

STRINGS

DIGITAL GRADES: TECHNICAL WORK

- 2 / Violin & Scottish Traditional Fiddle
- 14 / Viola
- 26 / Cello
- 38 / Double Bass
- 48 / Harp

BOWED STRINGS

All candidates (except at Initial) begin the technical work section by performing a bowing exercise. They then choose one of the following options:

- Scales, arpeggios & technical exercises set A
- Scales, arpeggios & technical exercises set B
- Studies (Grades 1-5) / orchestral extracts (Grades 6-8)

HARP

Candidates perform one of the following options:

- Scales, arpeggios & exercises
- Studies
- Orchestral extracts (Grades 6-8 pedal harp only)

Bowing exercise: Before you perform your bowing exercise, you must close your music and remove it from your music stand.

Scales, arpeggios & technical exercises: When you perform this part of the technical work, your book must remain closed and set aside. You may use a list of the scales, arpeggios and technical exercises you are performing but no information other than their titles and bowing articulations should be written here. You must hold this list up to the camera before placing it on the music stand. It is permissible for someone in the room to verbally prompt you to play each one, but no additional information to the above should be announced.

Studies/orchestral extracts: Music may be used for these items.

Violin & Scottish Traditional Fiddle - Initial

DIGITAL GRADES: TECHNICAL WORK

Candidates prepare *either* section 1 *or* section 2.

Choice of technical work should be indicated on the submission portal.

All requirements are in Trinity's Violin Scales, Arpeggios and Studies from 2016.

Further information is available in the graded syllabus.

Either

1. SCALES SET A (from memory)

All requirements should be performed.

All one octave, with the specified rhythmic pattern on each note as illustrated in the graded syllabus.

Minimum tempo: ↓ = 92

• G major

• D major

Or

2. SCALES SET B (from memory)

All requirements should be performed.

All one octave, with the specified rhythmic pattern on each note as illustrated in the graded syllabus.

Minimum tempo: J = 92

• D major

A major

DIGITAL GRADES: TECHNICAL WORK

Candidates prepare section 1 and *either* section 2 or section 3 or section 4.

Choice of technical work should be indicated on the submission portal.

All requirements are in Trinity's Violin Scales, Arpeggios and Studies from 2016.

Further information is available in the graded syllabus.

1. BOWING EXERCISE (from memory)

Candidates play one of the Grade 1 scales, freely chosen from the list, with two separate crotchets on each degree of the scale, one down bow and one up bow. (J = 66)

<i>Either</i> 2. SCALES, ARPEGGIOS & TECHNICAL EX All requirements should be performed.	,	11	peggio.	
• C major, separate bows		starting on	for <i>slurred bows:</i>	
• G major, slurred bows	one octave	3rd finger	scales slurred in pairs with a long tonic (upper tonic may be repeated); arpeggios separate bows	min. tempo:
• D major, separate bows		starting on the		J = 88
• D minor (scale only), separate bows	first 5 notes ascending and descending	open string	separate bows	
Technical Exercise (from memory) (J = 5 Open strings: as illustrated in the graded				

Or					
3. SCALES, ARPEGGIOS & TECHNICAL EXERCISE SET B (from memory)					
All requirements should be performed.	Candidates play the scale f	ollowed by the ar	peggio.		
• C major, slurred bows		starting on 3rd finger	for slurred bows:		
• A major, separate bows	one octave	starting on the open string	scales slurred in pairs with a long tonic (upper tonic may be repeated); arpeggios separate bows	min. tempo:	
• D major, slurred bows				J = 88	
• D minor (scale only), separate bows	first 5 notes ascending and descending		separate bows		
Technical Exercise (from memory) (J = 50-75) Open strings: as illustrated in the graded syllabus					

	TUDIES (music may be used) didates choose and perform two studies.	
1.	The Limping Rabbit	for tone and phrasing
2.	A Cheeky Hamster	for mixed articulation and bowing styles
3.	At the Ranch	for double stops and contrasts

DIGITAL GRADES: TECHNICAL WORK

Candidates prepare section 1 and *either* section 2 or section 3 or section 4.

Choice of technical work should be indicated on the submission portal.

All requirements are in Trinity's Violin Scales, Arpeggios and Studies from 2016.

Further information is available in the graded syllabus.

1. BOWING EXERCISE (from memory)

Candidates play one of the Grade 2 scales, freely chosen from the list, with the rhythm *crotchet-quaver-quaver* on each degree of the scale, separate bows. The exercise may end with an additional long note on the tonic. (J = 80)

<i>Either</i> 2. SCALES, ARPEGGIOS & TECHNICAL EXERCISE SET A (from memory) All requirements should be performed. Candidates play the scale followed by the arpeggio.						
• G major, slurred bows		two octaves		for slurred bows:	min tomniu	
• D major, separate bows	major, separate bows		starting on the A string in 3rd position	scales slurred in pairs with a	min. tempi: scales:	
• D minor, separate bows	candidate choice of <i>either</i> natural	one octave	one octave	in 1st sosition	long tonic; arpeggios separate	J = 58 arpeggios: J. = 40
• E minor, slurred bows	<i>or</i> harmonic <i>or</i> melodic minor		in 1st position	bows	J. – 40	
Technical Exercise (from memory) (J = 50-75) Octaves and sixths: as illustrated in the graded syllabus						

Or 3. SCALES, ARPEGGIOS & T All requirements should be		•	••	gio.	
• G major, separate bows		two octaves			
• F major, slurred bows	major, slurred bows			for <i>slurred bows:</i> scales slurred in	min. tempi: scales:
• D major, slurred bows			starting on the A string in 3rd position	pairs with a long tonic;	J = 58
• D minor, slurred bows	candidate choice of <i>either</i> natural <i>or</i> harmonic <i>or</i> melodic minor	one octave	in 1st position	arpeggios separate bows	arpeggios: J. = 40
Technical Exercise (from m Octaves and sixths: as illust		/llabus			

Or		
4. S ⁻	TUDIES (music may be used)	
Can	didates choose and perform two studie	25.
1.	A Scaly Experience	for tone and phrasing
2.	Arpeggio Antics	for mixed articulation and bowing styles
3.	Double Trouble	for double stops and contrasts

DIGITAL GRADES: TECHNICAL WORK

Candidates prepare section 1 and *either* section 2 or section 3 or section 4.

