios separate bows or slurred three notes to a bow	
C and G minor (candidate's choice of <i>either</i> harmonic or melodic minor)				starting on 1st finger D on the C string	separate bows or slurred in pairs
Dominant 7th in the key of F					
Dominant 7th in the key of G	one octave	starting on B $\flat$			separate bows or slurred in pairs
Dominant 7th in the key of E $\flat$					
Chromatic scale		starting on open G			
<b>Technical exercise</b> (from memory) [ $\downarrow$ = 100]:					
Double stops [octaves and sixths] starting on the open G, D and C strings:					
					
<b>or ii) Studies</b> (music may be used):					
Candidates to prepare the following <b>three</b> studies. The candidate will choose one study to play first; the examiner will then select one of the remaining two studies to be performed.					
<ol style="list-style-type: none"> <li>Elegy</li> <li>Shanty</li> <li>Polonaise</li> </ol>					
All studies are contained in the book <i>Cello Scales, Arpeggios and Studies from 2007</i> published by Trinity.					

## Supporting tests (2 x 10 marks)

<b>Candidates to prepare two from:</b>			
<b>sight reading</b> (see page 16)	<b>aural</b> (see page 18)	<b>improvisation</b> (see page 21)	<b>musical knowledge</b> (see page 23)

## Pieces (3 x 22 marks)

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

### Group A

Composer	Piece	Book	Publisher
Beethoven	Sonatina in D minor after WoO 43		Peters EP4221
Bridge	Berceuse	Four Pieces for Cello & Piano	Faber
Chopin	Prelude in B minor op. 28 no. 6	Chopin for Cello & Piano 1	PWM 10 382
Cohen	Prelude*	Technique Takes Off	Faber
Fauré	Aurore	Two Songs from 20 Mélodies	S J Music D1996-8
Flotow	M'appari (Like a Dream)	Cello Canto	Fentone F697-401
Gershwin	Summertime	Play Gershwin for Cello & Piano	Faber
Handel	Arie, no. 9	Melodies by Old Masters for Young Cellists book 2	Schott ED5533
Lloyd Webber	Memory	Play Showtime	Faber
MacMillan	Northern Skies, no. 7	Northern Skies for Cello & Piano	Boosey M060113451
Mooney	The Irish Tenor*	Position Pieces book 1	Summy Birchard
Mozart	Ave verum corpus, no. 17	Violoncello Music for Beginners book 3	EMB Z.14037
Pergolesi	Nina, no. 11	Violoncello Music for Beginners book 3	EMB Z.14037
Schumann	Traumerei op. 15 no. 7		Schott
Shostakovich	Romance from the Suite 'The Gadfly'		S J Music D1990-5
Tchaikovsky	Chanson Triste op. 40 no. 2	Learning the Tenor Clef	Faber
Trowell	Meditation op. 4 no. 9	12 Morceaux Façiles op. 4 book 3	Schott ED11212
Vivaldi	Largo from Sonata no. 3	First Repertoire for Cello book 3	Faber
Williams	Fawkes The Phoenix	Harry Potter Instrumental Solos (Movies 1-5)	Alfred 29080

### Group B

Bazelaire	Suite Française op. 114, 5th movt: Montagnarde d'Auvergne		Schott SF7936
Boccherini	Minuet	The Suzuki Cello School vol. 3	Summy-Birchard
Bridge	Spring Song for Cello & Piano		Stainer 2196
De Fesch	Sonata in C, Alla breve		Schott CB88
Dyson	Intermezzo	Melody & Intermezzo	Stainer H38
Gabriel-Marie	La Cinquantaine	Cello Solos	Amsco AM40205
Gershwin	I Got Rhythm	Play Gershwin for Cello & Piano	Faber
Hindemith	Lebhaft	3 Easy Pieces	Schott ED2771
Le Fleming	Dance	Air & Dance	Chester
MacMillan	Sabre Dance, no. 6	Northern Skies for Cello & Piano	Boosey M060113451
Marcello	Sonata no. 6 in G, 4th movt: Allegro		Peters 7394
Philidor	La Sauterelle (Rondeau)	Lost Melodies – Old Masterpieces for Cello	UE 10627
Schenk	Gigue	Lost Melodies – Old Masterpieces for Cello	UE 10627
Squire	Minuet for Cello & Piano		Stainer 2286

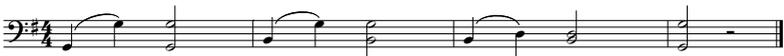
\* Denotes unaccompanied repertoire.

Strauss I	Radetzky March	The Classic Experience for Cello & Piano	Cramer 90537
Tchaikovsky	Neapolitan Dance Tune	Violoncello Music for Beginners book 3	EMB Z.14037
Trad.	Lovely Joan* [top line]	Thumb Position for Beginners	Faber
Wedgwood	Rock-a-bow Baby	Jazzin' About for Cello & Piano	Faber

\* Denotes unaccompanied repertoire.

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

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

<b>Candidates to prepare the bowing exercise and then <i>either</i> section i) or section ii) in full.</b>				
<b>Bowing exercise</b> (from memory) (see page 13) Candidates should play one of their Grade 5 scales with a martelé bow stroke. [♩ = 88]				
<b><i>either</i> i) Scales, arpeggios &amp; technical exercises</b> (from memory) Candidates should play the scale and then the arpeggio. The examiner will select from the following:				
C major	three octaves		min. tempi:	scales separate bows or slurred two crotchet beats to a bow; arpeggios separate bows or slurred three notes to a bow
E and A♭ major	two octaves			
A and E minor (candidate's choice of <i>either</i> harmonic or melodic minor)				
D major scale	one octave	in thumb position starting on the D string	scales: ♩ = 69	with a down and an up bow on each note
Chromatic scales starting on C and D	two octaves		arpeggios: ♩ = 44	separate bows or slurred four notes to a bow
Dominant 7th in the key of F		starting on C	7ths: ♩ = 69	
Dominant 7th in the key of G		starting on D		
Diminished 7th starting on A	one octave	starting on the G string, 1st finger		separate bows
<b>Technical exercise</b> (from memory) [♩ = 112]:				
Double stops [octaves, sixths and thirds] starting on the open G, D and C strings:				
				
<b>or ii) Studies</b> (music may be used):				
Candidates to prepare the following <b>three</b> studies. The candidate will choose one study to play first; the examiner will then select one of the remaining two studies to be performed.				
<ol style="list-style-type: none"> <li>Jig</li> <li>Arioso</li> <li>Habañera</li> </ol>				
All studies are contained in the book <i>Cello Scales, Arpeggios and Studies from 2007</i> published by Trinity.				

## Supporting tests *(2 x 10 marks)*

Candidates to prepare two from:			
<b>sight reading</b> (see page 16)	<b>aural</b> (see page 18)	<b>improvisation</b> (see page 21)	<b>musical knowledge</b> (see page 23)

## Pieces (3 x 22 marks)

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

### Group A

Composer	Piece	Publisher
Bloch	Supplication, no. 2 from Jewish Life (from Ernest Bloch Music for Cello & Piano)	Fischer
Brahms	Hungarian Dance no. 5 (from Cellowise)	Spartan Press
Bunting	Elegy	S J Music D1998-3
Cui	Orientale op. 50 no. 9	Simrock EE 3479
Elgar	Chanson de matin (from Learning the Tenor Clef)	Faber
Handel	Arioso	Schott 9610
Kreisler	Liebeslied (from Liebeslied & Liebesfreud)	Schott CB 161
W Lloyd Webber	In the Half-Light (from Three Pieces for Cello & Piano)	Stainer H376
Massenet	Melodie op. 10, no. 5 (from Salon – Pieces for Cello & Piano)	Kunzelmann GM 1603a
Mendelssohn	Song without Words (from The Great Cello Solos [ed. Lloyd Webber])	Chester
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
J S Bach	Suite no. 1 in G BWV 1007, Allemande* or Menuets 1 and 2* (from Six Solo Cello Suites BWV 1007-1012)	Bärenreiter BA 320
Davidoff	Romance Sans Paroles (from Salon – Pieces for Cello & Piano)	Kunzelmann GM 1603a
de Caix	Sarabande, no. 4a and Menuet, no. 4b (from Melodies by Old Masters book 2)	Schott ED 5533
d'Hervelois	Sérénade espagnole op. 20 no. 2	Belaieff 204
Glazunov	The Clock, no. 3 (from Divertimento)	Lengnick
Maraix	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 M060116155
Schubert	Moment Musical (from Cello Solos)	Amsco AM 40205
Schumann	Fantasiestücke op. 73, no. 1: Zart und mit Ausdruck	Peters EP 7297
Squire	Danse Rustique	Stainer
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 RV40, 3rd movt: Largo and 4th movt: Allegro (from Complete Sonatas for Cello)	Bärenreiter BA 6995

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

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

Candidates to prepare the bowing exercise and then <i>either</i> section i) or section ii) in full.					
<b>Bowing exercise</b> (from memory) (see page 13) Candidates should play one of their Grade 6 scales with each note of the scale played as two spiccato quavers. [♩ = 132]					
<b>either i) Scales, arpeggios &amp; technical exercise</b> (from memory) Candidates should prepare major and minor scales and arpeggios from <b>one</b> of the following two groups of tonal centres, to be played with separate bows or slurred as requested by the examiner:					
<b>Group 1:</b> C	<b>Group 2:</b> D	three octaves	min. tempi: scales: ♩ = 76 arpeggios: ♩ = 48 7ths: ♩ = 76	separate bows or slurred two crotchet beats to a bow (scales) and three notes to a bow (arpeggios)	
B and Eb	F and Ab/G#	two octaves		starting on the D string with separate bows only	
<b>Plus:</b> D major scale in thumb position, starting on the D string		one octave			
Chromatic scale starting on C# and Eb		two octaves			separate bows or slurred two crotchet beats to a bow
Diminished 7th starting on C and E					
<b>Major tonal centre</b> When the examiner requests a major tonal centre, the candidate should play in succession: <ul style="list-style-type: none"> <li>The major scale</li> <li>The major arpeggio</li> <li>The dominant 7th starting on that note and resolving onto the tonic (to be prepared with separate bows and slurred two crotchet beats to a bow)</li> </ul>					
<b>Minor tonal centre</b> When the examiner requests a minor tonal centre, the candidate should play in succession: <ul style="list-style-type: none"> <li>The melodic minor scale</li> <li>The harmonic minor scale</li> <li>The minor arpeggio</li> </ul>					
<b>Technical exercise</b> (from memory) [♩ = 100]: Double-stops [in sixths in C major]:					

Section ii) and supporting tests overleaf

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

The candidate should choose two extracts 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 16)

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

## Pieces (3 x 22 marks)

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

Group A	Piece	Publisher
J C Bach	Concerto in C minor, 2nd movt: Adagio molto espressivo	Salabert EMS 5457c
J S Bach	Arioso (from The Great Cello Solos, ed. Lloyd Webber)	Chester
J S Bach	Suite no. 2 in D minor BWV 1008, 4th movt: Sarabande* (from Six Solo Cello Suites BWV 1007-1012)	Bärenreiter BA 320
Bizet	Habanera (from Dancing Cello)	PWM 10 324
Boëllmann ed. Gledhill	Prière from Suite Gothique op. 25 no. 3	Durand 15304 and 4995
Bridge	Serenade (from Four Pieces for Cello & Piano)	Faber
Cassadó	Sérénade	Universal UE 8131
Clarke	I'll Bid My Heart Be Still (from Shorter Pieces for Cello & Piano)	OUP
Elgar	Salut d'Amour, op. 12	Schott ED 11175
Fauré	Après un Rêve, <i>transc.</i> Casals	Hamelte
Fauré	Sicilienne op. 78 (from Anthology of Selected Pieces for Cello & Piano)	Peters 7571
Grieg	Sarabande from the Holberg Suite	Fentone F203-401
Rachmaninov	Vocalise op. 34 no. 14	Boosey M060112027
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 ed. Gledhill	3 Romanzen op. 94, no. 2: Einfach, innig	Peters 2387
Tchaikovsky	Nocturne op. 19 no. 4 (from Tchaikovsky for Cello vol. 2)	Simrock EE5243
<b>Group B</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
J S Bach	Suite no. 3 in C major BWV 1009, Bourrées I & II* (from Six Solo Cello Suites BWV 1007-1012)	Bärenreiter BA 320
Beethoven	Sonata no. 2 in G minor op. 5 no. 2, 2nd movt: Allegro molto più tosto presto (from Sonatas for Piano & Cello)	Henle HN 894
Caccini, ed. J Lloyd Webber	Ave Maria (from Cello Moods)	Mayhew 3611464
Daquin	Rigaudon (from Melodies by Old Masters book 2)	Schott ED 5533
Eccles <i>arr.</i> Lipkin	Sonata in G minor, 1st movt: Largo <i>and</i> 2nd movt: Corrente	Bosworth BOE 004671
Enescu	Saltarello (from Nocturne et Saltarello)	Schott CB 168
Kabalevsky	Study no. 5, Scherzo* (from Five Studies in major and minor op. 67)	Peters EP 4765
Klengel	Concertino in C op. 7, 2nd movt: Andante	Breitkopf EB 2938
Maconchy	Golubchik, no. 2 (from Divertimento)	Lengnick
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 <i>and</i> 4th movt: Allegro (from Complete Sonatas for Cello)	Bärenreiter BA 6995

\* Denotes unaccompanied repertoire.

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

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

Candidates to prepare the bowing exercise and then <i>either</i> section i) or section ii) in full.				
<p><b>Bowing exercise</b> (from memory) (see page 13)</p> <p>Candidates should play one of their Grade 7 scales with hooked bowing, as in the following example [♩ = 88]:</p>  <p>etc.</p>				
<p><b>either i) Scales, arpeggios &amp; technical exercises</b> (from memory)</p> <p>Candidates should prepare major and minor scales and arpeggios from <b>one</b> of the following two groups of tonal centres, to be played with separate bows <i>or</i> slurred as requested by the examiner:</p>				
<p><b>Group 1:</b> F, G and Db/C#</p>	<p><b>Group 2:</b> D, E and F#</p>	<p>three octaves</p>	<p>min. tempi: scales: ♩ = 84, ♩ = 100 (chromatic scales) arpeggios: ♩ = 50 7ths: ♩ = 84</p>	<p>separate bows <i>or</i> slurred seven notes to a bow (scales) and three notes to a bow (arpeggios)</p>
<p><b>Plus:</b> Chromatic scales starting on E and Db</p>		<p>two octaves</p>		<p>separate bows <i>or</i> slurred six notes to a bow</p>
<p>Diminished 7ths starting on F and F#</p>				<p>separate bows <i>or</i> slurred two crotchet beats to a bow</p>
<p><b>Plus the following in thumb position:</b> D major scale and arpeggio D melodic minor scale and arpeggio D harmonic minor scale and arpeggio</p>		<p>one octave</p>		<p>separate bows <i>or</i> slurred two crotchet beats to a bow (scales) and three notes to a bow (arpeggios)</p>
<p><b>Major tonal centre</b></p> <p>When the examiner requests a major tonal centre, the candidate should play in succession:</p> <ul style="list-style-type: none"> <li>The major scale</li> <li>The major arpeggio</li> <li>The dominant 7th starting on that note and resolving onto the tonic (to be prepared with separate bows and slurred two crotchet beats to a bow, two octaves)</li> </ul> <p><b>Minor tonal centre</b></p> <p>When the examiner requests a minor tonal centre, the candidate should play in succession:</p> <ul style="list-style-type: none"> <li>The melodic minor scale</li> <li>The harmonic minor scale</li> <li>The minor arpeggio</li> </ul>				