Choice of technical work should be indicated on the submission portal.

All requirements are in Trinity's Violin Scales, Arpeggios and Studies from 2016.

Further information is available in the graded syllabus.

1. BOWING EXERCISE (from memory)

Candidates play one of the Grade 3 scales, freely chosen from the list, with four semiquavers on each degree of the scale. The exercise may end with an additional long note on the tonic. (J = 60)

Either

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

All requirements should be performed. Candidates play the scale followed by the arpeggio.

• D major, separate bows		two octaves	starting on the open string	for slurred bows:	min. tempi:
• F major, slurred bows		one octave	starting on the D string in 2nd position	scales slurred in pairs with a long	scales: ↓ = 66
• A minor, separate bows	candidate choice of <i>either</i> harmonic	two octaves		tonic; arpeggios slurred three notes to a bow	arpeggios:
• G minor, slurred bows	<i>or</i> melodic minor	one	starting on the D string		7ths:
• Dominant 7th in the key of G, separate bows		octave	starting on D	separate bows	J = 76

Technical Exercise (from memory) (J = 60)

Octaves, sixths and thirds: as illustrated in the graded syllabus

Or 3. SCALES, ARPEGGIOS & TECHNICAL EXERCISE SET B (from memory) All requirements should be performed. Candidates play the scale followed by the arpeggio.					
• D major, separate bows		two	starting on the open string	for slurred bows:	min.
• A major, slurred bows		octaves		scales slurred in	tempi: scales:
• Eb major, slurred bows				pairs with a long	J = 66
• G minor, separate bows	candidate choice of <i>either</i> harmonic <i>or</i> melodic minor	one octave	starting on the D string	tonic; arpeggios slurred three notes to a bow	arpeggios: J. = 44 7ths:
• Dominant 7th in the key of A, separate bows			starting on E	separate bows	√tiis. J = 76

Technical Exercise (from memory) (J = 60)

Chromatic phrase to be played with separate bows, starting on the D string: as illustrated in the graded syllabus

Or		
4. S ⁻	FUDIES (music may be used)	
Can	didates choose and perform two studies.	
1.	Changing Weather	for tone and phrasing
2.	Flamingos in the Park	for mixed articulation and bowing styles
3.	On a Swing	for double stops and contrasts

DIGITAL GRADES: TECHNICAL WORK

Candidates prepare section 1 and either section 2 or section 3 or section 4.

Choice of technical work should be indicated on the submission portal.

All requirements are in Trinity's Violin Scales, Arpeggios and Studies from 2016.

Further information is available in the graded syllabus.

1. BOWING EXERCISE (from memory)

Candidates play one of the Grade 4 scales, freely chosen from the list, with the rhythm illustrated in the graded syllabus on each degree of the scale. The exercise may end with an additional long note on the tonic. (J. = 50)

Either

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

All requirements should be performed. Candidates play the scale followed by the arpeggio.

• C major, separate bows		two octaves		for slurred bows:	
• E major, slurred bows	E major, slurred bows		starting on the A string in 4th position	scales slurred two crotchet beats	min. tempi: scales:
• C minor, separate bows	candidate choice of <i>either</i>	two octaves		to a bow; arpeggios slurred three notes to	J = 76
• Bb minor, slurred bows	harmonic <i>or</i> melodic minor	two octaves		a bow	arpeggios: J. = 48
• Dominant 7th in the key of Eb, slurred bows		one octave	starting on Bb	slurred four notes to a bow	7ths: J = 76
 Chromatic scale, separate bows 			starting on open D	separate bows	
Technical Exercise (from memory) (J = 84) D major phrase: as illustrated in the graded syllabus					

Or

3. SCALES, ARPEGGIOS & TECHNICAL EXERCISE SET B (from memory)

All requirements should be performed. Candidates play the scale followed by the arpeggio.

 Bb major, slurred bows C minor, separate bows Bb minor, slurred bows 	candidate choice of <i>either</i> harmonic <i>or</i> melodic minor	two octaves		for <i>slurred bows:</i> scales slurred two crotchet beats to a bow;	min. tempi: scales:
• E minor, separate bows			starting on the A string in 4th position	arpeggios slurred three notes to a bow	J = 76 arpeggios: J. = 48
• Dominant 7th in the key of D, slurred bows		one octave	starting on A	slurred four notes to a bow	7ths: J = 76
Chromatic scale, separate bows			starting on open D	separate bows	
Technical Exercise (from memory) (J = 84) Octaves: as illustrated in the graded syllabus					

Or		
4. S ⁻	TUDIES (music may be used)	
Can	didates choose and perform two studie	25.
1.	Chromatic Cascade	for tone and phrasing
2.	Twinkling Tango	for mixed articulation and bowing styles
3.	Noughts and Crossings	for double stops and contrasts

DIGITAL GRADES: TECHNICAL WORK

Candidates prepare section 1 and either section 2 or section 3 or section 4.

Choice of technical work should be indicated on the submission portal.

All requirements are in Trinity's Violin Scales, Arpeggios and Studies from 2016.

Further information is available in the graded syllabus.

1. BOWING EXERCISE (from memory)

Candidates play one of the Grade 5 scales, freely chosen from the list, with a martelé bow stroke. (J = 88)

Either

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

All requirements should be performed. Candidates play the scale followed by the arpeggio.

• G major, slurred bows		three octaves	scale slurred two crotchet beats to a bow; arpeggio slurred three notes to a bow	min. tempi:
• E major, separate bows			for slurred bows:	scales:
• B minor, separate bows	candidate choice of		scales slurred two crotchet	J = 80
• G# minor, slurred bows	<i>either</i> harmonic <i>or</i> melodic minor	two	beats to a bow; arpeggios slurred six notes to a bow	arpeggios: ↓. = 54
• Chromatic scale starting on G, slurred bows		octaves	slurred two crotchet beats to a bow	7ths:
 Dominant 7th in the key o separate bows 	f Db, starting on Ab,		separate bows	J = 72
• Diminished 7th starting on D, separate bows		one octave	separate bows	
Technical Exercises (from memory)				
a) Bb major in sixths		as	illustrated in the graded syllabus	J = 104
b) D major scale on one string				

Or				
3. SCALES, ARPEGGIOS & TECHNICAL EXERCISE SE	•			
All requirements should be performed. Candidates	s play the scale	followed by the arpeggio.		
• G minor, slurred bows (candidate choice of <i>either</i> harmonic <i>or</i> melodic minor)	three octaves	scale slurred two crotchet beats to a bow; arpeggio slurred three notes to a bow	– min. tempi:	
• E major, slurred bows		for slurred bows:	scales:	
• Ab major, separate bows		scales slurred two crotchet	J = 80	
 B minor, separate bows (candidate choice of either harmonic or melodic minor) 	two octaves	beats to a bow; arpeggios slurred six notes to a bow	arpeggios: J. = 54	
• Chromatic scale starting on A, separate bows	octaves	separate bows	7ths:	
 Dominant 7th in the key of C, starting on G, slurred bows 		slurred two crotchet beats to a bow	J = 72	
• Diminished 7th starting on D, separate bows	one octave	separate bows		
Technical Exercises (from memory) a) C major in thirds b) D major scale on one string	as i	llustrated in the graded syllabus	J = 104	
Or 4. STUDIES (music may be used) Candidates choose and perform two studies.				
1. G-Whizz for tone and phrasing				
2. A Latin Adventure	A Latin Adventure for mixed articulation and bowing styles			
3. Swallows Gliding	wallows Gliding for double stops and contrasts			

DIGITAL GRADES: TECHNICAL WORK

Candidates prepare section 1 and *either* section 2 *or* section 3 *or* section 4.

Choice of technical work should be indicated on the submission portal.

The scales, arpeggios & technical exercises are in Trinity's Violin Scales, Arpeggios and Studies from 2016.

The orchestral extracts are in The Orchestral Violinist book 2, ed. Rodney Friend (Boosey & Hawkes M060115967).

Further information is available in the graded syllabus.

SCALES & ARPEGGIOS SET A & B	
For a major tonal centre, candidates should play in	For a minor tonal centre, candidates should play in
succession the:	succession the:
major scale	melodic minor scale
major arpeggio	harmonic minor scale
 dominant 7th starting on that note and resolving onto the tonic 	minor arpeggio

1. BOWING EXERCISE (from memory)

Candidates play one of the Grade 6 scales, freely chosen from the list, with each note of the scale played as two spiccato quavers. (J = 150)

Either

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

All requirements should be performed. Candidates prepare scales and arpeggios from the following tonal centres, to be played with separate bows *or* slurred as specified.

• A major tonal centre, slurred bows	three octaves	scale slurred four crotchet beats to a bow; arpeggio slurred three notes to a bow; dominant 7th slurred two crotchet beats to a bow	min. tempi: scales:
• F minor tonal centre, slurred bows		for <i>slurred bows</i> : scales slurred four crotchet beats to a bow;	J = 96 arpeggios:
• Eb minor tonal centre, separate bows	two	arpeggios slurred six notes to a bow,	J. = 63
• Chromatic scale starting on Bb, slurred bows	octaves	slurred two crotchet beats to a bow	7ths:
• Diminished 7th starting on G, separate bows		separate bows	J = 96
Technical Exercises (from memory)			
a) D major in thirds		as illustrated in the graded syllabus	J = 100
b) E major scale on one string			

Or

3. SCALES, ARPEGGIOS & TECHNICAL EXERCISES SET B (from memory)

All requirements should be performed. Candidates prepare scales and arpeggios from the following tonal centres, to be played with separate bows *or* slurred as specified.

• A minor tonal centre, slurred bows	three octaves	scales slurred four crotchet beats to a bow; arpeggio slurred three notes to a bow	min. tempi:
• F major tonal centre, separate bows		for <i>slurred bows</i> : scales slurred four crotchet beats to a bow;	scales: ↓ = 96
• Eb major tonal centre, slurred bows	two octaves	arpeggios slurred six notes to a bow; dominant 7th slurred two crotchet beats to a bow	arpeggios:
• Chromatic scale starting on Bb, separate bows	octaves	separate bows	7ths:
• Diminished 7th starting on G, slurred bows		slurred two crotchet beats to a bow	J = 96
Technical Exercises (from memory)			
a) Eb major in sixths		as illustrated in the graded syllabus	J = 100
b) D major in octaves			

	CHESTRAL EXTRACTS (music may be used) dates choose and perform two extracts (selected from different groups).		
Grou	o 1		
1a.	Sibelius: Symphony no. 2, IV Finale (page 7, bar 1 to 1st note of bar 25)	fantana and abaaina	
1b.	Wagner: Die Meistersinger von Nürnberg, Overture (page 24, bars 97 to 100)	for tone and phrasing	
Grou	o 2		
2a.	Beethoven: Egmont, Overture (page 39, bar 309 to 1st note of bar 317)	for howing	
2b.	Copland: Appalachian Spring Suite (page 49, fig. 24 to 1st note of fig. 25)	for bowing	
Grou	3		
3a.			
3b.	Stravinsky: Pulcinella Suite, 8b. Finale (page 35, two bars before fig. 105 to fig. 107)	for left hand technique	

DIGITAL GRADES: TECHNICAL WORK

Candidates prepare section 1 and *either* section 2 *or* section 3 *or* section 4.

Choice of technical work should be indicated on the submission portal.

The scales, arpeggios & technical exercises are in Trinity's Violin Scales, Arpeggios and Studies from 2016.

The orchestral extracts are in The Orchestral Violinist book 2, ed. Rodney Friend (Boosey & Hawkes M060115967).

Further information is available in the graded syllabus.

SCALES & ARPEGGIOS SET A & SET B		
For a major tonal centre, candidates should play in	For a minor tonal centre, candidates should play in	
succession the:	succession the:	
major scale	melodic minor scale	
major arpeggio	harmonic minor scale	
 dominant 7th starting on that note and resolving onto the tonic 	 minor arpeggio 	

1. BOWING EXERCISE (from memory)

Candidates play one of the Grade 7 scales, freely chosen from the list, with hooked bowing, as illustrated in the graded syllabus. (J = 88)

Either

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

All requirements should be performed. Candidates prepare scales and arpeggios from the following tonal centres, to be played with separate bows *or* slurred as specified.