## Pieces (3 x 22 marks)

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

Group A	Piece	Publisher
J S Bach	Suite no. 1 in G major BWV 1007, Prelude* (from Six Solo Cello Suites BWV 1007-1012)	Bärenreiter BA320
Bloch	Prayer, no. 1 from Jewish Life (from Ernest Bloch Music for Cello & Piano)	Fischer
Bridge	Élégie (from Four Pieces for Cello & Piano)	Faber
Busoni	Serenata for Cello & Piano	Faber
Debussy	Sonata, 1st movt: Prologue	Durand DF00939000
Dvořák	Silent Woods 'Klid' op. 68 no. 5	IMC1741
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
Glazunov	Song of the Minstrel, op. 71	Belaieff no. 205 (Peters)
Grieg	Sonata in A minor op. 36, 2nd movt: Andante molto tranquillo (from Sonata in A minor op. 36 & Other Works)	Henle HN790
Haydn	Concerto in D Hob VIIb no. 2, 2nd movt: Adagio	Breitkopf EB2238
Massenet	Méditation from Thaïs	EMB Z.13635
Muffat/Cassadó	Arioso	Universal UE8285
Nyman	Miserere Paraphrase (from On the Fiddle)	Chester
Rachmaninov	Sonata in G minor op. 19, 3rd movt: Andante	Boosey M060022197
Szymanowski	Song of Roxana from King Roger	PWM
Tchaikovsky	Melodie op. 42 no. 3 (from Tchaikovsky for Cello vol. 1)	Simrock EE5239
<b>Group B</b>		
J C Bach	Concerto in C minor, 1st movt	Salabert
Bartók	Romanian Folk Dances no. 1, no. 2, no. 5 <i>and</i> no. 6 (from Romanian Folk Dances)	Universal UE13265
Beethoven	Sonata no. 1 in F op. 5 no. 1, 1st movt: Adagio Sostenuto-Allegro (from Sonatas for Piano & Violoncello)	Bärenreiter BA9012
Beethoven	Sonata no. 4 in C op. 102 no. 1, 1st movt: Andante-Allegro vivace (from Sonatas for Piano & Violoncello)	Bärenreiter BA9012
Berteau	Sonata in G, 1st movt (formerly attrib. Sammartini)	IMC 2093
Boccherini	Rondo	Leduc
Boulanger	Three Pieces, no. 3 in C# minor	Heugel HE26535
Brahms	Sonata in E minor, 2nd movt: Allegretto quasi menuetto	Henle HN18
Britten	Suite no. 1 in G, Serenata & Marcia*	Faber
Cassadó	Requiebros	Schott 1562
Chopin	Sonata in G minor op. 65, 2nd movt: Scherzo	Peters 1928
Dunkler	La fileuse	PWM 9230
De Falla	Ritual Fire Dance	Chester CH00933
Lalo	Concerto in D minor, 2nd movt: Intermezzo	Peters 3799
Léonard	The Donkey and the Driver (from Steven Isserlis's Cello World)	Faber
Minsky	Truckin' Through the South* (from Ten American Cello Etudes)	OUP

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

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

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

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

<b>Candidates to prepare the bowing exercise and then <i>either</i> section i) or section ii) in full.</b>				
<b>Bowing exercise</b> (from memory) (see page 13) Candidates should choose one of their Grade 8 scales and the examiner will choose any one of the specified bowings from Grades 5-7 and ask the candidate to play their scale with that bowing.				
<b><i>either</i> i) Scales, arpeggios &amp; technical exercises</b> (from memory) Candidates should prepare major and minor scales and arpeggios from <b>one</b> of the following two groups of tonal centres, to be played with separate bows <i>or</i> slurred as requested by the examiner:				
<b>Group 1:</b> A, F#, Bb and Db/C#	<b>Group 2:</b> G, Bb, Eb, and Ab/G#	three octaves	min. tempi: scales: ♩ = 92, ♩ = 100 (chromatic scales) arpeggios: ♩ = 50 7ths: ♩ = 92	separate bows or slurred seven notes to a bow (scales) and three notes to a bow (arpeggios)
<b>Plus:</b> Chromatic scales starting on each of the four notes of the chosen group		two octaves		separate bows or slurred twelve notes to a bow
Diminished 7ths starting on each of the four notes of the chosen group				separate bows or slurred two crotchet beats to a bow
<b>Major tonal centre</b> When the examiner requests a major tonal centre, the candidate should play in succession: The major scale The major arpeggio The dominant 7th starting on that note and resolving onto the tonic (to be prepared with separate bows and slurred two crotchet beats to a bow, two octaves)				
<b>Minor tonal centre</b> 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				
<b>Technical exercises (double stops):</b> (see overleaf)				

**Technical exercises (double stops)** (from memory) [ $\text{♩}$  = 120]:a) E $\flat$  major in thirds (one octave):

b) C major in sixths (one octave):



c) G major in octaves (one octave):

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

The candidate should choose three extracts from the following list, at least one from each group:

**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] [ $\text{♩}$ = 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] [ $\text{♩}$ = 66] (from Test Pieces for Orchestral Auditions, page 12)	Schott ED 7853
Wagner	Overture Tannhäuser [Allegro] [ $\text{♩}$ = 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 16)ii) **aural** (see page 18)  
**or improvisation** (see page 21)

*Turn over for double bass repertoire lists*

# Double Bass – Initial

Subject code: DB

## Pieces (3 x 22 marks)

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

### Group A

Composer	Piece	Book	Publisher
Allen et al	Ice Skating, no. 165	Essential Elements 2000	Hal Leonard HL00868052
Bull et al	Chanson no. 1, p. 33 <sup>†</sup>	Team Strings	Faber
Elliott	Dancing Partners no. 35 <sup>†</sup> or Seesaw <sup>†</sup> or Swan Song <sup>†</sup>	The Essential String Method, Double Bass book 2	Boosey
Elliott	The Dinosaurs Come to Town <sup>†</sup>	Ready Steady Go	Bartholomew Music BMP502
Gordon	Swan Swim, no. 3	Feathered Friends	Recital Music RM413
Hewitt-Jones/ Lumsden	Toad in the Hole	Bread and Butter Pudding	Musicland
Nelson	Don't Bother Me or Lullaby or Rainy Day	Right from the Start for Double Bass & Piano	Boosey
Rhoda	China Sea, no. 76	The ABCs of Bass book 1	Fischer
Trad.	Au clair de la lune, no. 23 or Miss Mary Mac, no. 25	Abracadabra Double Bass book 1	A & C Black
Trad.	Stomping Song, no. 46	Ready Steady Go	Bartholomew Music BMP502
Trad.	Twinkle, Twinkle <sup>†</sup>	The Essential String Method, Double Bass book 2	Boosey

### Group B

Allen et al	Grandparents' Day, no. 80	Essential Elements 2000	Hal Leonard HL00868052
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
Faulkner	The Haunted House	First Bass	Recital Music RM406
Gordon	The Patient Heron, no. 2	Feathered Friends	Recital Music RM413
Heilbut	Little Peter Rabbit, p. 25*	Sassmannshaus Early Start on the Double Bass vol. 1	Bärenreiter BA9661
Nelson	Let's Have a Holiday <sup>†</sup>	The Essential String Method, Double Bass book 2	Boosey
Osborne	Russian Circus, no. 6	The Really Easy Bass Book	Faber
Pierpoint	Jingle Bells, no. 17	The ABCs of Bass book 1	Fischer
Rhoda	Skipping and Walking Fingers	The ABCs of Bass book 1	Fischer
Roe	Sad Tale or Finding my Way	Play-a-Day	Thames TH978352
Sassmannshaus	Up the Ladder, p. 43*	Sassmannshaus Early Start on the Double Bass vol. 1	Bärenreiter BA9661
Trad.	Down by the Station, no. 27 <sup>†</sup>	Ready Steady Go	Bartholomew Music BMP502
Trad.	London's Burning, no. 52	Abracadabra Double Bass book 1	A & C Black
Trad.	Michael Row the Boat Ashore	Essential Elements 2000	Hal Leonard HL00868052
Trad.	Moravian Carol <sup>†</sup>	The Essential String Method, Double Bass book 2	Boosey
Trad.	Round go the Mill Wheels <sup>†</sup>	Team Strings	Faber
Trad.	Shepherd's Hey Theme	Do It! Play Bass book 1	GIA Publications Inc.
Trad.	The Jolly Miller, no. 29 <sup>†</sup>	Ready Steady Go	Bartholomew Music BMP502
Trad.	Who's That Yonder <sup>†</sup>	Team Strings	Faber

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



# Double Bass – Grade 1

Subject code: DB

## Pieces (3 x 22 marks)

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

Group A	Piece	Book	Publisher
Elliott	Carnival Waltz† or Snakes and Ladders†	The Essential String Method, Double Bass book 3	Boosey
Faulkner	On the Water	First Bass	Recital Music
Gordon	Gander's March, no. 4	Feathered Friends	Recital Music RM413
Haydn	Papa Haydn Goes Walking & any two other variations	Ready Steady Go	Bartholomew Music BMP502
Jolliffe	The Mighty Chieftain Comes		Recital Music RM492
Lehar	Waltz, no. 63	Abracadabra Double Bass book 1	A & C Black
Norton	Grizzly Bear, no. 1	Microjazz for Double Bass	Boosey
Regner	Lied des Schlafes, no. 5	Kontra-Spass	Schott KBB11
Rhoda	Alouette, no. 33	The ABCs of Bass book 1	Fischer
Saint-Saëns	A Baby Elephant, no. 68†	Ready Steady Go	Bartholomew Music BMP502
Trad.	Go Tell Aunt Rhody, no. 3	Suzuki Bass School, vol. 1	Summy-Birchard Inc. 0370S (piano accomp. 0372S)
Trad.	Hatikvah†	The Essential String Method, Double Bass book 3	Boosey
Trad.	Long, Long Ago, no. 48† or Mattachins, no. 44†	Ready Steady Go	Bartholomew Music BMP502
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.	Pease Pudding Hot†	The Essential String Method, Double Bass book 3	Boosey
<b>Group B</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
Foster	Oh Susanna, no. 77	The ABCs of Bass book 1	Fischer
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	The Really Easy Bass Book	Faber
Osborne	Jellied Eels Foo-Yong, no. 16	The Really Easy Bass Book	Faber
Purcell	Rigaudon, no. 7	La Contrebasse Classique vol. A	Combre
Roe	Who's That Knocking at My Door?	Play-a-Day	Thames TH978352
Swann	The Hippopotamus Song	Abracadabra Double Bass book 1	A & C Black
Trad.	Bransle de Bourgogne	Pour les jeunes contrebassistes vol. 2	Billaudot
Trad.	I Have a Bonnet†	The Essential String Method, Double Bass book 3	Boosey
Trad.	Lament, no. 9	Suzuki Bass School, vol. 1	Summy-Birchard Inc. 0372S (piano accomp. 0372S)
Trad.	There was a Crooked Man	Amazing Solos	Boosey

† Piano accompaniment published separately.

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

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

<b>Candidates to prepare the bowing exercise and then <i>either</i> section i) or section ii) in full.</b>		
<b>Bowing exercise</b> (from memory) The candidate will be asked to play the scale of G major (one octave). The scale should be played with two separate crotchets on each degree of the scale, one down bow and one up bow. [ $\text{♩} = 72$ ]		
<b><i>either i) Scales &amp; Arpeggio Phrases</i></b> (from memory): Minimum tempo $\text{♩} = 88$		
<b>Major keys</b> When the examiner requests a key, the candidate should play the scale and then the arpeggio phrase.		
A, C and D major	scale to 6th; arpeggio phrase a major triad with added 6th	scales separate bows or slurred in pairs; arpeggio phrases separate bows only
<b>Minor keys</b> Scale only		
A and D minor	to 6th	separate bows <i>and</i> slurred in pairs
<b><i>or ii) Studies</i></b> (music may be used):		
Candidates to prepare the following <b>three</b> studies. The candidate will choose one study to play first; the examiner will then select one of the remaining two studies to be performed.		
<ol style="list-style-type: none"> <li>1. March On!</li> <li>2. Shopping Trip</li> <li>3. Flowing Bowing</li> </ol>		
All studies are contained in the book <i>Double Bass Scales, Arpeggios and Studies from 2007</i> published by Trinity.		

## Supporting tests (2 x 10 marks)

<b>Candidates to prepare two from:</b>			
sight reading (see page 16)	aural (see page 18)	improvisation (see page 21)	musical knowledge (see page 23)

# Double Bass – Grade 2

Subject code: DB

## Pieces (3 x 22 marks)

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

### Group A

Composer	Piece	Book	Publisher
Arlen	We're Off to See the Wizard	Abacadabra Double Bass book 1	A & C Black
Donkin	The Ogre's Dance, no. 1	Bass-Time Beginners	Recital Music RM410
Gordon	Penguin Parade, no. 6	Feathered Friends	Recital Music RM413
Harrison	Theo's Lullaby		Recital Music RM505
Martin	Pimprenelle		Billaudot
Norton	Mean Streets, no. 10	Microjazz for Double Bass	Boosey
Osborne	Alpen Song or The Duke of York Joins the Navy	The Really Easy Bass Book	Faber
Rodgers	Edelweiss, no. 50	Abacadabra Double Bass book 1	A & C Black
Roe	Reflections	Play-a-Day	Thames TH978352
Tchaikovsky	Old French Song <sup>†</sup>	The Essential String Method, Double Bass book 4	Boosey
Trad.	Cherry Blossoms, no. 269	ABCs of Bass book 2	Fischer
Trad.	Green Gravel	Amazing Solos	Boosey
Trad.	Greensleeves <sup>†</sup>	The Essential String Method, Double Bass book 4	Boosey
Trad.	March of the Kings <sup>†</sup>	The Essential String Method, Double Bass book 4	Boosey
Trad.	The British Grenadier	Easy Double Bass	De Haske
Trad.	Upon Paul's Steeple <sup>†</sup>	The Essential String Method, Double Bass book 4	Boosey
York	Madeleine Dreaming <sup>†</sup>	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 <i>and</i> Gigue	Five Simple Pieces for Double Bass & Piano	Stainer H2310
Cruttenden	Bass Swing, no. 1	Bow that Bass!	Recital Music RM511
Glinka	The Wind Soughs	Easy Double Bass	De Haske DHP1043610-400
Hewitt-Jones/ Lumsden	Hot Buttered Toast	Bread and Butter Pudding	Musicland
Kozeluch	Bernoise, no. 3	Pièces Classiques pour Contrebasse book 1	Billaudot
Marshall	Giocoso, no. 91	Abacadabra Double Bass book 1	A & C Black
Minvielle- Sebastia	La ballade de Sabrina or Le blues de Johanna	10 Duos Jazz	Combre C06044
Nicks	The Little Sailor, no. 91	Bass is Best! book 1	Yorke YE0090/Spartan Press
Regner	Elefanten-Pop, no. 4	Kontra-Spass	Schott KBB 11
Schubert	Dance 1 or Dance 2 from Two German Dances <sup>†</sup>	The Essential String Method, Double Bass book 4	Boosey
Schumann	The Merry Peasant, no. 5*	Double Bass Solo 1	OUP
Slatford	Dinosaur Dance, no. 70	Bass is Best! book 1	Yorke YE0090/Spartan Press
Trad.	Good Morning, Merry Sunshine	ABCs of Bass book 2	Fischer
Trad.	Le Vieux Roi, no. 21	Pour les jeunes contrebassistes vol. 1	Billaudot

\* Denotes unaccompanied repertoire.

† Piano accompaniment published separately.



# Double Bass – Grade 3

Subject code: DB

## Pieces (3 x 22 marks)

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

### Group A

Composer	Piece	Book	Publisher
C P E Bach	March in D [BWV Anh II.12]	The Anna Magdalena Bach Notebook for Double Bass	Bartholomew Music BMP009
Carroll	Courante	Five Simple Pieces for Double Bass & Piano	Stainer H2310
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
Donkin	Romance, no. 4	Bass-Time Beginners	Recital Music RM410
Gordon	Circling Seagulls, no. 8	Feathered Friends	Recital Music RM413
Grieg	Norwegian Dance, op. 35†	Subterranean Solos	Bartholomew Music BMP006
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
Laska	Strolling Along	Yorke Solos vol 1: 35 Easy Pieces	Yorke YE0087/Spartan Press
Mouret/ Rhoda	Rondeau (Sinfonies de Fanfare), no. 199 [trills and slide optional]	The ABCs of Bass book 2	Fischer
Nelson	Reel, p1 [top part only]*	Technitunes	Boosey
Stewart	Processional, no. 2	Suite Double-Bass book 2	Ricordi LD902
Trad.	The Lincolnshire Poacher, p8*	Technitunes	Boosey
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, no. 29*	Double Bass Solo 1	OUP
Cruttenden	Blues in D, no. 3	Bow that Bass!	Recital Music RM511
Czerny	Dans la vallée	La Contrebasse Classique vol. B	Combre C5716
Handel	Allegro, no. 5	Pièces Classiques book 1	Billaudot
Hewitt-Jones/ Lumsden	Pumpkin Pie Round	Bread and Butter Pudding	Musicland
Nelson	Toad in the Hole, p10*	Technitunes	Boosey
Norton	Soft Drink	Microjazz for Double Bass	Boosey
Osborne	Syncopated Swing [pizzicato or arco]	Junior Jazz book 1	Recital Music
Regner	Bitte nicht stolpern, no. 10	Kontra-Spass	Schott KBB11
Rhoda	Hanukah (Holiday Song), no. 19	The ABCs of Bass book 2	Fischer

\* Denotes unaccompanied repertoire.

† Piano accompaniment published separately.

Tchaikovsky/ Rhoda	Marche Slav, no. 156	The ABCs of Bass book 2	Fischer
Trad.	Camptown Races*	The Essential String Method, Double Bass book 4	Boosey
Trad.	Peruvian Dance Tune	Easy Double Bass	De Haske DHP1043610-400
Tutt	Perpetuum Mobile, no. 98	Bass is Best! book 1	Yorke YE0090/Spartan Press
Warlock	Basse-Danse†	Subterranean Solos	Bartholomew Music BMP006
Wood	Hippos, no. 1	Wallpaper Tales for Double Bass & Piano	Maecenas MMO343

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

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

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

<b>Candidates to prepare the bowing exercise and then <i>either</i> section i) or section ii) in full.</b>			
<b>Bowing exercise</b> (from memory) Candidates should play one of their Grade 3 scales with eight semiquavers on each degree of the scale. The exercise may end with an additional long note on the tonic. [♩ = 60]			
<b><i>either</i> i) Scales, arpeggios &amp; technical exercise</b> (from memory) Candidates should play the scale and then the arpeggio, as requested by the examiner.			
A, C and D major	one octave	min. tempi: scales: ♩ = 69, ♩ = 66 (chromatic scales)	separate bows or slurred in pairs
A, D and G minor (candidate's choice of <i>either</i> harmonic or melodic minor)		arpeggios: ♩ = 58 7ths: ♩ = 58	separate bows
Dominant 7th in the key of D			
Chromatic scales starting on A and G			
<b>Technical exercise</b> (from memory) [♩ = 72]:			
Double stops [fifths and sixths]: 			
<b>or ii) Studies</b> (music may be used):			
Candidates to prepare the following <b>three</b> studies. The candidate will choose one study to play first; the examiner will then select one of the remaining two studies to be performed.			
1. Juggling 2. Old School Song 3. Parade Blues			
All studies are contained in the book <i>Double Bass Scales, Arpeggios and Studies from 2007</i> published by Trinity.			

## Supporting tests (2 x 10 marks)

<b>Candidates to prepare two from:</b>			
sight reading (see page 16)	aural (see page 18)	improvisation (see page 21)	musical knowledge (see page 23)

# Double Bass – Grade 4

Subject code: DB

## Pieces (3 x 22 marks)

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

### Group A

Composer	Piece	Book	Publisher
<i>attr.</i> Bach	Polonaise in D minor	The Anna Magdalena Bach Notebook for Double Bass	Bartholomew Music BMP009 (piano accomp. BMP009a)
Basie	Tune Town Shuffle	Amazing Solos for Double Bass	Boosey
Bizet	Habanera	La contrebasse classique vol. B	Combre C5716
Cruttenden	The Roman Stroll, no. 10	Bow that Bass!	Recital Music RM511
Depelsenaire	Sous la neige		Combre
Donkin	A Summer Day, no. 5	Bass-Time Beginners	Recital Music RM410
Gossec	Tambourin <sup>†</sup>	Subterranean Solos	Bartholomew Music
Lancen	Si j'étais...Moussorgsky	Yorke Solos vol. 1: 35 Easy Pieces	Yorke YE0087/Spartan Press
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
Regner	Der Clown tritt auf, no. 8	Kontra-Spass	Schott KBB11
Ridout	Andante, no. 3	Dance Preludes for Double Bass or Cello	Yorke YE0095/Spartan Press
Schlemüller	Old Soldiers' March	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: Vorpal		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
De Coursey	Nautch Dance, no. 6	Six Easy Pieces	Berandol
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 Music RM097
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
Marais	Passepied	La Contrebasse Classique vol. B	Combre C5716
Mozart	From the Serenade K361, p. 22	Enjoy the Double Bass vol. 2	Bote & Bock
Müller	Neapolitan Dance		Kjos KJ15920
Müller	The Gallant Suitor		Kjos KJS5320
Osborne	Brontosaurus Bop	Junior Jazz	Recital Music RM226
Osborne	Chill-Out [pizzicato or arco]	Junior Jazz book 1	Recital Music RMO37
Prokofieff	Troika from <i>Lieutenant Kijé</i>	Amazing Solos for Double Bass	Boosey
Smetana	The Moldau – Melody <sup>†</sup>	String Explorers book 2	Alfred Publishing

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

Thomas	Gavotte from <i>Mignon</i> <sup>†</sup>	Subterranean Solos	Bartholomew Music BMP006
Trad.	English Country Garden <sup>†</sup>	Subterranean Solos	Bartholomew Music BMP006
Trad.	Le Pastoureau	Pièces Classiques pour Contrebasse book 2	Billaudot
Vivaldi	Allegro [with repeats; trills optional]	Double Bass Playtime	De Haske DHP1084474-400
Vivaldi	Themes from Violin Concerto – Melody <sup>†</sup>	String Explorers book 2	Alfred Publishing

<sup>†</sup> Piano accompaniment published separately.

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

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

<b>Candidates to prepare the bowing exercise and then either section i) or section ii) in full.</b>			
<b>Bowing exercise</b> (from memory)			
Candidates should play one of their Grade 4 scales with the rhythm  on each degree of the scale. The exercise may end with an additional long note on the tonic. [♩ = 50]			
<b>either i) Scales, arpeggios &amp; technical exercise</b> (from memory)			
Candidates should play the scale and then the arpeggio, as requested by the examiner.			
A, G and F major	to the 12th	min. tempi: scales: ♩ = 80, ♩ = 76 (chromatic scales)	scales separate bows or slurred in pairs; arpeggios separate bows or slurred three notes to a bow
A and G minor (candidate's choice of either harmonic or melodic minor)			
Dominant 7th in the key of C, starting on open G	one octave	arpeggios: ♩ = 48 7ths: ♩ = 66	separate bows or slurred in pairs
Dominant 7th in the key of Bb, starting on F			
Chromatic scales starting on C and D			separate bows
<b>Technical exercise</b> (from memory) [♩ = 84]:			
Double stops [fourths, fifths and sixths]:			
			
<b>or ii) Studies</b> (music may be used):			
Candidates to prepare the following <b>three</b> studies. The candidate will choose one study to play first; the examiner will then select one of the remaining two studies to be performed.			
<ol style="list-style-type: none"> <li>Running Tune</li> <li>Fiddling Tune</li> <li>Bluesy Bass Line</li> </ol>			
All studies are contained in the book <i>Double Bass Scales, Arpeggios and Studies from 2007</i> published by Trinity.			

Supporting tests overleaf

## Supporting tests *(2 x 10 marks)*

Candidates to prepare two from:			
sight reading (see page 16)	aural (see page 18)	improvisation (see page 21)	musical knowledge (see page 23)

# Double Bass – Grade 5

Subject code: DB

## Pieces (3 x 22 marks)

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

### Group A

Composer	Piece	Book	Publisher
Bernie/Pinkard /Casey	Sweet Georgia Brown†	Suzuki Bass School, vol. 3	Alfred/Summy-Birchard Inc.0376S (piano accomp. 0377S)
Handel	Sarabande	La contrebasse classique vol. B	Combre C5716
Hauta-Aho	Lullaby	Teppo's Tunes	Recital Music RM068
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
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	Bartholomew Music BMP006
Osborne	String-Swing	Junior Jazz book 2	Recital Music RM081
Pitfield	Sonatina for Double Bass, 2nd movt: Quodlibet		Yorke YE0029/Spartan Press
Proust	Le bon barbu rond		Combre
Purcell	Rondeau†	Subterranean Solos	Bartholomew Music BMP006
Regner	Basso und Picco, no. 11	Kontra-Spass	Schott KBB11
Reinke	Adapted from H. Panofka no. 6 or no. 7, p. 46	Enjoy the Double Bass, vol. 2	Bote & Bock
Rossini	La Gazza Ladra – Melody†	String Explorers book 2	Alfred Publishing
Trad.	Stars, No Moon	Amazing Solos Double Bass	Boosey

### Group B

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
Glière	Russian Sailor's Dance		Fischer
Handel	Ombra mai fù		McTier Music MM210
Hauta-Aho	2nd movt: Maestoso*	Jazz Sonatine no. 2	Recital Music RM333
Mahle	Concertino		Recital Music RM065
Minkler	A Gaelic Melody, no. 11	Suzuki Bass School vol. 3	Alfred/Summy-Birchard Inc 0376S
Nicks	A Dog's Life: Dog Tired and The Great Tail Chase	Yorke Solos vol. 1: 35 Easy Pieces	Yorke YE0087/Spartan Press
Osborne	Faster than you think!, no. 1	Pizzicato All-Sorts	Recital Music RM420
Paxton	Sonata in D op. 3 no. 2, 1st movt: Allegretto		Bartholomew Music BMP005
Pepusch	Musique de Théâtre	Pièces classiques vol. 2B	Billaudot
Rimsky-Korsakov	Mazurka	La Contrebasse Classique vol. B	Combre C5716

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

Steibelt	Un Bal	Pièces classiques vol. 2B	Billaudot
Trad.	Greensleeves	Double Bass Playtime	De Haske DHP1084474-400
Trad.	Old Joe Clarke*	String Explorers book 2	Alfred Publishing 20508
Turner	Double Trouble		Recital Music RM349
Wood	Teddy Bears, no. 4	Wallpaper Tales for Double Bass & Piano	Maecenas MM0343

\* Denotes unaccompanied repertoire.

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

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

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

**or ii) Studies** (music may be used):

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

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

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

## Supporting tests *(2 x 10 marks)*

**Candidates to prepare two from:**

sight reading (see page 16)	aural (see page 18)	improvisation (see page 21)	musical knowledge (see page 23)
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# Double Bass – Grade 6

Subject code: DB

## Pieces (3 x 22 marks)

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

### Group A

Composer	Piece	Publisher
Ashfield	Sonata, 2nd movt: Adagio	Phylloscopus Publications PP453
Bayford	Cantilena Semplice op. 94	Recital Music RM329
Beethoven	Sonatina (from Solos for the Double Bass Player)	Schirmer
Berlioz	Prelude et Ronde [transpose last 4 notes one octave higher]	Combre
Carroll	Bolero (from Three Pieces for Double Bass)	Forsyth
Clucas	Baroque Suite, Prelude* or Allemande*	Recital Music RM141
Elliott	Odd Man Out	Yorke YE0015/Spartan Press
Giordani ed. Sterling	Larghetto (from Two Eighteenth-Century Pieces)	Stainer & Bell H468
Gouinguéné	Adagio	Leduc
Hauta-Aho	A Little Waltz (from Teppo's Tunes)	Recital Music RM068
Keÿper	Romance (from Romance and Rondo)	Yorke YE0030/Spartan Press
Laska	A la Hongroise (from Miniatures book 1)	Recital Music RM113
Merle	Caballero (from Festival Performance Solos)	Fischer
Osborne	Ba-Doo-Wah! (from Junior Jazz book 2)	Recital Music RMO81
Pergolesi	Tre Giorni, Siciliana (from Festival Performance Solos)	Fischer
Proust	Arcades	Combre
Walton	A Deep Song	Yorke YE005/Spartan Press

### Group B

Andersen	Rondo from Sonatina (from Festival Performance Solos)	Fischer
Bernstein	America from <i>West Side Story</i> (from Amazing Solos Double Bass)	Boosey
Boccherini	Menuet (from Pièces classiques vol. 2B)	Billaudot
Carroll	Fantasia in E minor (from Three Pieces for Double Bass)	Forsyth
Diabelli	Sonatine (from La contrebasse classique vol. B)	Combre C5716
Dubois	Le Gai Cascadeur	Editions Rideau Rouge RRO0106800
Gabriel-Marie	La Cinquantaine	Bartholomew Music BMP001
Glinka	Susanin's Aria	Musicland
Gordon	Fine Day?*	Spartan Press SP929
Hauta-Aho	Di-Ba-Dum* [all pizzicato] (from Pizzicato Pieces book 1)	Recital Music RM097
Hauta-Aho	Jazz Sonatine No. 2, 3rd movt: Allegro sostenuto*	Recital Music RM333
Marcello	Sonata no. 6 in G, 3rd movt: Grave and 4th movt: Allegro	IMC 1159
Osborne	Ballad in Blue (from Junior Jazz book 2)	Recital Music RM081
Ratez	Parade op. 46 no. 1 (from Characteristic Pieces book 1)	Recital Music RM189
Reinke	Adapted from Michal la Barre, p. 27 (from Enjoy the Double Bass vol. 3)	Bote & Bock
Russell	Lyric Sonata, 1st movt: Briskly	Recital Music RM436
Vivaldi	Sonata no. 1 in Bb, RV47, 3rd movt: Largo and 4th movt: Allegro	IMC 2302

\* Denotes unaccompanied repertoire.

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

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

<b>Candidates to prepare the bowing exercise and then <i>either</i> section i) or section ii) in full.</b>			
<b>Bowing exercise</b> (from memory) (see page 13) Candidates should play one of their Grade 6 scales with each note of the scale played as two spiccato quavers. [♩ = 132]			
<b><i>either</i> i) Scales, arpeggios &amp; technical exercise</b> (from memory) Candidates should prepare major and minor scales and arpeggios for the tonal centres listed below, to be played with separate bows <i>or</i> slurred as requested by the examiner:			
<b>Tonal centres:</b> A, E and F	two octaves	min. tempi: scales: ♩ = 96, ♩ = 92 (chromatic scales) arpeggios: ♩ = 58 7ths: ♩ = 72	separate bows <i>or</i> slurred two crotchet beats to a bow (scales) and three notes to a bow (arpeggios)
<b>Plus:</b> D major scale in thumb position	one octave		with a down bow and an up bow on each note
D melodic minor scale in thumb position			
Chromatic scales starting on E and F	two octaves		separate bows <i>or</i> slurred two crotchet beats to a bow
Diminished 7ths starting on E and F			separate bows <i>or</i> slurred two notes to a bow
<b>Major tonal centre</b> When the examiner requests a major tonal centre, the candidate should play in succession: The major scale The major arpeggio The dominant 7th starting on that note and resolving onto the tonic (to be prepared with separate bows and slurred two notes to a bow)			
<b>Minor tonal centre</b> 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			
<b>Technical exercise</b> (from memory) [♩ = 92-108]:			
Broken Thirds in G major: see Grade 5 example on page 126.			

<b>or ii) Orchestral extracts</b> (music may be used):		
The candidate should choose two extracts to perform, one from each of the following groups:		
<b>Group 1:</b>		
Beethoven	Symphony no. 5 [2nd movt: Andante con moto] (from Test Pieces for Orchestral Auditions, page 11) (or from Double Bass Solo 2, no. 15)	Schott ED 7854 OUP
Dvořák	Symphony no. 8 [Allegro ma non troppo] (or from Double Bass Solo 2, no. 13)	OUP
<b>Group 2:</b>		
Mozart	Overture Die Zauberflöte [Allegro] [ $\downarrow$ = 66] (from Test Pieces for Orchestral Auditions, page 28 as far as bar 126)	Schott ED 7854
Weber	Overture Die Freischütz [Molto vivace] [ $\downarrow$ = 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] [ $\downarrow$ = 96] (from Test Pieces for Orchestral Auditions, page 34) (or from Double Bass Solo 2, no. 16, with repeats)	Schott ED 7854 OUP
The following two extracts will count as <b>one</b> extract from group 2:		
Walton	Spitfire Prelude and Fugue [Vivo] [ $\downarrow$ = 100]	OUP
Sibelius	Symphony no. 2 [Andante ma rubato] (from Double Bass Solo 2, nos. 11 and 30)	OUP

## Supporting tests *(2 x 10 marks)*

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

# Double Bass – Grade 7

Subject code: DB

## Pieces (3 x 22 marks)

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

### Group A

Composer	Piece	Publisher
Ashfield	Sonata, 3rd movt: Allegro giocoso	Phylloscopus Publications PP453
Breuer	1st movt: Allegro ma non troppo (from Sonatina)	Breitkopf & Härtel
Capuzzi	3rd movt: Rondo-Allegro (from Concerto in F major)	Boosey
Dall'Abaco	Grave, no. 2 (from Solos for the Double Bass Player)	G. Schirmer GS33083
Greig	Solveig's Song (from Amazing Solos)	Boosey
Hauta-Aho	Erkon Elegia*	Recital Music RM104
Haydn ed. Heyes	Symphony, no. 72 (from Symphony Solos)	Recital Music RM077
Kelly	Caliban (from Caliban and Ariel)	Yorke YE0065/Spartan Press
Kohaut	Concerto, 2nd movt: Adagio	Yorke YE0094/Spartan Press
Noskowski	Elegy Polonaise	Recital Music
Osborne	Aeolian Air	Recital Music RM030
Osborne	Count me in! (from Junior Jazz book 2)	Recital Music RM081
Ratez	Cantabile op. 46 no. 2 (from Characteristic Pieces book 1)	Recital Music RM189
Rossini	Une larme (A Tear)	Recital Music RM303
Russell	Divergent Dances	Recital Music RM458
Saint-Saëns	Aria, Mon coeur s'ouvre à ta voix	McTier Music MM2017
Verdi	Solo from <i>Rigoletto</i> (from Solos for the Double Bass Player)	Schirmer
Wagner	Die Meistersinger (from Festival Performance Solos)	Fischer

### Group B

Bach	Gavotte in G minor (from Festival Performance Solos)	Fischer
Beethoven	Tema con variazioni (from La Contrebasse Classique vol. B)	Combre
De Fesch	Sonata in G, 1st movt: Prelude <i>and</i> 4th movt: Minuet	IMC 2489
Dragonetti	Waltz no. 2* or Waltz no. 3* [bars 39-40 play one octave lower] (from 12 Waltzes)	Henle HN847
Galliard	Sonata in G, 2nd movt: Allegro <i>and</i> 3rd movt: Andante teneramente	IMC 1152
Harrison	No. 2, Pantaloon's Lament	Recital Music RM506
Hester	The Bull Steps Out	Yorke YE0070/Spartan Press
Holmboe	2nd movt: Intermezzo (from Sonata op. 82)	Edition Wilhelm Hansen WH28712
Jacob	2nd movt: Largo (from A Little Concerto)	Yorke YE0032/Spartan Press
Leogrande	May I? For Bass & Piano	Spartan Press SP930
Marcello	Sonata no. 2 in E minor, 1st movt: Adagio <i>and</i> 2nd movt: Allegro	IMC 1050
Mozart	Bassoon Concerto in B $\flat$ K.191, 3rd movt: Rondo – Tempo di minuetto [bar 42 played 8va higher; bar 135 optional 8va higher]	IMC 2421
Osborne	Mixed Feelings (from Pizzicato All-Sorts)	Recital Music RM420
Russell	Lyric Sonata, 3rd movt: Con moto	Recital Music RM436
Vivaldi	Sonata no. 2 in F, 1st movt: Largo <i>and</i> 2nd movt: Allegro	IMC 2303

\* Denotes unaccompanied repertoire.