B minor tonal centre, separate bows Ab major tonal centre, separate bows	three	for <i>slurred</i> bows: scales slurred four crotchet beats to a bow; arpeggios slurred nine notes to a bow; dominant 7th slurred	min. tempi: scales:
• D major tonal centre, slurred bows		two crotchet beats to a bow	J = 108
• Chromatic scale starting on B, slurred bows	two	slurred six notes to a bow	arpeggios: ↓. = 72
• Diminished 7th starting on G#, separate bows	octaves	separate bows	7ths: J = 108
Technical Exercises (from memory) a) Bb major in sixths (one octave) b) D major in octaves (one octave)	as illustrated in the graded syllabus		J = 84

Or

3. SCALES, ARPEGGIOS & TECHNICAL EXERCISES SET B (from memory)

All requirements should be performed. Candidates prepare scales and arpeggios from the following tonal centres, to be played with separate bows *or* slurred as specified.

 B major tonal centre, separate bows G# minor tonal centre, separate bows 	three	for <i>slurred</i> bows: scales slurred four crotchet beats to a bow; arpeggios slurred nine notes to a bow; dominant 7th slurred	min. tempi: scales:
• D minor tonal centre, slurred bows	occures	two crotchet beats to a bow	J = 108
• Chromatic scale starting on Ab, separate bows	two	separate bows	arpeggios: J. = 72
• Diminished 7th starting on B, slurred bows	two octaves	slurred two crotchet beats to a bow	7ths: J = 108
Technical Exercises (from memory) a) Bb major in thirds (one octave) b) D major in octaves (one octave)		as illustrated in the graded syllabus	J = 84

	CHESTRAL EXTRACTS (music may be used) dates choose and perform two extracts (selected from different groups).	
Grou	p 1	
1a.	Glinka: Russlan and Ludmilla, Overture (page 37, 14 bars before fig. I to 1st note of 5 bars after fig. K)	for topo and phracing
1b.	Moussorgsky, orch. Ravel: Pictures at an Exhibition, 6. Samuel Goldenberg and Schmuÿle (page 26, entire extract)	for tone and phrasing
Grou	p 2	
2a.	Beethoven: Egmont, Overture (page 38, bar 25 to 1st note of bar 58)	
2b.	Stravinsky: Pulcinella Suite, 4. Tarantella (page 34, 5th bar of fig. 53 to 1st note of 2 bars before fig. 56)	for bowing
Grou	p 3	
3a. 3b.	Rimsky-Korsakoff: Scheherazade, IV (page 20, 7th bar of fig. M to fig. N) Sibelius: Symphony no. 2, III (page 6, bars 277 to 293)	for left hand technique

DIGITAL GRADES: TECHNICAL WORK

Candidates prepare *either* section 1 *or* section 2 *or* section 3.

Choice of technical work should be indicated on the submission portal.

The scales, arpeggios & technical exercises are in Trinity's Violin Scales, Arpeggios and Studies from 2016.

The orchestral extracts are in The Orchestral Violinist book 2, ed. Rodney Friend (Boosey & Hawkes M060115967).

Further information is available in the graded syllabus.

SCALES & ARPEGGIOS SET A & SET B			
 For a major tonal centre, candidates should play in succession the: major scale major arpeggio dominant 7th starting on that note and resolvi onto the tonic 	su •	r a minor tonal centre , candidates should p ccession the: melodic minor scale harmonic minor scale minor arpeggio	lay in
<i>Either</i> 1. BOWING EXERCISE, SCALES, ARPEGGIOS & TECH All requirements should be performed.	INICAL EXERCIS	E S SET A (from memory)	
 Bowing Exercise (from memory) Candidates play one of the Grade 8 scales, freely chost two spiccato quavers. (J = 150) Scales & Arpeggios (from memory) Candidates prepare scales & arpeggios from the following the following scales and the following scales are scales as a special scale of the following scales are scales as a special scale of the following scales are scales as a special scale of the following scale of the f			as specified
 G minor tonal centre, slurred bows A major tonal centre, slurred bows Bb minor tonal centre, slurred bows C# minor tonal centre, separate bows Eb major tonal centre, separate bows 	three octaves	for <i>slurred bows</i> : scales slurred three octaves to a bow (one bow up and one bow down, with a change of bow on the top note); arpeggios slurred nine notes to a bow; dominant 7th slurred two crotchet beats to a bow	min. tempi: scales: J. = 88 arpeggios: J. = 88
 Chromatic scale starting on C, slurred bows Diminished 7th starting on D, separate bows 	two octaves	slurred twelve notes to a bow separate bows	7ths: ↓ = 92
Technical Exercises (from memory) a) Bb major in thirds (two octaves) b) D major in octaves (one octave)	asi	llustrated in the graded syllabus	J = 88
Or 2. BOWING EXERCISE, SCALES, ARPEGGIOS & TECH All requirements should be performed.	INICAL EXERCIS	E S SET B (from memory)	
Bowing Exercise (from memory)Candidates play one of the Grade 8 scales, freely chose(J = 88)Scales & Arpeggios (from memory)Candidates prepare scales & arpeggios from the follow			
 G minor tonal centre, separate bows A major tonal centre, separate bows Bb major tonal centre, slurred bows Db major tonal centre, separate bows Eb minor tonal centre, separate bows 	three octaves	for <i>slurred bows</i> : scales slurred three octaves to a bow (one bow up and one bow down, with a change of bow on the top note); arpeggios slurred nine notes to a bow; dominant 7th slurred two crotchet beats to a bow	min. tempi: scales: J. = 88 arpeggios: J. = 88
Chromatic scale starting on D, separate bows Diminished 7th starting on C, slurred bows	two octaves	separate bows slurred eight notes to a bow	7ths: ↓ = 92
Technical Exercises (from memory) a) G major in sixths (two octaves) b) D major in octaves (one octave)	as il	lustrated in the graded syllabus	J = 88

<i>Or</i> 3. BO	WING EXERCISE & ORCHESTRAL EXTRACTS			
Bowi	ng Exercise (from memory)			
Cand	dates choose and perform one bowing exercise.			
	r 1. Candidates play one of the Grade 8 scales, freely chosen from either list, with each note	e of the scale		
	d as two spiccato quavers. ($J = 150$)			
	Candidates play one of the Grade 8 scales, freely chosen from either list, with hooked bowi strated in the graded syllabus. (J = 88)	ng,		
Orch	estral Extracts (music may be used)			
Cand	dates choose and perform two extracts (selected from different groups).			
Grou	p 1			
1a.	Mendelssohn: Symphony no. 4, III (page 2, bars 126 to 160)	for topo and phracing		
1b.	Wagner: Die Meistersinger von Nürnberg, Overture (pages 24–25, bars 158 to 178)	for tone and phrasing		
Grou	p 2			
2a.				
2b.	2b. Prokofieff: Romeo and Juliet Suite no. 1, V. Masks (page 30, fig. 48 to end of extract) for bowing			
Grou	p 3			
3a.	a. Glinka: Russlan and Ludmilla, Overture (page 36, bar 21 to 7th bar of fig. A)			
3b.	Moussorgsky, orch. Ravel: Pictures at an Exhibition, 3. Tuileries (page 26, entire extract)	for left hand technique		

Viola - Initial

DIGITAL GRADES: TECHNICAL WORK

Candidates prepare *either* section 1 *or* section 2.