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

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

<b>Candidates to prepare the bowing exercise and then <i>either</i> section i) or section ii) in full.</b>				
<b>Bowing exercise</b> (from memory) (see page 13) Candidates should play one of their Grade 7 scales with hooked bowing, as in the following example [♩ = 88]:				



# Double Bass – Grade 8

Subject code: DB

## Pieces (3 x 22 marks)

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

Group A	Piece	Publisher
Benstead	Finale (from Four Episodes)	Yorke YE0085/Spartan Press
Bottesini	Air d'il Trovatore (from Arias for Double Bass & Piano)	Yorke YE0023/Spartan Press
Bottesini	Reverie in D	McTier Music MM203
Breuer	3rd movt: Allegro con brio (from Sonatine)	Breitkopf & Härtel
Dragonetti	Waltz no. 7* or Waltz no. 11* (from 12 Waltzes)	Henle HN847
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 YE0030/Spartan Press
Kuchynka	Canzonetta	Recital Music RMO01
Mendelssohn	Song Without Words op. 109	McTier Music
Pergolesi	Sinfonia in F, any two movements	Bartholomew Music BMP010
Pichl ed. Elliott	Concerto in C, 1st movt: Allegro moderato	Bartholomew Music BMP007
Quantz ed. Russell	Sonata in G, 1st movt: Adagio and 2nd movt: Allegro	Recital Music RM320
Rameau ed. Sterling	Tambourin (from Two Eighteenth-Century Pieces)	Stainer & Bell H468
Tuláček	Any one piece from Three Pieces for Double Bass & Piano	Recital Music RM021
Group B		
Benstead	Lament, no. 3 (from Four Episodes)	Yorke YE0085/Spartan Press
Chapuis	Choral	Recital Music RM188
Cimador	Concerto in G, 1st movt: Allegro	Yorke YE0003/Spartan Press
Dragonetti ed. Heyes	Concerto in C, 1st movt: Allegro maestoso	Recital Music RM346
Eccles	Sonata in G minor, 2nd movt: Corrente and 3rd movt: Adagio	IMC 1712
Eisengräber	Variations on a favourite Styrian Folk Song [without var. 1, 2, & 3] (from Festival Performance Solos)	Fischer
Handel	Sonata in C minor, 1st movt: Adagio and 2nd movt: Allegro (from Solos for the Double Bass Player)	G. Schirmer GS33083
Hauta-Aho	Miniature	Recital Music RM391
Haydn	Symphony no. 31 'Hornsignal' (from Symphony Solos)	Recital Music RM077
Jacob	Introduction and Scherzo (from A Little Concerto)	Yorke YE0032/Spartan Press
Joubert	Grand Hôtel	Editions Pierre Lafitan
Lorenzitti	Gavotte	Bartholomew Music BMP003
Osborne	Cool Jazz (from Moving on Again)	Recital Music RM419
Prokofiev	Romance from <i>Lieutenant Kijé</i> (from Solos for the Double Bass Player)	G. Schirmer GS33083
Reynolds	Hornpipe	Bartholomew Music BMP004
Romberg	Sonata in E minor op. 38 no. 1, 3rd movt: Rondo – Allegretto	IMC 3097
Vivaldi	Sonata no. 3 in A minor, RV43, 1st movt: Largo and 2nd movt: Allegro	IMC 1474
Wilson	Aria Da Capo	Recital Music RM484

\* Denotes unaccompanied repertoire.

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

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

<b>Candidates to prepare the bowing exercise and then <i>either</i> section i) or section ii) in full.</b>				
<b>Bowing exercise</b> (from memory) (see page 13) Candidates should choose one of their Grade 8 scales and the examiner will choose any one of the specified bowings from Grades 5-7 and ask the candidate to play their scale with that bowing.				
<b><i>either</i> i) Scales, arpeggios &amp; technical exercises</b> (from memory) Candidates should prepare major and minor scales and arpeggios for the tonal centres listed below, to be played with separate bows or slurred as requested by the examiner:				
<b>Group 1:</b> G and E	<b>Group 2:</b> G and E	three octaves	min. tempi: scales: ♩ = 112, ♩ = 80 (chromatic scales) arpeggios: ♩ = 66 7ths: ♩ = 84	separate bows or slurred seven notes to a bow (two and three octave scales), four beats to a bow (to 12ths scales) and three notes to a bow (arpeggios)
C	B	two octaves		
D $\flat$ /C $\sharp$	E $\flat$ /D $\sharp$	to 12th		
<b>Plus:</b> Chromatic scales starting on each of the four notes of the chosen group		two octaves (except D $\flat$ and E $\flat$ , which should be one octave only)		separate bows or slurred six notes to a bow
Diminished 7ths starting on each of the four notes of the chosen group				separate bows or slurred two notes to a bow
<b>Major tonal centre</b> When the examiner requests a major tonal centre, the candidate should play in succession: <ul style="list-style-type: none"> <li>The major scale</li> <li>The major arpeggio</li> <li>The dominant 7th starting on that note and resolving onto the tonic (to be prepared with separate bows and slurred two crotchet beats to a bow)</li> </ul>				
<b>Minor tonal centre</b> When the examiner requests a minor tonal centre, the candidate should play in succession: <ul style="list-style-type: none"> <li>The melodic minor scale</li> <li>The harmonic minor scale</li> <li>The minor arpeggio</li> </ul>				
<b>Technical exercises (double stops):</b> (see overleaf)				

<b>Technical exercises (double stops)</b> (from memory):		
a) Broken Thirds in C major (one octave) [ $\downarrow$ = 76]:		
<p>Musical notation for Broken Thirds in C major (one octave) in 4/4 time. The bass line starts on C2 and moves up stepwise to C3, with double stops between adjacent notes. Fingerings are indicated: 1, 0, 2, 1, 2, 1, 4, 1, 4, 1, 4, 2. The notation ends with 'etc'.</p>		
b) Broken Thirds in F major (two octaves) [ $\downarrow$ = 76]:		
<p>Musical notation for Broken Thirds in F major (two octaves) in 4/4 time. The bass line starts on F1 and moves up stepwise to F3, with double stops between adjacent notes. The notation ends with 'etc'.</p>		
c) Running Thirds in G major on the G string (one octave): see Grade 7 example on page 133 [ $\downarrow$ = 60]		
<b>or ii) Orchestral extracts</b> (music may be used):		
The candidate should choose three extracts to perform, at least one from each of the following groups:		
<b>Group 1:</b>		
Verdi	Othello [Act 4: Poco più mosso] (from Test Pieces for Orchestral Auditions, page 44) (or from Double Bass Solo 2, no. 44)	Schott ED 7854 OUP
Haydn	Symphony no. 31 [Variation 7] (from Double Bass Solo 2, no. 40)	OUP
<b>Group 2:</b>		
Schubert	Symphony no. 8 [3rd movt: Scherzo – Allegro vivace] (from Test Pieces for Orchestral Auditions, pages 30/31, beginning to bar 150)	Schott ED 7854
Britten	The Young Person's Guide to the Orchestra [Var. H] (from Double Bass Solo 2, no. 29)	OUP
Beethoven	Symphony no. 5 [3rd movement: Allegro] [ $\downarrow$ = 84] (from Test Pieces for Orchestral Auditions, page 12, as far as bar 72) or Scherzo [not Trio] (from Double Bass Solo 2, no. 15)	Schott ED 7854 OUP
Bach	Badinerie from Suite no. 2 [Vivace] [ $\downarrow$ = 112] (from Double Bass Solo 2, no. 19)	OUP

## Supporting tests *(2 x 10 marks)*

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

*Turn over for harp repertoire lists*

## Pieces *(3 x 22 marks)*

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

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	Cosy in Bed	Lift-Off for Harp	Beartramka
Gough/Perrett	Donkey Ride	Lift-Off for Harp	Beartramka
Gough/Perrett	Games in the Playground	Lift-Off for Harp	Beartramka
Gough/Perrett	Rain on the Roof	Lift-Off for Harp	Beartramka
Gough/Perrett	Up and Down the Stairs	Lift-Off for Harp	Beartramka
Gough/Perrett	Yo-yo	Lift-Off for Harp	Beartramka
Grandjany	Three O'Clock	First Grade Pieces for Harp	Fischer
Kanga	Daffodil Dance	Minstrel's Gallery	Maruka
Kanga	The Glittering Ballroom	Minstrel's Gallery	Maruka
Kanga	The Royal Boat	Minstrel's Gallery	Maruka
Macdearmid	Suo Gan	Beginner's Choice – Folio 18	Clarsach Society
Milligan	Lazy Mary	Fun from the First book 1	Lyon & Healy
Milligan	Round Dance	Fun from the First book 1	Lyon & Healy
Paret	Moonlight		Lyra
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	Melody	Beginning at the Harp	Pilgrim (distributor)
Thomson	We Dance	Beginning at the Harp	Pilgrim (distributor)

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

Candidates to prepare <i>either</i> section i) or section ii) in full.					
<b>either i) Scales, arpeggios &amp; exercises</b> (from memory) – the examiner will select from the following:					
<b>Scales:</b> C major A minor (candidate's choice of <i>either</i> harmonic or natural minor)	one octave	min. tempi: scales: ♩ = 48 arpeggios: ♩ = 52 (one note per crotchet)	<i>mf</i>	divided between hands	ascending and descending or descending and ascending
<b>Arpeggios:</b> C major A minor					
<b>Exercises:</b> Candidates to prepare <b>all</b> three exercises. The candidate will choose one exercise to play first; the examiner will then select one of the remaining two exercises to be performed.					
a) 1. Swinging	for arpeggio patterns				
b) 2. Small Scissors	for playing in thirds				
c) 3. Big Scissors	for playing in sixths				
All exercises are contained in the book <i>Harp Studies &amp; Exercises</i> published by Trinity.					
<b>or ii) Studies</b> (music may be used):					
Candidates to prepare <b>all</b> three studies. The candidate will choose one study to play first; the examiner will then select one of the remaining two studies to be performed.					
a) 29. Open the Show!					
b) 30. Tapestry					
c) 32. Neat Pairs					
All studies are contained in the book <i>Harp Studies &amp; Exercises</i> published by Trinity.					

## Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 16)	aural (see page 18)	improvisation (see page 21)	musical knowledge (see page 23)

## Pieces (3 x 22 marks)

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

Composer	Piece	Book	Publisher
Anon. <i>arr.</i>			
Keogh	Italian Dance	Tunes for the Harp book 1	Archduke Music
Clifton-Welker	Raindrops for Rachel	Harping On book 1	Clifton-Welker
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 AL20005
Kinnaird	Islay Jig	The Small Harp	Kinmor
Kinnaird	Over the Sea to Skye	The Small Harp	Kinmor
Le Dentu, <i>arr.</i>	Tanto Zentil	Pièces classiques cahier 1, <i>ed. Bouchaud</i>	Billaudot GB3162
Macdearmid	Fiesta <i>or Merry Go Round</i>	Beginner's Choice – Folio 18	Clarsach Society
McDonald	Moonlight	Harp Solos vol. 1, <i>ed. McDonald &amp; Wood</i>	Vanderbilt M-17
Milligan	Purple Bamboo	Fun from the First vol. II	Lyon & Healy
Paret	Berceuse de Noël		Lyra
Paret	I Hear a Harp		Lyra
Paret	Rondo	1st Harp Book	Lyra
Thompson & Lovelace	First Day of Spring		Vanderbilt L-23
Weidensaul	Barn Dance Memory	First Grade Pieces for Harp, <i>ed. Grandjany</i>	Fischer 04466
Weidensaul	Lullaby for Violet	First Grade Pieces for Harp, <i>ed. Grandjany</i>	Fischer 04466
Weidensaul	Midnight Stars	First Grade Pieces for Harp, <i>ed. Grandjany</i>	Fischer 04466

The following pieces can only be performed on pedal harp:

Owens	A Red Waltz	12 Impressions on Pedal Patterns	Lyon & Healy
Owens	Bird Discussion	12 Impressions on Pedal Patterns	Lyon & Healy
Owens	Sunday Morning	12 Impressions on Pedal Patterns	Lyon & Healy

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

Candidates to prepare <i>either</i> section i) or section ii) in full.					
<b>either i) Scales, arpeggios &amp; exercises</b> (from memory) – the examiner will select from the following:					
<b>Scales:</b> C, G, D and F major D and E minor (candidate's choice of <i>either</i> harmonic or natural minor)	one octave	min. tempi: scales: ♩ = 48 arpeggios: ♩ = 52 (one note per crotchet)	<i>mf</i>	hands separately	ascending and descending or descending and ascending
<b>Arpeggios:</b> C, G, D and F major D and E minor					
<b>Exercises:</b> Candidates to prepare <b>all</b> three exercises. The candidate will choose one exercise to play first; the examiner will then select one of the remaining two exercises to be performed.					
a) 4. Zebra Crossing	for turning under and over loudly				
b) 5. Why Did the Chicken Cross the Road?	for turning under and over softly				
c) 6. Stilts	for playing octaves in one hand				
All exercises are contained in the book <i>Harp Studies &amp; Exercises</i> published by Trinity.					
<b>or ii) Studies</b> (music may be used):					
Candidates to prepare <b>all</b> three studies. The candidate will choose one study to play first; the examiner will then select one of the remaining two studies to be performed.					
a) 36. Get the Ball Rolling					
b) 38. Cogwheels					
c) 40. A New Replacement					
All studies are contained in the book <i>Harp Studies &amp; Exercises</i> published by Trinity.					

## Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 16)	aural (see page 18)	improvisation (see page 21)	musical knowledge (see page 23)

## Pieces (3 x 22 marks)

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

Composer	Piece	Book	Publisher
Andrès	No. II or no. IV	Charades	Hortensia HA 009609
Bartók	In Yugoslav Mode	Mikrokosmos for Harp, ed. Marzuki	Boosey
Burgon	Dawn or First Sun	Beginnings	Stainer H52
Casteloube	Nai pas leu de mio	Bourées d'Auverne	Gordon Johnston
Clifton-Welker	Goblin Rustle	Harping On book 1	Clifton-Welker
Clifton-Welker	Matador's Lament	Harping On book 1	Clifton-Welker
Clifton-Welker	Waltz for Emily	Harping On book 1	Clifton-Welker
Gough/Perrett	Deep Sea Diving	Lift-Off for Harp	Beartramka
Gough/Perrett	Into Space	Lift-Off for Harp	Beartramka
Grandjany	The See Saw	Little Harp Book	Fischer 04466
Haydn <i>arr.</i> Paret	Andante	1st Harp Book	Lyra
Macdearmid	Copy Cat	First Steps – Folio 21	Clarsach Society
Macdearmid	Ghosts	First Steps – Folio 21	Clarsach Society
Paret	O'Carolan's Air or Foggy Dew	1st Harp Book	Lyra
Rothstein	Frollicking Lambs or Butterfly	Animals on the Harp	Salvi
Thomson	Ebbing Tide		Vanderbilt T-10
Thomson	Song at Night		Vanderbilt T-11
Weidensaul	El numero uno	First Grade Pieces for Harp, ed. Grandjany	Fischer 04466

The following pieces can only be performed on non-pedal harp:

Kinnaird (ed.)	Kilbrachan Weaver	The Small Harp	Kinmor
Kinnaird (ed.)	Miss A Kingnorth of Temple	The Small Harp	The Small Harp

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 pages 13-14)

Candidates to prepare <i>either</i> section i) or section ii) in full.					
<b>either i) Scales, arpeggios &amp; exercises</b> (from memory) – the examiner will select from the following:					
<b>Scales:</b> B $\flat$ and D major G and B minor (candidate's choice of <i>either</i> harmonic <i>or</i> natural minor except non-pedal harp B minor which should be natural minor only)	two octaves	min.  = 52 (one note per crotchet)	<i>f or p</i>	hands together	ascending and descending <i>or</i> descending and ascending
<b>Arpeggios:</b> B $\flat$ and D major G and B minor					
<b>Exercises:</b> Candidates to prepare <b>all</b> three exercises. The candidate will choose one exercise to play first; the examiner will then select one of the remaining two exercises to be performed.					
a) 7. Oceans Eight	for arpeggio patterns in inversions				
b) 8. Sliding Down	for sliding the thumb				
c) 9. Hard as Nails	for use of the fingernail				
All exercises are contained in the book <i>Harp Studies &amp; Exercises</i> published by Trinity.					
<b>or ii) Studies</b> (music may be used):					
Candidates to prepare <b>all</b> three studies. The candidate will choose one study to play first; the examiner will then select one of the remaining two studies to be performed.					
a) 43. On Parade					
b) 45. Wallabies					
c) 46. Chinese Kites					
All studies are contained in the book <i>Harp Studies &amp; Exercises</i> published by Trinity.					

## Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 16)	aural (see page 18)	improvisation (see page 21)	musical knowledge (see page 23)

## Pieces (3 x 22 marks)

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

Composer	Piece	Book	Publisher
Andrès	No. 1 or 2	Aquatintes	Hortensia HA 009606
Andrès	No. 3 or 8 or 10	Les petits pas	Lemoine 26985
Anon.	A Toy	Anthology of English Music for the Harp 1550-1650 vol. 1, ed. Watkins	Stainer H139
Anon.	La sola grazia	Panorama de la harpe celtique, ed. Bouchaud	Ed Mus Trans TROO1761
Attaignant	Gaillarde	Panorama de la harpe celtique, ed. Bouchaud	Ed Mus Trans TROO1761
J S Bach	While Bagpipes Play	2nd Harp Book, ed. Paret	Lyra
Bartók	Five Tone Scale	Mikrokosmos for Harp, ed. Marzuki	Boosey
Burgen	First Man	Beginnings	Stainer H52
Clementi	1st movt from Sonatina	Second Harp Book, ed. Paret	Lyra
Clifton-Welker	Blue Strings	Sparks from the Harp	Ink to Music
Clifton-Welker	Jalapeno Chilli	Sparks from the Harp	Ink to Music
Clifton-Welker	Weeping Willow	Sparks from the Harp	Ink to Music
Gabus	Dans le parc de bambus	Images de Chine	Billaudot G 4019B
Gabus	Les oiseaux de la palmérie or Le petit âne du caire	Sur les bords du Nil	Lemoine 25151
Gound	Les Pffifferari	Medieval to Modern vol. 2	Lyon & Healy
Grandjany	Any one of <i>Trois petites pièces très faciles op. 7*</i>		Leduc AL 20039
Green	Blistering Rock	Blistering Along!	Green
Macdearmid	Hoe Down	Party Pieces – Folio 23	Clarsach Society
Macdearmid	Whirlwind	Party Pieces – Folio 23	Clarsach Society
McDonald	Serenade	Harp Solos vol. 2, ed. McDonald & Wood	Vanderbilt M-18
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
Pratt	Sonatina in Classical Style		Lyon & Healy
Roper	Exploring the Naracoote Caves	Whispers of Time	HarpLore Jan-95
Salzedo	Beethoven at School	Sketches for Harpist Beginners, 1st Series	Elkan-Vogel
Stevenson, arr.	The Ash Grove	Sounding Strings	UMP
Woods, ed.	Carolan's Receipt (version B) or Carolan's Cap (version B)	40 O'Carolan's Tunes	Woods
Wood	Processional	Harp Solos vol. 2, ed. McDonald & Wood	Vanderbilt M-18
Yradici	La Paloma	Medieval to Modern vol. 1	Lyon & Healy

The following piece can only be performed on non-pedal harp:

Telemann arr. Dickstein	Minuet	Baroque to Romantic	Fatrock Ink Music FR.076-2210
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\* On non-pedal harp, *Barcarolle* may be played in C major.

The following pieces can only be performed on pedal harp:

Hasselmanns	Rouet	Trois petites pièces faciles	Durand 453300
Hasselmanns	Any one of <i>Trois petites bluettes op. 28</i>		Leduc AL 20009
Keogh, arr.	The Foggy Dew	Remembering Ireland book 1	Archduke Music
Mayhew	Mark's Cakewalk	Time & Motion	J Mayhew
Reinecke	Dragonfly in the Sunshine	Thirty Little Classics for the Harp, ed. Dilling Ditson PR0055	
Trad. Welsh	Llongau Caernarfon	(The Ships of Caernarfon) Famous Music for the Harp vol. 1	Alaw

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

Candidates to prepare <i>either</i> section i) or section ii) in full.					
<b>either i) Scales, arpeggios &amp; exercises</b> (from memory) – the examiner will select from the following:					
<b>Scales:</b> Eb, A, C and F major C minor (non-pedal harp only) and F minor (pedal harp only) (candidate's choice of <i>either</i> harmonic or melodic minor) Eb major contrary motion starting from single E flat string	two octaves	min. tempi: scales: ♩ = 52 arpeggios: ♩ = 60 (one note per crotchet)	<i>f</i> or <i>p</i>	hands together (melodic minor on non-pedal harp - R.H. only)	ascending and descending or descending and ascending
<b>Arpeggios:</b> Eb, A, C and F major C and F minor					
<b>Exercises:</b> Candidates to prepare <b>all</b> three exercises. The candidate will choose one exercise to play first; the examiner will then select one of the remaining two exercises to be performed.					
a) 10. Popcorn	for staccato playing				
b) 11. Bluesy	for étouffés in the left hand				
c) 12. Sliding Up	for sliding the 4th finger				
All exercises are contained in the book <i>Harp Studies &amp; Exercises</i> published by Trinity.					
<b>or ii) Studies</b> (music may be used):					
Candidates to prepare <b>all</b> three studies. The candidate will choose one study to play first; the examiner will then select one of the remaining two studies to be performed.					
a) 50. Ditto!					
b) 51. Floating					
c) 54. Down Under					
All studies are contained in the book <i>Harp Studies &amp; Exercises</i> published by Trinity.					

## Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 16)	aural (see page 18)	improvisation (see page 21)	musical knowledge (see page 23)

## Pieces (3 x 22 marks)

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

Composer	Piece	Book	Publisher
Amorosi	Rondo		Salvi
Andrès	Prelude VI or Prelude VII	Préludes 2ème cahier	Hortensia HA 009625
Bartók	Triplets (no. 11, p. 18)	Mikrokosmos for Harp, ed. Marzuki	Boosey
Dussek	Merch Megan (Megan's Daughter)		Adlais 017
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
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
Gough	Nice Cup of Tea	Pedal Harp World	Beartramka
Gustavson	Love Song or Riding on the Wind	Songs without Words	Gustavson
Handel	Air Varie	Medieval to Modern vol. 1, ed. Milligan	Lyon & Healy
Hasselmans	Reverie	Trois petites pièces faciles	Durand 453300
Hasselmans	Sérénade mélancolique	Feuilles d'automne	Durand 565100
Lancen	Pour Raphael		Leduc AL 28751
Mayhew	Clouds	Skies	J Mayhew
McDonald	Nocturne	Harp Solos vol. 5, ed. McDonald & Wood	Vanderbilt M-21
Pitfield	Sonatina for Clarsach or Harp, 1st movt		Broekmans BRP1450
Renie	Angelus	Feuillets d'album	Lemoine 19302
Simpson	A Nostalgic Piece for May	Pedal Harp World	Beartramka

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

Candidates to prepare <i>either</i> section i) or section ii) in full.					
<b>either i) Scales, arpeggios &amp; exercises</b> (from memory) – the examiner will select from the following:					
<b>Scales:</b> A $\flat$ and E major C $\sharp$ and F $\sharp$ minor (harmonic and melodic minor)	three octaves	min. tempi: scales: ♩ = 52	<i><b>f</b> or <b>p</b></i>	hands together	ascending and descending or descending and ascending
A $\flat$ major contrary motion starting from single A $\flat$ string	two octaves	arpeggios: ♩ = 72 (one note per crotchet/ quaver)			
<b>Arpeggios:</b> A $\flat$ and E major C $\sharp$ and F $\sharp$ minor	three octaves	hands separately and divided between hands			
<b>Exercises:</b> Candidates to prepare <b>all</b> three exercises. The candidate will choose one exercise to play first; the examiner will then select one of the remaining two exercises to be performed.					
a) 13. A Bit Jazzy	for étouffés and pedal/lever glissandi				
b) 14. Rocking Chair	for finger articulation and thumb placing				
c) 15. PDLT	for près de la table				
All exercises are contained in the book <i>Harp Studies &amp; Exercises</i> published by Trinity.					
<b>or ii) Studies</b> (music may be used):					
Candidates to prepare <b>all</b> three studies. The candidate will choose one study to play first; the examiner will then select one of the remaining two studies to be performed.					
a) 56. In a Hammock					
b) 58. Colour Changes					
c) 59. Bells					
All studies are contained in the book <i>Harp Studies &amp; Exercises</i> published by Trinity.					

## Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 16)	aural (see page 18)	improvisation (see page 21)	musical knowledge (see page 23)

# Non-Pedal Harp – Grade 4

Subject code: NHP

## Pieces (3 x 22 marks)

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

Composer	Piece	Book	Publisher
Adie	Flight	Lever Harp World	Beartramka
Anderson	Con Poco Rubato (no. 2 of <i>Two Pieces for Lever Harp</i> )	Lever Harp World	Beartramka
Barber	Morning Splendor	Windmill Sketches	Salvi
Bartók	Triplets (no. 11, p. 18)	Mikrokosmos for Harp, ed. Marzuki	Boosey
Buttstedt	Menuet	Panorama de la harpe celtique	Ed Mus Trans TRO01761
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
Jollet	Intrada	Trois petits mouvements musicaux	Billaudot GB4734
Kinnaird ed.	Dunkeld Steeple	The Small Harp	Kinmor
Kinnaird	Kid on the Mountain	The Small Harp	Kinmor
Naderman	Etude I	Naderman pour Harpe Celtique	Zurfluh AZ1315
Pitfield	Sonatina for Clarsach or Harp, 1st movt		Broekmans BRP1450
Popesco	Matinales nos. 4 and 5	Matinales	Billaudot G6329B
Rollin, arr.	Romance	Pièces anciennes pour harpe celtique	Leduc AL 27187
Sor	Andante	My Harp's Delight, ed. van Campen	Salvi
R Stevenson, arr.	Hal an Tow or Eriskay Love Lilt	Sounding Strings	UMP
S Stevenson, arr.	Balaich An lasgaich		Old School
Trad. Welsh	Sosban Fach	Famous Music for the Harp vol. 1	Alaw
Turner	Skegness Rock	Lever Harp World	Beartramka
Van Campen	Variations on Mozart's 'Joseph Häußler' Theme		Harmonia HU3268
Woods ed.	Carolan's Welcome, version B	40 O'Carolan's Tunes	Woods

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

Candidates to prepare <i>either</i> section i) <i>or</i> section ii) in full.					
<b>either i) Scales, arpeggios &amp; exercises</b> (from memory) – the examiner will select from the following:					
<b>Scales:</b> E major G and D minor (harmonic and melodic minor)	three octaves	min. tempi: scales: ♩ = 52 arpeggios: ♩ = 72 (one note per crotchet/quaver)	<i>f</i> or <i>p</i>	hands together*	ascending and descending <i>or</i> descending and ascending
B♭ major	two octaves				
E major contrary motion starting from single E string					
<b>Arpeggios:</b> E major G and D minor	three octaves				
B♭ major	two octaves				
<b>Exercises:</b> Candidates to prepare <b>all</b> three exercises. The candidate will choose one exercise to play first; the examiner will then select one of the remaining two exercises to be performed.					
a) 13. A Bit Jazzy	for étouffés and pedal/lever glissandi				
b) 14. Rocking Chair	for finger articulation and thumb placing				
c) 15. PDLT	for près de la table				
All exercises are contained in the book <i>Harp Studies &amp; Exercises</i> published by Trinity.					
<b>or ii) Studies</b> (music may be used):					
Candidates to prepare <b>all</b> three studies. The candidate will choose one study to play first; the examiner will then select one of the remaining two studies to be performed.					
a) 56. In a Hammock					
b) 58. Colour Changes					
c) 59. Bells					
All studies are contained in the book <i>Harp Studies &amp; Exercises</i> published by Trinity.					

\* Harmonic minor hands together, melodic minor right hand only

## Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 16)	aural (see page 18)	improvisation (see page 21)	musical knowledge (see page 23)

## Pieces (3 x 22 marks)

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

Composer	Piece	Book	Publisher
Anon.	Watkins Ale	Anthology of English Music for the Harp 1550-1650 vol. 1, ed. Watkins	Stainer H139
Bartók	Merriment (no. 13, p. 20)	Mikrokosmos for Harp, ed. Marzuki	Boosey
Burgon	Any one of <i>Three Nocturnes</i>		Chester CH55172
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
Gartenlaub	Air	Pièces brèves contemporaines vol. 3, ed. Devos	Durand RID737
Grandjany	Les Cerisiers en Fleurs		Lyra
Handel	Chaconne [omitting pages numbered 4 and 5 in this edition]		Lemoine 23433
Henderson	<i>arr.</i> Fell	Bye, Bye Blackbird	Popcycle Series
McDonald	Toccata (Sabre Dance)	Harp Solos vol. 4, ed. McDonald & Wood	F. C. Publishing
Naderman	Sonata no. 1 in Eb, 1st movt	Sept Sonates Progressives	Vanderbilt M-20
Naderman	Sonata no. 2 in C minor, 1st movt or Allegretto	Sept Sonates Progressives	Leduc AL 20037
Peerson	The Fall of the Leafe	Anthology of English Music for the Harp 1550-1650 vol. 1, ed. Watkins	Leduc AL 20037
Pernambuco	<i>arr.</i> Middleton	Sons de Carillons	Stainer H139
Renie	Au Bord du Ruisseau		Ricordi LD908
Salzedo	Seguidilla	Suite of Eight Dances	Leduc AL 20018
Tournier	Prélude 1 or Prélude 3	Quatre préludes op. 16	Lyon & Healy
Tournier	Soupir or Offrande	Deux petites pièces brèves et faciles	Leduc AL 20062
Watkins	Rondo (from 2nd Suite for Harp)	Complete Method for Harp	Eschig ME8268
			Boosey (custom print)

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

Candidates to prepare <i>either</i> section i) or section ii) in full.						
<b>either i) Scales, arpeggios &amp; exercises</b> (from memory) – the examiner will select from the following:						
<b>Scales:</b> D $\flat$ and B major B $\flat$ and D minor (harmonic <i>and</i> melodic minor)		three octaves	min. tempi: scales: ♪ = 60 arpeggios: ♪ = 72 7ths: any rhythmic grouping, ♪ = 72 (one note per crotchet/ quaver)	<i><b>f</b> or <b>p</b></i>	hands together	ascending and descending <i>or</i> descending and ascending
G harmonic minor contrary motion starting from single G string	two octaves					
<b>Arpeggios:</b> D $\flat$ and B major B $\flat$ and A $\flat$ /G $\sharp$ minor	root position and first inversion	three octaves			hands together <i>and</i> divided between the hands	
Dominant 7th in the key of C	root position					
<b>Exercises:</b>						
Candidates to prepare <b>all</b> three exercises. The candidate will choose one exercise to play first; the examiner will then select one of the remaining two exercises to be performed.						
a) 16. 4, 3, 2, Strong!	for finger strengthening, evenness and articulation					
b) 17. Impressive Twiddles	for mordents					
c) 18. Waterfall	for cantabile right thumb					
All exercises are contained in the book <i>Harp Studies &amp; Exercises</i> published by Trinity.						
<b>or ii) Studies</b> (music may be used):						
Candidates to prepare <b>all</b> three studies. The candidate will choose one study to play first; the examiner will then select one of the remaining two studies to be performed.						
a) 63. Mind Your Own Business						
b) 64. Going East						
c) 66. Pedalling Up and Down Hill						
All studies are contained in the book <i>Harp Studies &amp; Exercises</i> published by Trinity.						

## Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 16)	aural (see page 18)	improvisation (see page 21)	musical knowledge (see page 23)

# Non-Pedal Harp – Grade 5

Subject code: NHP

## Pieces (3 x 22 marks)

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

Composer	Piece	Book	Publisher
Anon. <i>ed. Le Dentu</i>	Variations sur un thème de Mozart		Billaudot G 3163B
Collinson, <i>arr.</i>	The Key of the Strings <i>or</i> The Royal Lament	The Small Harp, <i>ed. Hewitt</i>	Kinmor
De Braal	Andante, no. II <i>or</i> Presto, no. 13	De kleine Harp	Salvi
Gabus	Les cavaliers du Sinkiang	Images de Chine	Billaudot G 4019B
Handel	Petite Sonate	Panorama de la harpe celtique, <i>ed. Bouchaud</i>	Ed Mus Trans TROO1761
Jackson, <i>arr.</i>	Paddy's Leather Breeches	The Millennium Folio	Clarsach Society
Kuhlau	Theme and Variations	Panorama de la harpe celtique, <i>ed. Bouchaud</i>	Ed Mus Trans TROO1761
Macdearmid <i>arr.</i>	Ye Banks and Braes	The Small Harp, <i>ed. Hewitt</i>	Kinmor
Naderman	Etude III <i>or</i> Etude VI	Naderman pour harpe celtique book 1	Zurfluh AZ1315
Naderman	Rondoletto from Sonata no. 1	Pièces classiques, cahier 5, <i>ed. Bouchaud</i>	Billaudot GB4369
O'Carolan	Concerto	Panorama de la harpe celtique, <i>ed. Bouchaud</i>	Ed Mus Trans TROO1761
Sor	Study no. 5	Panorama de la harpe celtique, <i>ed. Bouchaud</i>	Ed Mus Trans TROO1761
Springthorpe	Carol	Lever Harp World	Beartramka
Steffens	No. 1 from Sarah's Little Daydream op. 59		Simrock EE5192
Stevenson	The South Wind <i>or</i> Mingulay Boat Song		Old School
Strauss <i>arr. Fell</i>	Strauss Waltz Medley	Pop 'n' Easy book 1	Vanderbilt
Van Campen	Pavane no. VII	My Harp's Delight, <i>ed. van Campen</i>	Salvi

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

Candidates to prepare <i>either</i> section i) <i>or</i> section ii) in full.						
<b>either i) Scales, arpeggios &amp; exercises</b> (from memory) – the examiner will select from the following:						
<b>Scales:</b> A, D, E and G minor (harmonic <i>and</i> melodic minor)		three/four octaves*	min. tempi: scales: ♩ = 60 arpeggios: ♩ = 72 7ths: any rhythmic grouping, ♩ = 72 (one note per crotchet/quaver)	<i>f</i> or <i>p</i>	hands together**	ascending and descending <i>or</i> descending and ascending
G harmonic minor contrary motion starting from single G string		two octaves				
<b>Arpeggios:</b> A, D and E minor	root position and first inversion	three octaves			hands together <i>and</i> divided between the hands	
G minor						
Dominant 7th in C major	root position					
<b>Exercises:</b> Candidates to prepare <b>all</b> three exercises. The candidate will choose one exercise to play first; the examiner will then select one of the remaining two exercises to be performed.						
a) 16. 4, 3, 2, Strong!	for finger strengthening, eveness and articulation					
b) 17. Impressive Twiddles	for mordents					
c) 18. Waterfall	for cantabile right thumb					
All exercises are contained in the book <i>Harp Studies &amp; Exercises</i> published by Trinity.						
<b>or ii) Studies</b> (music may be used):						
Candidates to prepare <b>all</b> three studies. The candidate will choose one study to play first; the examiner will then select one of the remaining two studies to be performed.						
a) 63. Mind Your Own Business b) 64. Going East c) 65. Lever it Up						
All studies are contained in the book <i>Harp Studies &amp; Exercises</i> published by Trinity.						

\* Harmonic minor three octaves, melodic minor four octaves

\*\* Harmonic minor hands together, melodic minor right hand only

## Supporting tests (2 x 10 marks)

Candidates to prepare two from:			
sight reading (see page 16)	aural (see page 18)	improvisation (see page 21)	musical knowledge (see page 23)

# Pedal Harp – Grade 6

Subject code: PHP

## Pieces (3 x 22 marks)

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

Composer	Piece	Publisher
J S Bach	Étude no. 3 (from <i>Études for the Harp</i> , arr. Grandjany)	Fischer 04819
Bartók	An Evening in the Village	EMB
Britten	Interlude (from <i>A Ceremony of Carols</i> )	Boosey
Byrd	Pavana (from <i>Anthology of English Music for the Harp 1550-1650</i> vol. 1, ed. Watkins)	Stainer H139
Casterède	Première romance sans paroles (from <i>Pièces brèves contemporaines</i> vol. 1, ed. Devos)	Durand
Delmas	Prière	Salvi
Devos	Pour les pédales (from <i>Pièces brèves contemporaines</i> vol. 3, ed. Devos)	Durand
Francois	Sweet Horsefood Ballad (from <i>Happy Hours</i> )	Billaudot GB7383
Grandjany	Arabesque	Durand 860200
Grandjany	Automne	Durand 1130000
Grandjany	Prelude no. 3 (from <i>Preludes</i> )	Salabert EMS4192
Lewis	Jazzette (from <i>Saturday Night Jazz Suite</i> )	Goodmusic
Mancini arr. Cauffman	The Pink Panther	F. C. Publishing
Morley	Alman (from <i>Anthology of English Music for the Harp 1550-1650</i> vol. 1, ed. Watkins)	Stainer H139
Naderman	Prelude and Allegro Moderato from Sonata no. 3 in B $\flat$ (from <i>Sept Sonates Progressives</i> )	Leduc AL 20037
Naderman	Sonata no. 4 in G minor, Prelude and Allegro moderato (from <i>Sept Sonates Progressives</i> )	Leduc AL 20037
Rothstein	Solitude (from <i>Three Moods</i> )	Sue Rothstein
Rubbra	Pezzo ostinato	Lengnick AL2118
Salzedo	Menuet (from <i>Suite of Eight Dances</i> )	Lyon & Healy
Salzedo	Song in the Night (from <i>Complete Method for the Harp</i> , ed. Lawrence & Salzedo)	Schirmer GS32807
Tournier	Berceuse russe	Lemoine 22529
Tournier	Prelude 2 or 4 (from <i>4 Preludes</i> )	Leduc AL 20062

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

Candidates to prepare <i>either</i> section i) <i>or</i> section ii) in full.						
<b>either i) Scales, arpeggios &amp; exercises</b> (from memory) – the examiner will select from the following:						
<b>Scales:</b> G $\flat$ and C $\sharp$ major E $\flat$ and A $\flat$ minor (harmonic <i>and</i> melodic minor)		four octaves	min. tempi: scales: ♩ = 60 arpeggios: ♩ = 72 7ths: any rhythmic grouping, ♩ = 72 (one note per crotchet/quaver)	<i>f, mf</i> <i>or p</i>	hands together	ascending and descending <i>or</i> descending and ascending
Contrary motion scales of G flat and C $\sharp$ major (starting a third apart with left hand on keynote)		two octaves				
<b>Arpeggios:</b> G $\flat$ and C $\sharp$ major E $\flat$ and A $\flat$ minor	root position, first and second inversions	four octaves			hands together <i>and</i> divided between the hands	
Dominant seventh in the keys of G $\flat$ , C $\sharp$ , E $\flat$ and A $\flat$ *	root position					
Diminished seventh starting on C $\sharp$						
<b>Exercises:</b> Candidates to prepare <b>all</b> three exercises. The candidate will choose one exercise to play first; the examiner will then select one of the remaining two exercises to be performed.						
a) 19. Put it Back	for staccato by replacing fingers					
b) 20. Smooth as Silk	for legato thirds sliding right-hand thumb					
c) 21. Identical Twins	for clearly articulated repeated notes using harmonics					
All exercises are contained in the book <i>Harp Studies &amp; Exercises</i> published by Trinity.						
<b>or ii) Studies</b> (music may be used):						
Candidates to prepare <b>all</b> three studies. The candidate will choose one study to play first; the examiner will then select one of the remaining two studies to be performed.						
a) 69. Showing Off!						
b) 70. A Firm Fist						
c) 72. Chunky Glissandi						
All studies are contained in the book <i>Harp Studies &amp; Exercises</i> published by Trinity.						

\* Rhythm and fingering patterns available from our website.

## Supporting tests *(2 x 10 marks)*

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

# Non-Pedal Harp – Grade 6

Subject code: NHP

## Pieces (3 x 22 marks)

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

Composer	Piece	Publisher
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
Borfa <i>arr.</i> Metras	Manha de Carnaval (from Latin Groove)	Lyon & Healy
Carolan <i>arr.</i> Grocock	Lady Dillon	Cairde Na Cruite
Carolan	Sean O’Raighilligh (from Carolan’s Receipt, <i>arr.</i> Bell)	Lyra
Challan	Laura	Lido LM58
Challan	Promenade à Marly	Lido LM58
De Braal	Sarabande (from De Kleine Harp)	Salvi
Francois	Families Blues (from Easy Swing)	Billaudot GB7382
O Gallchobhair	Deirin De (from The Irish Harp Book, ed. Cuthbert)	Carysfort Press
Godefroid	Étude (from Pièces classiques cahier 5, ed. Bouchaud)	Billaudot GB4369
Hochbrucker	Allegro	Zurfluh AZ 1335
McGirr, <i>arr.</i>	Maighdeanan na h-airidh (from The Millennium Folio)	Clarsach Society
Megevand	Ronde Breton	Harposphere
Mudarra	Fantasia (from Pièces anciennes pour harpe celtique, ed. Rollin)	Leduc AL 27187
Pollet	2ème Sonate, 1st movt	Billaudot GB3378
Scarlatti	Sonata in C (from Pièces classiques cahier 5, ed. Bouchaud)	Billaudot GB4369
Stevenson	Logan Water	Old School
Stevenson	The Dowie Dens of Yarrow	Old School
Sutton-Anderson	Any one of <i>Three Haikai for Lever Harp</i> (from Lever Harp World)	Beartramka
Wright	Cross Currents (from Lever Harp World)	Beartramka

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

Candidates to prepare <i>either</i> section i) or section ii) in full.						
<i>either i) Scales, arpeggios &amp; exercises</i> (from memory) – the examiner will select from the following:						
<b>Scales:</b> D major		three octaves	min. tempi: scales: ♩ = 60 arpeggios: ♩ = 72 7ths: any rhythmic grouping, ♩ = 72 (one note per crotchet/quaver)	<i>f, mf or p</i>	changing note pattern hands together (example on our website)	ascending and descending or descending and ascending
B♭ major		two octaves			hands together (harmonic), R.H only (melodic)	
D and A minor (harmonic and melodic minor)		three/four octaves*			hands together starting a third apart with left hand on keynote	
Contrary motion scales of D major and A harmonic minor		two octaves			hands together	
<b>Arpeggios:</b> D and B♭ major (B♭ major two octaves only in root position if the instrument has no 1st octave B string) D and A minor	root position, first and second inversions	three octaves				
Dominant seventh in the key of E♭ **	root position and first inversion	three octaves hands together/ four octaves if divided between the hands***			hands together and divided between the hands	
Diminished seventh starting on C♯						
<b>Exercises:</b> Candidates to prepare <b>all</b> three exercises. The candidate will choose one exercise to play first; the examiner will then select one of the remaining two exercises to be performed.						
a) 19. Put it Back	for staccato by replacing fingers					
b) 20. Smooth as Silk	for legato thirds sliding right-hand thumb					
c) 21. Identical Twins	for clearly articulated repeated notes using harmonics					
All exercises are contained in the book <i>Harp Studies &amp; Exercises</i> published by Trinity.						
<b>or ii) Studies</b> (music may be used) – Candidates to prepare <b>all</b> three studies. The candidate will choose one study to play first; the examiner will then select one of the remaining two studies to be performed.						
a) 69. Showing Off!						
b) 70. A Firm Fist						
c) 71. Two into One						
All studies are contained in the book <i>Harp Studies &amp; Exercises</i> published by Trinity						

\* Three octaves to be played for harmonic minor, and four octaves, R.H. only, for melodic minor.

\*\* Rhythm and fingering patterns available from our website.

\*\*\* Three octaves divided between hands if the instrument has no 1st octave B string.

## Supporting tests *(2 x 10 marks)*

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

# Pedal Harp – Grade 7

Subject code: PHP

## Pieces (3 x 22 marks)

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

Composer	Piece	Publisher
Andrès	Sweet Blues	Hamellet HA9 724
J S Bach	Étude 9 (from Études for Harp, <i>arr.</i> Grandjany)	Fischer 04819
J S Bach	Pièce en sol	Durand 770200
Backofen	Sonata – Allegro, <i>ed.</i> Pasetti	Orpheus
Benda	Sonata – Allegro molto [ending at 3 <sup>rd</sup> bar of 2 <sup>nd</sup> system, page 8 before Fantasia] or Rondo	Salvi
Berkeley	Nocturne	Stainer H144
Chavarrri	El Viejo Castillo Moro	Lyra
Debussy	Arabesque no. 1	Durand 674700
Dussek	Any two movements from <i>Sonata in C minor</i>	Schott BSS38511
Glyn	Telynor Tregaron (from Living Harp vol. 2, <i>ed.</i> Bennet)	Curiad 7033
Henshall	Tair Dawns Gymreig no. 3 (from Living Harp vol. 1, <i>ed.</i> Bennet)	Curiad 7013
Higginson	Morning's Air or A Little Study (from Two Pieces for Solo Harp)	Fagus Music
Humperdinck	Nachtstück	Schott ED 9218
Lewis	No. 1 or no. 2 (from Valses Pastiches)	Goodmusic
Lyons & Yosco <i>arr.</i> Maxwell	Spaghetti Rag	Maxwell Music
Mathias	Any two movements from <i>Improvisations op. 10</i>	OUP
Metcalfe	Le tombeau de Boulez (from Harp Scrapbook)	Curiad 7027
Natra	Any two movements from <i>Sonatina</i>	Salvi
Parrott	Arfon, 1st and 2nd movts or 3rd and 4th movts (from Living Harp vol. 1, <i>ed.</i> Bennet)	Curiad 7013
Shearing	Lullaby of Birdland	F. C. Publishing
Snell	Golden Moments	Modus Music
Stadler	Coming Home (from Coming Home)	Doblinger 35 841
Steibelt	Rondo Pastorale (from <i>Airs, Variations &amp; Sonates des XVII &amp; XIX Siècles vol. 2, ed. Beltrando</i> )	Harposphere 11462
Tournier	Claire de lune sur l'étang du parc (from Images 1ère Suite)	Lemoine 21775
Tournier	Étude de concert 'au matin'	Leduc AL 20007
Watkins	Fire Dance (from Petite Suite)	UMP
Williams <i>arr.</i> McLaughlin	Cantina Band (from Salvi Pop Harp Series Volume 3)	Salvi

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

Candidates to prepare <i>either</i> section i) <i>or</i> section ii) in full.						
<b>either i) Scales, arpeggios &amp; exercises</b> (from memory) – the examiner will select from the following:						
<b>Scales:</b> C $\flat$ and F $\sharp$ major B $\flat$ and C $\sharp$ minor (harmonic <i>and</i> melodic minor)	octave or sixth apart (R.H. starting on keynote)	four octaves	min. tempi: scales: ♩ = 72	<i>for mf</i> or <i>p</i> or <i>cresc./dim.</i> ( <i>p-f-p</i> )	hands together	ascending and descending or descending and ascending
Contrary motion scales of C $\flat$ and F $\sharp$	starting a third apart with left hand on keynote	two octaves	arpeggios: ♩ = 72 7ths: any rhythmic grouping, ♩ = 72 (one note per crotchet/quaver)			
<b>Arpeggios:</b> C $\flat$ and F $\sharp$ major G $\sharp$ and D $\sharp$ minor	root position, first and second inversions	four octaves				
Dominant seventh in the keys of C $\flat$ , F $\sharp$ , B $\flat$ and C $\sharp$ **						
Diminished seventh starting on F $\sharp$ , C $\sharp$ and B						
<b>Exercises:</b> Candidates to prepare <b>all</b> three exercises. The candidate will choose one exercise to play first; the examiner will then select one of the remaining two exercises to be performed.						
a) 22. Smooth and Wide	for legato octaves with sliding thumb					
b) 23. Cross Fingers	for cross-fingering 3-4 and 1-2					
c) 24. More Cross Fingers	for cross-fingering 2-4 and 1-3					
All exercises are contained in the book <i>Harp Studies &amp; Exercises</i> published by Trinity.						
<b>or ii) Studies</b> (music may be used):						
Candidates to prepare <b>all</b> three studies. The candidate will choose one study to play first; the examiner will then select one of the remaining studies to be performed.						
a) 74. Turning & Trilliant b) 75. Weaving In and Out c) 76. Paired Bells						
All studies are contained in the book <i>Harp Studies &amp; Exercises</i> published by Trinity.						

\*\* Rhythm and fingering patterns available from our website.

## Supporting tests (2 x 10 marks)

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

# Non-Pedal Harp – Grade 7

Subject code: NPH

## Pieces (3 x 22 marks)

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

Composer	Piece	Publisher
J S Bach	Chaconne or Presto (from Pièces classiques cahier 6, ed. Bouchaud)	Billaudot GB5635
Bell	An Buacaili Caol Dubh (from The Small Harp, ed. Hewitt)	Kinmor
Bouchard arr. McKay	Reel Beatrice (from Traditional Tunes for Harp book 2)	CMCP
Carolan	Carolan's Farewell to Music (from Carolan's Receipt, arr. Bell)	Lyra
Carolan ed. Yeates	Planxty Johnston	Cairde na Cruite
De Braal	Langsamme Trioleu, no. 16 or Allegretto, no. 17 (from De Kleine Harp)	Donemus
Dia Succari	Sur l'étang	Harposphere 11400
Doumany	Any one of Water, Spirit, Air, Earth (from The Elements)	Beartramka
Dussek	Sonatina no. 3 in G, 2nd movt: Allegro non tanto (from Six Sonatines for Harp)	Bärenreiter Praha H 1748
Fleishman	An Coitin Dearg (from The Irish Harp Book, ed. Cuthbert)	Carysfort Press
Francois	Ar Baradoz	Editions Mi bémol
Green	A Little Lower than the Angels	Green
Henson-Conant	New Blues or Nataliana	F. C. Publishing
Lemeland	Élégie	Ed Francaises EFM1971
Macdearmid	Sea Rapture	Sounding Strings
Mcnulty	Any two of Fantasia, Berceuse and Rondo (from The Irish Harp Book ed. Cuthbert)	Carysfort Press
Naderman	Étude V (from Naderman pour harpe celtique book 1)	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
Springthorpe	Idyll (from Lever Harp 2000)	Beartramka
Stevenson	Blue Orchid	Old School
Stevenson	Parthenia	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 pages 13-14)

Candidates to prepare <i>either</i> section i) or section ii) in full.						
<b>either i) Scales, arpeggios &amp; exercises</b> (from memory) – the examiner will select from the following:						
Scales: F, D and A major	octave or sixth apart (R.H. starting on keynote)	three octaves	min. tempi: scales: ♩ = 72 arpeggios: ♪ = 72 7ths: any rhythmic grouping, ♪ = 72 (one note per crotchet/quaver)	<i>f</i> or <i>mf</i> or <i>p</i> or <i>cresc./dim.</i> ( <i>p-f-p</i> )	hands together	ascending and descending or descending and ascending
C, D and A minor (harmonic <i>and</i> melodic minor)		three/four octaves* as available			hands together (harmonic minor), R.H only (melodic minor)	
Contrary motion scales of F, D and A major		two octaves			hands together	
Arpeggios: F, D and A major C, D and A minor	root position, first and second inversions	three/four octaves if divided between the hands			hands together	
Dominant seventh in the keys of F, C D and A**	root position and first inversion				hands together and divided between the hands	
Diminished seventh starting on C# and B						
<b>Exercises:</b>						
Candidates to prepare <b>all</b> three exercises. The candidate will choose one exercise to play first; the examiner will then select one of the remaining two exercises to be performed.						
a) 22. Smooth and Wide	for legato octaves with sliding thumb					
b) 23. Cross Fingers	for cross-fingering 3-4 and 1-2					
c) 24. More Cross Fingers	for cross-fingering 2-4 and 1-3					
All exercises are contained in the book <i>Harp Studies &amp; Exercises</i> published by Trinity.						
<b>or ii) Studies</b> (music may be used):						
Candidates to prepare <b>all</b> three studies. The candidate will choose one study to play first; the examiner will then select one of the remaining two studies to be performed.						
a) 74. Turning & Trilliant						
b) 75. Weaving In And Out						
c) 76. Paired Bells						
All studies are contained in the book <i>Harp Studies &amp; Exercises</i> published by Trinity.						

\* Harmonic minor three octaves and melodic minor four octaves.

\*\* Rhythm and fingering patterns available from our website.

## Supporting tests *(2 x 10 marks)*

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

# Pedal Harp – Grade 8

Subject code: PHP

## Pieces (3 x 22 marks)

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

Composer	Piece	Publisher
J S Bach	Allemande, <i>arr.</i> Grandjany	Durand
Boieldieu	Any two movements from Sonata	Lyra/Salvi
Britten	Any two movements ( <i>except</i> no. 3 or no. 5) from Suite	Faber
Chertock	Harpicide at Midnight (from Around the Clock Suite)	Salvi
Dizi	Grande Sonate pour harp, 1st movt	Durand 14811
Fauré	Une Chatelaine en sa Tour	Durand 957700
Flothuis	Pour le Tombeau d'Orphée	Pilgrim
Francisque	Pavane & Bransles, <i>arr.</i> Grandjany	Schirmer GS48864
Francois	Hot Cucumber	Editions Camac
Gershwin	An American in Paris <i>and</i> Rhapsodie in Blue, <i>arr.</i> Fell	Salvi
Glinka	Variations on a Theme of Mozart	Lyra/Salvi
Glyn	Erddigan (from Living Harp vol. 1, <i>ed.</i> Bennet)	Curiad 7013
Godefroid	Étude de Concert in E♭ minor	Salvi
Granados	Danza Espanola no. 5	UME 16129
Guridi	Viejo Zortzico	UME 19459
Handel	Any two movements from Concerto in B♭, op. 4 no. 6*	Bärenreiter BA8347
Hasselmans	Elegie	Billaudot G 5086B
Hoddinott	Presto alla Tarantella from Sonata op. 36	OUP
Pitfield	Sonatina for Harp [complete]	Hinrichsen 593
Respighi	Siciliana, <i>arr.</i> Grandjany	Ricordi 121132
Rothstein	Autumn Wind in the Trees (from The Dream Studies)	Sue Rothstein
Samuel	La Roca Blanca (from Living Harp vol. 1, <i>ed.</i> Bennet)	Curiad 7013
Shaljean	High Hat	Blue Crescent Music
Spohr	Fantasie in C minor, op. 35	Salvi
Thomas	Study no. 2 in G♭ (from Selected Studies for the Harp)	Adlais 003
Tournier	Sonatine no. 1, 1st movt	Lemoine
Watkins	Prelude from Petite Suite	UMP

\* Denotes unaccompanied repertoire.

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

Candidates to prepare <i>either</i> section i) or section ii) in full.							
<b>either i) Scales, arpeggios &amp; exercises</b> (from memory) – the examiner will select from the following:							
<b>Scales:</b> B, E $\flat$ and F $\sharp$ major B, E $\flat$ and F $\sharp$ minor (harmonic <i>and</i> melodic minor)	octave or sixth apart (R.H. starting on keynote)	four octaves	min. tempi: scales: ♩ = 72 arpeggios: ♪ = 72 7ths: any rhythmic grouping, ♪ = 72 (one note per crotchet/quaver)	<i>f</i> or <i>mf</i> or <i>p</i> or <i>cresc./dim.</i> ( <i>p-f-p</i> )	hands together	ascending and descending or descending and ascending	
Contrary motion scales of B, E $\flat$ and F $\sharp$ (major and harmonic minor)	starting a third apart with left hand on keynote	two octaves		<i>mf</i> legato	hands separately		
Scales in double thirds B major and B melodic minor (fingering pattern available from our website)	starting with keynote as lower note						
<b>Arpeggios:</b> B, E $\flat$ and F $\sharp$ major B, E $\flat$ and F $\sharp$ minor	root position, first and second inversions	four octaves		<i>f</i> or <i>mf</i> or <i>p</i> or <i>cresc./dim.</i> ( <i>p-f-p</i> )	hands together		
Dominant seventh in the keys of B, E $\flat$ , E, A $\flat$ and F $\sharp$ **	root position, first, second and third inversions						
Diminished seventh starting on F $\sharp$ , C $\sharp$ and B							
<b>Exercises:</b> Candidates to prepare <b>all</b> three exercises. The candidate will choose one exercise to play first; the examiner will then select one of the remaining two exercises to be performed.							
a) 25. Psychotriller	for right hand trill and crossing left hand over right						
b) 27. Sliding Low	for left hand legato sixths and octaves with sliding thumb						
c) 28. Hairy Slides	for mordents and slides						
All exercises are contained in the book <i>Harp Studies &amp; Exercises</i> published by Trinity.							
<b>or ii) Studies</b> (music may be used):							
Candidates to prepare <b>all</b> three studies. The candidate will choose one study to play first; the examiner will then select one of the remaining two studies to be performed.							
a) 78. Careful Whisper b) 80. Very Cross Fingering c) 82. Incy Wincy Slider							
All studies are contained in the book <i>Harp Studies &amp; Exercises</i> published by Trinity.							

\*\* Rhythm and fingering patterns available from our website.

## Supporting tests *(2 x 10 marks)*

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

# Non-Pedal Harp – Grade 8

Subject code: NPH

## Pieces (3 x 22 marks)

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

Composer	Piece	Publisher
Ayres	Vari8 (from Lever Harp 2000)	Beartramka
Bessell	The Green Man (from Lever Harp 2000)	Beartramka
Bouchaud	Any two movements from <i>Discorde</i>	Harposphere 11467
Clifton-Welker	Dance (from Lever Harp 2000)	Beartramka
Currington	Millennium Hope (from Lever Harp 2000)	Beartramka
Handel	Any two movements from Concerto op. 4 no. 6 [unaccompanied]	Salvi
Keller	Vibrations	Billaudot GB4797
Larhantec	Fantasmagories	Harposphere 11434
Lennon & McCartney	Here, There & Everywhere (from Lennon & McCartney for the Harp, <i>arr.</i> Sylvia Woods)	Woods
Macdearmid	Tir-nan-og	Sounding Strings
Moor	Piece no. 1 (from Three Pieces for Lever Harp)	Beartramka
Ortiz	Theme from Suite to Luzma (from Latin American Harps History, Music & Technique)	Alfredo Rolando Ortiz
Ortiz	Una vez en la montaña (from The International Rhythmic Collection vol. 2)	Alfredo Rolando Ortiz
Scarlatti	Sonate en La mineur, K. 61 or Sonate en Sib, K. 66 (from <i>Pièces classiques cahier 6, ed. Bouchaud</i> )	Billaudot GB5635
Shaljean	High Hat	Blue Crescent Music
Shaljean	Prelude in D or E♭ or G minor (from 12 Preludes for Concert or Celtic Harp)	Shaljean/Ossian
Snell	Toccatà (from Lever Harp 2000)	Beartramka
Springthorpe	The Heart's Journey (from Lever Harp 2000)	Beartramka
Trad.	Pajaro Campana (from Latin American Harps History, Music & Technique)	Alfredo Rolando Ortiz

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

Candidates to prepare <i>either</i> section i) or section ii) in full.					
<i>either i) Scales, arpeggios &amp; exercises</i> (from memory) – the examiner will select from the following:					
<b>Scales:</b> G and B $\flat$ major	sixth apart (R.H. starting on keynote)	three octaves			hands together
E and E $\flat$ major	tenth apart (L.H. starting on keynote)				
Contrary motion scale of E major	starting a third apart with left hand on keynote	two octaves	min. tempi: scales: ♩ = 72 arpeggios: ♩ = 72 7ths: any rhythmic grouping, ♩ = 72 (one note per crotchet/ quaver)		ascending and descending or descending and ascending
Scales in double thirds: E major and E melodic minor (fingering pattern available from our website)	starting with keynote as lower note				
<b>Arpeggios:</b> G, D and E $\flat$ major G, E and A minor	root position, first and second inversions	three octaves			hands together
Dominant sevenths in the keys of G, E, A, B $\flat$ and E $\flat$ **	root position, first, second and third inversions				
Diminished seventh starting on F $\sharp$ , C $\sharp$ and B					
<b>Exercises:</b> Candidates to prepare <b>all</b> three exercises. The candidate will choose one exercise to play first; the examiner will then select one of the remaining two exercises to be performed.					
a) 26. Psychotriller	for right hand trill and crossing left hand over right				
b) 27. Sliding Low	for left hand legato sixths and octaves with sliding thumb				
c) 28. Hairy Slides	for mordents and slides				
All exercises are contained in the book <i>Harp Studies &amp; Exercises</i> published by Trinity.					
<b>or ii) Studies</b> (music may be used):					
Candidates to prepare <b>all</b> three studies. The candidate will choose one study to play first; the examiner will then select one of the remaining two studies to be performed.					
a) 79. I'm a B-Lever					
b) 80. Very Cross Fingering					
c) 82. Incy Wincy Slider					
All studies are contained in the book <i>Harp Studies &amp; Exercises</i> published by Trinity.					

\*\* Rhythm and fingering patterns available from our website.

## Supporting tests *(2 x 10 marks)*

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

# Information and regulations

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

## Entry requirements

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

## Candidates with special needs

- ▶ Trinity is committed to creating an inclusive environment where candidates with special needs are able to demonstrate their skills and feel welcomed. We aim to make our exams accessible to all. We treat each learner individually when considering how we can achieve this aim, recognising that requirements vary. Candidates can be assured that we do not compromise on the standard of marking or allow the quality of exams to be affected in any way. If a candidate has any special needs, we will try to help. Of course we will not make any change that affects the assessment standards. We will treat each request individually, so please visit our website or contact us to discuss your requirements.

## Exam centres

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

## Entry process

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

### **Inaccurate and late entries**

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

### **Exam appointments**

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

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

### **On the day**

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

### **In the exam**

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

- ▶ Interpreters are allowed for candidates whose first language is not English and where candidates do not have sufficient English language fluency to meet the communication requirements of the exam. Candidates are responsible for all arrangements with and costs of interpreters, whose involvement must be agreed with the centre in advance of the exam. Interpreters must not assist candidates beyond interpreting. If the examiner suspects that interpreters are assisting candidates inappropriately, they will refer the matter to Trinity's London office.

### Recordings of exams

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

### Exceptional circumstances

- ▶ If candidates are ill and cannot take an exam as planned, the Trinity representative must be informed as soon as possible. The person who signed the entry form may apply to the Trinity representative for a re-entry permit by providing a medical certificate current for the date of the exam and the appointment form originally issued.
- ▶ The re-entry application must be made no later than 30 days after the exam date. The Trinity representative will forward the medical

certificate and appointment form to Trinity, who will issue a re-entry permit for an exam at the same level in the same subject.

- ▶ A re-entry permit can be used for an exam within 21 days to 12 months of the original exam date upon payment of 50% of the entry fee current at the new date of entering. If a permit is used towards entry for an exam at a higher level, any difference in fee is also payable.
- ▶ If candidates wish to postpone or cancel an exam, the original fee will not be refunded. There are special arrangements in case of genuine compassionate circumstances. Trinity will not offer re-entry permits for non-medical reasons, though sympathy will be shown to genuine cases in which appropriate evidence is provided.

### Results, reports and certificates

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

### **Syllabus infringements**

- ▶ All syllabus infringements (eg choosing an incorrect piece or technical work item) will be referred directly to Trinity's London office by the examiner. Exam reports may be withheld until the outcome of any referral has been considered by Trinity. Depending on the severity of the infringement, marks may be deducted or, in extreme cases, the exam may be invalidated.