Choice of technical work should be indicated on the submission portal.

All requirements are in Trinity's Viola Scales, Arpeggios and Studies from 2016.

Further information is available in the graded syllabus.

Either

1. SCALES SET A (from memory)

All requirements should be performed.

All one octave, with the specified rhythmic pattern on each note, as illustrated in the graded syllabus.

Minimum tempo: J = 92

• C major

• G major

Or

2. SCALES SET B (from memory)

All requirements should be performed.

All one octave, with the specified rhythmic pattern on each note, as illustrated in the graded syllabus.

Minimum tempo: J = 92

• G major

D major

DIGITAL GRADES: TECHNICAL WORK

Candidates prepare section 1 and *either* section 2 *or* section 3 *or* section 4.

Choice of technical work should be indicated on the submission portal.

All requirements are in Trinity's Viola Scales, Arpeggios and Studies from 2016.

Further information is available in the graded syllabus.

1. BOWING EXERCISE (from memory)

2.

3.

A Cheeky Hamster

At the Ranch

Candidates play one of the Grade 1 scales, freely chosen from the list, with two separate crotchets on each degree of the scale, one down bow and one up bow. (J = 66)

<i>Either</i> 2. SCALES, ARPEGGIOS & TECHNICAL EXERCISE SET A (from memory) All requirements should be performed. Candidates play the scale followed by the arpeggio.						
F major, separate bowsC major, slurred bows	one octave	starting on 3rd finger	for <i>slurred bows:</i> scales slurred in pairs with a long tonic (upper tonic may be repeated);	min.		
• G major, separate bows		starting on the	starting on the	starting on the	arpeggios separate bows	tempo:
 G minor (scale only), separate bows 	first 5 notes ascending and descending	open string	separate bows	J = 88		
Technical Exercise (from me Open strings: as illustrated i						

3. SCALES, ARPEGGIOS & TECHNICAL EXERCISE SET B (from memory)								
All requirements should be performed. Candidates play the scale followed by the arpeggio.								
F major, slurred bows Starting on for slurred bows: Srd finger scales slurred in pairs with a long tonic								
one octave		(upper tonic may be repeated);	min. tempo:					
	starting on the	arpeggios separate bows	J = 88					
first 5 notes ascending and descending	open string	separate bows						
mory) (↓ = 50-75) n the graded syllabus								
Or								
4. STUDIES (music may be used)								
orm two studies.								
1. The Limping Rabbit for tone and phrasing								
	one octave first 5 notes ascending and descending mory) (J = 50-75) n the graded syllabus	berformed. Candidates play the scale follow one octave starting on 3rd finger first 5 notes ascending and descending starting on the open string mory) (J = 50-75) n the graded syllabus starting on the open string	berformed. Candidates play the scale followed by the arpeggio. one octave starting on 3rd finger for slurred bows: scales slurred in pairs with a long tonic (upper tonic may be repeated); arpeggios separate bows first 5 notes ascending and descending starting on the open string separate bows mory) (J = 50-75) https://www.studies. sed)					

for mixed articulation and bowing styles

for double stops and contrasts

DIGITAL GRADES: TECHNICAL WORK

Candidates prepare section 1 and *either* section 2 or section 3 or section 4.

Choice of technical work should be indicated on the submission portal.

All requirements are in Trinity's Viola Scales, Arpeggios and Studies from 2016.

Further information is available in the graded syllabus.

1. BOWING EXERCISE (from memory)

Candidates play one of the Grade 2 scales, freely chosen from the list, with the rhythm *crotchet-quaver-quaver* on each degree of the scale, separate bows. The exercise may end with an additional long note on the tonic. (\downarrow = 80)

<i>Either</i> 2. SCALES, ARPEGGIOS & TECHNICAL EXERCISE SET A (from memory) All requirements should be performed. Candidates play the scale followed by the arpeggio.						
• C major, slurred bows		two octaves			min. tempi:	
• G major, separate bows			starting on the D string in 3rd position	for <i>slurred bows:</i> scales slurred in pairs with a long	scales:	
• A minor, slurred bows	either natural			tonic; arpeggios	arpeggios:	
• G minor, separate bows	<i>or</i> harmonic <i>or</i> melodic minor		in 1st position	separate bows	J. = 40	
Technical Exercise (from memory) (J = 50-75) Octaves and sixths: as illustrated in the graded syllabus						

Or 3. SCALES, ARPEGGIOS & TECHNICAL EXERC All requirements should be performed. Cand			eggio.	-
• C major, separate bows	two octaves			min tomniu
• Bb major, slurred bows			for slurred bows:	min. tempi: scales:
• G major, slurred bows	one octave	starting on the D string in 3rd position	scales slurred in pairs with a long tonic; arpeggios	J = 58 arpeggios:
 G minor, slurred bows (<i>either</i> natural or harmonic or melodic minor) 		in 1st position	separate bows	J. = 40
Technical Exercise (from memory) (J = 50-75 Octaves and sixths: as illustrated in the grade	-			
Or 4. STUDIES (music may be used) Candidates choose and perform two studies				
1. A Scaly Experience	for tone and	d phrasing		
2. Arpeggio Antics for mixed articulation and bowing styles				

2.Arpeggio Anticsfor mixed articulation and bowing styles3.Double Troublefor double stops and contrasts

DIGITAL GRADES: TECHNICAL WORK

Candidates prepare section 1 and either section 2 or section 3 or section 4.

Choice of technical work should be indicated on the submission portal.

All requirements are in Trinity's Viola Scales, Arpeggios and Studies from 2016.

Further information is available in the graded syllabus.

1. BOWING EXERCISE (from memory)

Candidates play one of the Grade 3 scales, freely chosen from the list, with four semiquavers on each degree of the scale. The exercise may end with an additional long note on the tonic. (J = 60)

2. SCALES, ARPEGGIOS & TECHNICAL EXERCISE SET A (from memory) All requirements should be performed. Candidates play the scale followed by the arpeggio.								
• G major, slurred bows two octaves starting on the open string								
one octave	starting on the G string in 2nd position	scales slurred in						
two octaves		tonic; arpeggios						
	starting on the G string	notes to a bow	J. = 44 7ths:					
- one octave	starting on G	separate bows	J = 76					
Technical Exercise (from memory) (↓ = 60) Octaves, sixths and thirds: as illustrated in the graded syllabus								
	didates play the s two octaves one octave two octaves one octave	didates play the scale followed by the arpeggio. two octaves starting on the open string one octave starting on the G string in 2nd position two octaves starting on the G string one octave starting on the G string one octaves starting on the G string starting on the G string one octave	didates play the scale followed by the arpeggio.two octavesstarting on the open string one octavefor slurred bows: scales slurred in pairs with a long tonic; arpeggios slurred three notes to a bowone octavestarting on the G string in 2nd positionfor slurred bows: scales slurred in pairs with a long tonic; arpeggios slurred three notes to a bowone octavestarting on the G stringseparate bows					

3. SCALES, ARPEGGIOS & TECHNICAL EXERCISE SET B (from memory)

All requirements should be performed. Candidates play the scale followed by the arpeggio.

 D major, separate bows Ab major, slurred bows 	two octaves one octave		for <i>slurred bows:</i> scales slurred in	min. tempi:
• D minor, slurred bows (<i>either</i> harmonic <i>or</i> melodic minor)	two octaves		pairs with a long tonic; arpeggios	scales: J = 66
 C minor, separate bows (<i>either</i> harmonic <i>or</i> melodic minor) 		starting on the G string	slurred three notes to a bow	arpeggios: J. = 44
 Dominant 7th in the key of D, separate bows 	one octave	starting on A	separate bows	7ths: J = 76

Technical Exercise (from memory) (J = 60)

Chromatic phrase to be played with separate bows, starting on the G string: as illustrated in the graded syllabus

Or		
4. ST	FUDIES (music may be used)	
Cano	didates choose and perform two studies.	
1.	Changing Weather	for tone and phrasing
2.	Flamingos in the Park	for mixed articulation and bowing styles
3.	On a Swing	for double stops and contrasts

DIGITAL GRADES: TECHNICAL WORK

Candidates prepare section 1 and *either* section 2 or section 3 or section 4.

Choice of technical work should be indicated on the submission portal.

All requirements are in Trinity's Viola Scales, Arpeggios and Studies from 2016.

Further information is available in the graded syllabus.

1. BOWING EXERCISE (from memory)

Candidates play one of the Grade 4 scales, freely chosen from the list, with the rhythm indicated in the graded syllabus on each degree of the scale. The exercise may end with an additional long note on the tonic. (J = 50)

<i>Either</i> 2. SCALES, ARPEGGIOS & TECHNICAL EXERCISE SET A (from memory) All requirements should be performed. Candidates play the scale followed by the arpeggio.						
• F major, separate bows	1	t		for slurred bows:		
• F minor, separate bows	either harmonic	two octaves			scales slurred two crotchet beats to	
• Eb minor, slurred bows	or melodic minor			a bow; arpeggios	min. tempi:	
• A major, slurred bows			starting on the D string in 4th position	slurred three notes to a bow	scales: $J = 76$ arpeggios: $J = 48$	
• Dominant 7th in the key of Ab, slurred bows		one octave	starting on Eb	slurred four notes to a bow	7ths: J = 76	
• Chromatic scale, separate		starting on open G	separate bows			
Technical Exercise (from memory) (J = 84)						

G major phrase: as illustrated in the graded syllabus

All requirements should be	performed. Candidat	es play the	scale followed by the a	rpeggio.		
• F major, separate bows				for <i>slurred bows:</i>		
• Eb major, slurred bows		two		scales slurred two		
• Eb minor, slurred bows	<i>either</i> harmonic <i>or</i> melodic minor	a bow; ar	crotchet beats to a bow; arpeggios	min. tempi: scales: ↓ = 76		
• A minor, separate bows	A minor, separate bows		starting on the D string in 4th position	slurred three notes to a bow slurred four notes to a bow separate bows	arpeggios: J. = 48 7ths: J = 76	
 Dominant 7th in the key of G, slurred bows Chromatic scale, separate bows 		one octave	starting on D			
			starting on open G			
Technical Exercise (from me	emory) (J = 84)					
Octaves: as illustrated in the graded syllabus						

Or					
4. STUDIES (music may be used)					
Can	didates choose and perform two studies.				
1.	Chromatic Cascade	for tone and phrasing			
2.	Twinkling Tango	for mixed articulation and bowing styles			
3.	Noughts and Crossings	for double stops and contrasts			

DIGITAL GRADES: TECHNICAL WORK

Candidates prepare section 1 and *either* section 2 *or* section 3 *or* section 4.

Choice of technical work should be indicated on the submission portal.

All requirements are in Trinity's Viola Scales, Arpeggios and Studies from 2016.

Further information is available in the graded syllabus.