### **Academic investigations and appeals procedure**

- ▶ Anyone who wishes to question the outcome of their exam result should refer to [www.trinitycollege.com/appeals](http://www.trinitycollege.com/appeals) for full details of our academic investigations and appeals policy.

## **Policies**

### **Equal opportunities**

- ▶ Trinity is committed to providing equality of opportunity and treatment for all, and will not unlawfully or unfairly discriminate directly or indirectly on the basis of any characteristic.

### **Child protection**

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

### **Data protection**

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

### **Customer service**

- ▶ Trinity strives to update and improve its syllabuses where necessary. Amendments and additions are regularly published on our website, which is also a source of general information about Trinity and its products and services. A Customer Service Statement is available on our website.

### **Malpractice**

- ▶ Trinity requires its registered exam centres to report any suspected malpractice by candidates, teachers or examiners. In situations where a centre is found to be inadequate or to be guilty of malpractice, either in terms of provision of facilities or in administration, the exam centre may be required to suspend all of its activities relating to Trinity exams until the cause of the problem is identified and rectified, if appropriate. In extreme circumstances, the centre may no longer be permitted to act as an exam centre registered with Trinity.
- ▶ In the very rare cases or circumstances where a centre or individual may be suspected of malpractice, Trinity will aim to minimise any inconvenience caused to any affected candidate, and would like to thank candidates, teachers and centre staff for their kind co-operation in reporting any suspected incident of cheating, thereby assisting Trinity in upholding the quality and integrity of its exam process.

## UCAS points

In the UK, Trinity's Grade 6-8 exams can contribute towards entry into higher education through the allocation of UCAS points as follows:

	Grade 6			Grade 7			Grade 8		
	Pass	Merit	Dist.	Pass	Merit	Dist.	Pass	Merit	Dist.
Practical	25	40	45	40	55	60	55	70	75
Theory	5	10	15	10	15	20	20	25	30

# Music publishers

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

Trinity cannot guarantee that music will always be in stock with local suppliers. Candidates and teachers should always check with the publisher before it is assumed that any item has gone out of print.

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

T +44 (0)20 7758 0200; www.acblack.com

**Adlais** (*Adlais Music Publishers*):

T +44 (0)1291 690 517;

www.adlaimusicpublishers.co.uk

**Advance** (*Advance*): c/o Studio Music

T +44 (0)1582 432139; www.studio-music.co.uk

**Alaw** (*Alaw Music Publishing*):

T +44 (0)1443 402 178

**Alfred** (*Alfred Publishing*): www.alfred.com; in UK:

c/o Faber Music Ltd

**Amadeus** (*Amadeus Verlag*):

T +41 052 233 28 66; www.amadeusmusic.ch;

in UK: c/o Schott Music Ltd; Trade: MDS

**Amsco** (*Amsco Music Publishing*):

c/o Music Sales Ltd

**Archduke Music** (*Archduke Music*): in UK:

c/o Pilgrim Harps

**Bärenreiter** (*Bärenreiter Ltd*):

T +44 (0)1279 828930; www.baerenreiter.com

**Bärenreiter Praha** (*Editio Bärenreiter Praha*):

c/o Bärenreiter Ltd

**Beartramka** (*Beartramka*):

www.beartramka.co.uk; T +44 (0)1787 247222;

c/o Pilgrim Harps or Clive Morley Harps

**Belaieff** (*Belaieff*): in UK: c/o Peters Edition Ltd;

Trade: MDS

**Belwin** (*Belwin Mills*): c/o Alfred Publishing

**Billaudot** (*Gerard Billaudot Editeur*):

T +33 (1) 47 70 14 46; in UK:

c/o United Music Publishers Ltd

**Blue Crescent** (*Blue Crescent Music*):

T +353 (0)249 8209; www.bluecrescentmusic.com

**BMP** (*Bartholomew Music Publications*):

T +44 (0)20 7267 0437

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

T +44 (0)20 7054 7200 or (Freephone in UK

only) 0800 731 4778; www.boosey.com;

Trade: MDS

**Bosworth** (*Bosworth & Co Ltd*):

c/o Music Sales Ltd

**Braydeston** (*Braydeston Press*):

c/o Music Sales Ltd

**Breitkopf** (*Breitkopf & Härtel*): T +49 (6128)

9663-0; in UK: T +44 (0)1945 88 22 21;

www.breitkopf.com

**Broekmans** (*Broekmans & Van Poppel*):

T +44 (20) 6796575; www.broekmans.com;

Trade: MDS

**Cairde Na Cruite** (*Cairde Na Cruite*):

www.cairdenacruite.com; T +353 87 2800 390

**Camac** (*Editions Camac*): T +33 240 97 24 97;

www.camac-harps.com

**Camden** (*Camden Music*):

T +44 (0)20 8744 9005; www.camdenmusic.com;

in UK and rest of world: c/o Spartan Press Music

Publishers Ltd;

in USA: c/o Theodore Presser Company

**Carysfort Press** (*Carysfort Press*):

T +353 1 493 7383; www.carysfortpress.com

**Chappell** (*Chappell*): c/o Faber Music Ltd

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

**Chris Stout Music** (*Chris Stout Music*):

www.chrisstout.co.uk

**Clarsach** (*Clarsach Society*):

T +44 (0)131 468 0593; www.clarsachsociety.co.uk

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

c/o Pilgrim Harps

**Combre** (*Edition Combre*): in UK: c/o United Music

Publishers Ltd

**Comus** (*Comus Edition*): T +44 (0)1282 864 985;

www.comusedition.com

**Corda** (*Corda Music Publications*):

T +44 0 1727 852 752; www.cordamusic.co.uk

**Cramer** (*Cramer Music Ltd*):

T +44 (0)20 7240 1612; www.cramermusic.co.uk

**Curiad** (*Curiad*):

T +44 (0)1286 882 166; www.curiad.co.uk

**Curnow** (*Curnow Music Press*):T +1 800 7287 669; www.curnowmusicpress.com;  
in UK: c/o De Haske Hal Leonard Ltd**Currency** (*Currency Press*): T +61 (0)2 9319 5877;  
www.currency.com.au**De Haske** (*De Haske Hal Leonard Ltd*):

T +44 (0)20 7395 0380; www.dehaske.com

**Deeay Music** (*Deeay Music*):

T + 44 (0)1307 464324; F +44 (0)1307 464913

**Ditson** (*Oliver Ditson Co.*): in UK: c/o United Music  
Publishers Ltd;

in USA: c/o Theodore Presser Company

**Doblinger** (*Doblinger Musikverlag*):T +43 1 515 030; in UK: c/o Universal Edition  
(London) Ltd; www.doblinger-musikverlag.at;  
Trade: MDS**Donemus** (*Donemus*): T +31 (0) 20 344 60 00;

in UK: c/o Music Sales Ltd; www.donemus.nl

**Durand** (*Durand et Cie (Paris)*):T +33 (0)1 53 24 80 01; www.durand-salabert-  
eschig.com; Trade: MDS; for the rest of the world  
excluding France: c/o De Haske Hal Leonard Ltd**Ed Mus Trans** (*Editions Musicales**Transatlantiques*): c/o United Music Publishers Ltd**Éditions Mi Bémol** (*Editions Mi Bémol*):

c/o Editions Camac/Camac Harps

**EFM** (*Editions Française de Musique*): c/o Gerard

Billaudot Editeur;

in UK: c/o United Music Publishers Ltd

**Elkan-Vogel** (*Elkan-Vogel*): www.presser.com;

in UK: c/o United Music Publishers Ltd

**EMA** (*European Music Archive*): c/o Spartan

Press Music Publishers Ltd

**EMB** (*Editio Musica Budapest Ltd*):

T +361 2361 104; www.emb.hu

in UK: c/o Faber Music Ltd

**Emerson** (*Emerson Edition Ltd*):

T +44 (0)1439 788 324; www.juneemerson.co.uk

**Eres** (*Eres Edition Musikverlag*):

T +49 042 981 676; www.eres-musik.de

**Eulenburg** (*Ernst Eulenburg & Co.*): c/o Schott

Music Ltd; Trade: MDS

**Eschig** (*Editions Max Eschig*):www.durand-salabert-eschig.com; in UK: c/o  
De Haske Hal Leonard Ltd; Trade: MDS**Faber** (*Faber Music Ltd*): T +44 (0)1279 828 989;

www.fabermusic.com

**F C Publishing** (*F. C. Publishing Co.*):

email: fcpub@mail.ttlc.net

**Fennica Gehrman** (*Fennica Gehrman Oy Ab*):

www.fennicagehrman.fi

**Fentone** (*Fentone Music Ltd*):

c/o De Haske Hal Leonard Ltd

**Fischer** (*Carl Fischer LLC*):T +1 212 777 0900; in UK: c/o Schott Music Ltd;  
www.carlfischer.com; Trade: MDS**Forsyth** (*Forsyth Brothers Ltd*):

T +44 (0)161 834 3281; www.forsyths.co.uk

**GIA** (*GIA Publications Inc.*): 7404 South Mason

Avenue, Chicago, IL 60638, USA;

T +1 708 496 3800; www.giamusic.com

**Goodmusic** (*Goodmusic*): T +44 (0)1648 773 883;

www.goodmusicpublishing.co.uk

**Gordon Johnston** (*Gordon Johnston*):

T +1 613 829 8362; gordon@ottawa.com

**Green** (*Stewart Green*): c/o Pilgrim Harps;

www.pilgrimharps.co.uk

**Griffiths** (*Griffiths Edition*):

T +44 (0)1656 766 559

**Gustavson** (*Nancy Gustavson*): c/o Pilgrim Harps;

www.pilgrimharps.co.uk

**Hamelle** (*Hamelle*): c/o Editions Alphonse Leduc;

in UK: c/o United Music Publishers Ltd

**Hansen** (*Edition Wilhelm Hansen*):

c/o Music Sales Ltd

**Hardie Press**: (*The Hardie Press*)

T/F + 44 (0)1875 815 456; www.hardiepress.co.uk

**Harmonia** (*Harmonia*):

c/o De Haske Hal Leonard Ltd

**HarpLore** (*HarpLore Australia*):

T +61 2 6258 8215; www.harplore.com.au

**Harposphère** (*Partitions Harposphère*):

T +33 (0)1 43 80 01 56; www.harpebudin.com

**Henle** (*G. Henle Verlag*):

T +49 89 759 820; www.henle.de; in UK: c/o Manchester Music Exchange  
www.music-exchange.co.uk; Trade: MDS

**Heugel** (*Edition Heugel*): c/o Editions Alphonse Leduc; In UK: c/o United Music Publishers Ltd

**Highbridge** (*Highbridge Music Ltd*):  
T +44 020 7938 1969; www.highbridgemusic.co.uk

**Hinrichsen** (*Hinrichsen Edition*): c/o Peters Edition

**Hofmeister** (*Friedrich Hofmeister Musikverlag*):  
T +49 341 9 60 07 50;  
www.friedrich-hofmeister.de; in UK: c/o Music Sales Ltd; Trade: MDS

**Hortensia** (*Editions Musicales Hortensia*): in UK: c/o United Music Publishers Ltd

**IMC** (*International Music Company*):  
T +1 212 391 4200; www.internationalmusicco.com;  
in UK: c/o Schott Music Ltd; Trade: MDS

**IMP** (*International Music Publications*):  
c/o Faber Music Ltd

**Ink to Music** (*Ink to Music*): c/o Pilgrim Harps;  
www.pilgrimharps.co.uk

**J Mayhew** (*Jeffery Mayhew*):  
T +44 (0)1403 272904

**Kinmor** (*Kinmor Music*): c/o Temple Records;  
T +44 (0)1875 830 328; www.templerecords.co.uk

**Kjos** (*Neil A Kjos Music Company*): www.kjos.com;  
in UK c/o Music Sales Ltd

**Kunzelmann** (*Edition Kunzelmann GmbH*):  
www.kunzelmann.ch; in UK: c/o Peters Edition Ltd

**L & S Music**: c/o www.boosey.com

**Lafitan** (*Editions Pierre Lafitan*):  
T +33 (0)1 42 96 8911; www.lafitan.com

**Latham** (*Latham Music Enterprises*):  
c/o The Lorenz Corporation; T +1 937 228 6118;  
www.lorenz.com

**Leduc** (*Editions Alphonse Leduc*):  
T +33 (0)1 42 96 89 11; www.alphonseleduc.com;  
in UK: c/o United Music Publishers Ltd

**Lemoine** (*Editions Henry Lemoine*):  
www.editions-lemoine.fr;  
in UK: c/o Faber Music Ltd

**Lengnick** (*Alfred Lengnick & Co.*):  
c/o Faber Music Ltd

**Lyon & Healy** (*Lyon & Healy*):  
T +1 801 355 2686; www.lyonhealy.com; in UK:  
c/o Holywell Music Ltd

**Lyra** (*Lyra Music Publications*):  
T +1 (321) 725 4449; www.lyramusic.com;  
in UK: c/o Pilgrim Harps

**Maecenas** (*Maecenas Music Ltd*):  
T +44 (0)20 8660 3914; www.maecenasmusic.co.uk

**Margaret Scollay**: contact directly on  
T +44 (0)1595 840 598

**Maruka** (*Maruka*): c/o Pilgrim Harps;  
www.pilgrimharps.co.uk

**Masters** (*Masters Music Publications*):  
T +1 (800) 434-6340; www.masters-music.com;  
in UK: c/o Maecenas

**McGinnis & Marx** (*McGinnis & Marx Music Publishers*): T +1 212 243 5233

**McTier** (*McTier Music*): T +44 (0)20 8894 5381;  
email: music@mctier.globalnet.co.uk

**Mayhew** (*Kevin Mayhew Publishers*):  
T +44 (0)1449 737 978; www.kevinmayhew.com

**Modus Music** (*Modus Music*):  
T +44 (0)20 8363 2663; www.modusmusic.org

**Moscow Music** (*Moscow Music*): in UK: c/o Pilgrim Harps; www.pilgrimharps.co.uk

**Musica Rara** (*Musica Rara*): c/o Breitkopf & Härtel

**Musicland** (*Musicland Publications*):  
c/o Peters Edition Ltd

**Music Sales** (*Music Sales Ltd*):  
T +44 (0)1284 702 600; www.musicroom.com

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

**Old School** (*Old School*): T +44(0) 1721 760 298;  
www.savournastevenson.com

**Orpheus** (*Orpheus Music Publishers*):  
T +61 (02) 6772 2205; www.orpheusmusic.com.au

**Or-Tav** (*Or-Tav Music Publications*):  
T +972 (0)9 767 9869; www.ortav.com;  
in UK: c/o Music Trading; www.music-trading.co.uk

**Ortiz** (*Alfredo Rolando Ortiz*): T +1 951 737 9897;  
www.alfredo-rolando-ortiz.com

**OUP** (*Oxford University Press*):

T +44 (0)1865 355 067; www.oup.com;  
in Australia: c/o Alfred Australia,  
T +61 2 9524 0033; promo@alfredpub.com.au;  
in USA: Oxford University Press Inc.

**Pamela Radford** (*Pamela Radford*):  
c/o Clarsach Society

**Paterson's** (*Paterson's Publications*):  
c/o Music Sales Ltd

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

**Peters** (*Peters Edition Ltd*):  
T +44 (0)20 7553 4000; www.editionpeters.com

**Piper** (*Piper Publications*): T +44 (0)1465 821 377;  
www.piperpublications.co.uk

**Presser** (*Theodore Presser Company*):  
T +1 610 525 3636; www.presser.com;  
in UK: c/o United Music Publishers Ltd;  
Trade: MDS

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**Ronnie Jamieson**: contact directly on  
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www.sjmusicpublications.co.uk

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**Shaljean/Ossian** (*Shaljean/Ossian*):  
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**Shetland Music Heritage Trust**:  
c/o High Level Music; T +44 (0)1595 692 618

**Shetland Times**: (*The Shetland Times*):  
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www.shetlandtimes.co.uk

**Sikorski** (*Hans Sikorski*): T +49 (0)40 41 41 000;  
www.sikorski.de; in UK: c/o Schott Music Ltd

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**Spenciers Tunes** (*Spenciers Tunes*):  
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**Trinity** (*Trinity College London*):  
www.trinitycollege.com;  
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webmaster@warnerchappell.com

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Summy Birchard Inc.; Trade: MDS

**Zimmermann** (*Musikverlag Zimmermann*):

c/o MusT www.music-trading.co.uk; Trade: MDS

**Zurfluh** (*Editions Auguste Zurfluh*): in UK: c/o

United Music Publishers Ltd

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*Sottish Traditional Fiddle*

**High Level Music:** contact directly on

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*Harp*

**Pilgrim Harps**

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**Clive Morley Harps**

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