1. BOWING EXERCISE (from memory)

Candidates play one of the Grade 5 scales, freely chosen from the list, with a martelé bow stroke. (J = 88)

<i>Either</i> 2. SCALES, ARPEGGIOS & TECHNICAL EXERCISE SET A (from memory) All requirements should be performed. Candidates play the scale followed by the arpeggio.					
• C major, slurred bows		three octaves	scale slurred two crotchet beats to a bow; arpeggio slurred three notes to a bow	min.	
• A major, separate bows			for slurred bows:	tempi:	
• E minor, separate bows	either harmonic or		scales slurred two crotchet beats to a bow;	scales:	
• C# minor, slurred bows	melodic minor	two	arpeggios slurred six notes to a bow	J = 80 arpeggios:	
Chromatic scale starting on C, slurred bows		octaves	slurred two crotchet beats to a bow	J. = 54	
 Dominant 7th in the key of Gb, starting on Db, separate bows 			separate bows	7ths: J = 72	
• Diminished 7th starting on G, separate bows		one octave			
Technical Exercises (from r	nemory)				
a) Eb major in sixths:		as illustrated in the graded syllabus		J = 104	
b) G major scale on one str	ing				

Or 3. SCALES, ARPEGGIOS & TECHNICAL EXERCISE SET B (from memory) All requirements should be performed. Candidates play the scale followed by the arpeggio.					
 C minor, slurred bows (<i>either</i> harmonic or melodic minor) 	three octaves	scale slurred two crotchet beats to a bow; arpeggio slurred three notes to a bow	an in		
• E major, separate bows			min. tempi:		
• Db major, separate bows		for <i>slurred bows:</i> scales slurred two crotchet beats to a bow;	scales: J = 80 arpeggios:		
• A minor, slurred bows (<i>either</i> harmonic <i>or</i> melodic minor)	two octaves	arpeggios slurred six notes to a bow			
Chromatic scale starting on D, separate bows	occuves	separate bows	J. = 54		
 Dominant 7th in the key of F, starting on C, slurred bows 		slurred two crotchet beats to a bow	7ths: J = 72		
• Diminished 7th starting on G, separate bows	one octave	separate bows			
Technical Exercises (from memory) a) F major in thirds b) G major scale on one string	a	is illustrated in the graded syllabus	J = 104		

Or			
4. S	FUDIES (music may be used)		
Can	didates choose and perform two studie	·S.	
1.	C-Whizz	for tone and phrasing	
2.	A Latin Adventure	for mixed articulation and bowing styles	
3.	Swallows Gliding	for double stops and contrasts	

DIGITAL GRADES: TECHNICAL WORK

Candidates prepare section 1 and *either* section 2 or section 3 or section 4.

Choice of technical work should be indicated on the submission portal.

The scales, arpeggios & technical exercises are in Trinity's Viola Scales, Arpeggios and Studies from 2016.

The orchestral extracts are in Orchester Probespiel: Viola (Schott ED7852).

Further information is available in the graded syllabus.

SCALES & ARPEGGIOS SET A & SET B	
For a major tonal centre, candidates should play in	For a minor tonal centre, candidates should play in
succession the:	succession the:
major scale	melodic minor scale
major arpeggio	harmonic minor scale
• dominant 7th starting on that note and resolving onto	minor arpeggio
the tonic	

1. BOWING EXERCISE (from memory)

Candidates play one of the Grade 6 scales, freely chosen from the list, with each note of the scale played as two spiccato quavers. (J = 150)

Either

2. SCALES, ARPEGGIOS & TECHNICAL EXERCISES SET A

All requirements should be performed. Candidates prepare scales and arpeggios from the following tonal centres, to be played with separate bows *or* slurred as specified.

• D major tonal centre, slurred bows	three octaves	scale slurred four crotchet beats to a bow; arpeggio slurred three notes to a bow; dominant 7th slurred two crotchet beats to a bow	min. tempi: scales:
Bb minor tonal centre, slurred bows		for <i>slurred bows:</i> scales slurred four crotchet beats to a bow; arpeggios slurred six notes	J = 96 arpeggios:
• G# minor tonal centre, separate bows	two octaves	to a bow; dominant 7th slurred two crotchet beats to a bow	J. = 63 7ths:
• Chromatic scale starting on Eb, slurred bows		slurred two crotchet beats to a bow	J = 96
• Diminished 7th starting on C, separate bows		separate bows	
Technical Exercises (from memory): a) G major in thirds b) A major scale on one string		as illustrated in the graded syllabus	J = 100

Or

3. SCALES, ARPEGGIOS & TECHNICAL EXERCISES SET B

All requirements should be performed. Candidates prepare scales and arpeggios from the following tonal centres, to be played with separate bows *or* slurred as specified.

• D minor tonal centre, slurred bows	three octaves	scales slurred four crotchet beats to a bow; arpeggio slurred three notes to a bow	min. tempi:
• Bb major tonal centre, separate bows		for <i>slurred bows:</i> scales slurred four crotchet beats to a bow; arpeggios slurred six notes	scales: ↓ = 96
• Ab major tonal centre, slurred bows	two octaves	to a bow; dominant 7th slurred two crotchet beats to a bow	arpeggios: ↓. = 63
• Chromatic scale starting on Eb, separate bows		separate bows	7ths:
• Diminished 7th starting on C, slurred bows		slurred two crotchet beats to a bow	J = 96
Technical Exercises (from memory):			
a) Ab major in sixths		as illustrated in the graded syllabus	J = 100
b) G major in octaves			

	CHESTRAL EXTRACTS (music may be used) dates choose and perform two extracts (selected from different groups).	
Grou	p 1	
1a.	Beethoven: Sinfonie Nr. 5, 2. Satz (page 10, first 10 bars of extract, upper part of divisi)	for tone and physics
1b.	Rossini: Der Barbier von Sevilla, Ouvertüre (page 35, bars 2 to 10 and bars 15 to 24)	for tone and phrasing
Grou	p 2	
2a.	Humperdinck: Hänsel und Gretel, 1. Bild, 3. Szene (page 24, bars 88 to 97)	for housing
2b.	Mozart: Die Zauberflöte, Ouvertüre (page 32, bar 27 to 1st note of bar 43)	for bowing
Grou	p 3	
3a.	Mahler: Sinfonie Nr. 5, 5. Satz: Rondo — Finale (page 27, bars 272 to 279)	faulaft baud task sizes
3b.	Mozart: Sinfonie Nr. 41, 4. Satz: Finale (page 31, bars 173 to 189)	for left hand technique

DIGITAL GRADES: TECHNICAL WORK

Candidates prepare section 1 and *either* section 2 *or* section 3 *or* section 4.

Choice of technical work should be indicated on the submission portal.

The scales, arpeggios & technical exercises are in Trinity's Viola Scales, Arpeggios and Studies from 2016.

The orchestral extracts are in Orchester Probespiel: Viola (Schott ED7852).

Further information is available in the graded syllabus.

SCALES & ARPEGGIOS SET A & SET B		
For a major tonal centre , candidates should play in succession the:	For a minor tonal centre , candidates should play in succession the:	
major scale	melodic minor scale	
major arpeggio	harmonic minor scale	
 dominant 7th starting on that note and resolving onto the tonic 	minor arpeggio	

1. BOWING EXERCISE (from memory)

Candidates play one of the Grade 7 scales, freely chosen from the list, with hooked bowing, as illustrated in the graded syllabus. (J = 88)

Either

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

All requirements should be performed. Candidates prepare scales and arpeggios from the following tonal centres, to be played with separate bows *or* slurred as specified.

• E major tonal centre, slurred bows		for slurred bows: scales slurred four	min. tempi: scales:
• Db major tonal centre, separate bows	three octaves	crotchet beats to a bow; arpeggios slurred nine notes to a bow; dominant 7th slurred	J = 108
• E minor tonal centre, slurred bows		two crotchet beats to a bow	arpeggios:
Chromatic scale starting on E, slurred bows	two	slurred six notes to a bow	J. = 72 7ths:
• Diminished 7th starting on C#, separate bows	octaves	separate bows	J = 108
Technical Exercises (from memory)			
a) Eb major in sixths (one octave) b) G major in octaves (one octave)	a	as illustrated in the graded syllabus	J = 84

Or

3. SCALES, ARPEGGIOS & TECHNICAL EXERCISES SET B (from memory)

All requirements should be performed. Candidates prepare scales and arpeggios from the following tonal centres, to be played with separate bows *or* slurred as specified.

 Db major tonal centre, slurred bows E minor tonal centre, separate bows C# minor tonal centre, slurred bows 	three octaves	for <i>slurred bows:</i> scales slurred four crotchet beats to a bow; arpeggios slurred nine notes to a bow; dominant 7th slurred two crotchet beats to a bow	min. tempi: scales: ↓ = 108 arpeggios:
• Chromatic scale starting on Db, separate bows	two	separate bows	J. = 72 7ths:
• Diminished 7th starting on E, slurred bows	octaves	slurred two crotchet beats to a bow	J = 108
Technical Exercises (from memory) a) Eb major in thirds (one octave) b) G major in octaves (one octave)	ā	as illustrated in the graded syllabus	J = 84

	CHESTRAL EXTRACTS (music may be used) idates choose and perform two extracts (selected from different groups).	
Grou	p 1	
1a.	Berlioz: Römischer Karneval, Ouvertüre (page 12, opening of extract to 1st note of penultimate line)	for tone and phrasing
1b.	Mozart: Die Hochzeit des Figaro, Ouvertüre (page 32, entire extract)	
Grou	p 2	
2a.	Mahler: Sinfonie Nr. 5, 3. Satz: Scherzo (page 27, entire extract)	
2b.	Mendelssohn: Ein Sommernachtstraum, 1. Satz: Scherzo (page 29, bars 70 to 93 and bars 135 to 138)	for bowing
Grou	p 3	
3a. 3b.	Beethoven: Ouvertüre zu 'Coriolan' (page 11, bars 100 to 114) Schubert: Sinfonie Nr. 4, 4. Satz (page 36, bars 85–113)	for left hand technique

DIGITAL GRADES: TECHNICAL WORK

Candidates prepare *either* section 1 *or* section 2 *or* section 3.

Choice of technical work should be indicated on the submission portal.

The scales, arpeggios & technical exercises are in Trinity's Viola Scales, Arpeggios and Studies from 2016.

The orchestral extracts are in Orchester Probespiel: Viola (Schott ED7852).

Further information is available in the graded syllabus.

SCALES & ARPEGGIOS SET A & SET B			
 For a major tonal centre, candidates should pla succession the: major scale major arpeggio dominant 7th starting on that note and rest the tonic 		 For a minor tonal centre, candidates should pl succession the: melodic minor scale harmonic minor scale minor arpeggio 	ay in
<i>Either</i> 1. BOWING EXERCISE, SCALES, ARPEGGIOS & T All requirements should be performed.	FECHNICAL EX	ERCISES SET A (from memory)	
(J = 88)	chosen from th	ne list, with hooked bowing, as illustrated in the gra	ded syllabus.
Scales & Arpeggios Candidates prepare scales & arpeggios from the f	ollowing tonal	centres, to be played with separate bows or slurred	l as specified.
 C major tonal centre, separate bows C# minor tonal centre, slurred bows D major tonal centre, slurred bows Eb minor tonal centre, separate bows F major tonal centre, separate bows 	three octaves	for <i>slurred bows:</i> scales slurred three octaves to a bow (one bow up and one bow down, with a change of bow on the top note); arpeggios slurred nine notes to a bow; dominant 7th slurred two crotchet beats to a bow	min. tempi: scales: J. = 88 arpeggios: J. = 88
Chromatic scale starting on F, slurred bows	two	slurred twelve notes to a bow	7ths:
Diminished 7th starting on G, separate bows	octaves	separate bows	J = 92
Technical Exercises (from memory)a) Eb major in thirds (two octaves)b) G major in octaves (one octave)		as illustrated in the graded syllabus	
Or 2. BOWING EXERCISE, SCALES, ARPEGGIOS & T All requirements should be performed. Bowing Exercise Candidates play one of the Grade 8 scales, freely two spiccato quavers. (J = 150) Scales & Arpeggios	chosen from th	ne list, with each note of the scale played as	
	ollowing tonal	centres, to be played with separate bows or slurred	l as specified.
C major tonal centre, separate bowsC# minor tonal centre, separate bows		for <i>slurred bows:</i> scales slurred three octaves to a bow	min. tempi: scales:
• D minor tonal centre, separate bows	three octaves	(one bow up and one bow down, with a change of bow on the top note); arpeggios	J. = 88
• Eb major tonal centre, slurred bows		slurred nine notes to a bow; dominant 7th	arpeggios:
• F minor tonal centre, slurred bows		slurred two crotchet beats to a bow	J. = 88
• Chromatic scale starting on G, separate bows	two	separate bows	- 7ths: ↓ = 92
• Diminished 7th starting on F, slurred bows	octaves	slurred eight notes to a bow	92
Technical Exercises (from memory) a) C major in sixths (two octaves) b) G major in octaves (one octave)		as illustrated in the graded syllabus	J = 88

<i>Or</i> 3. BO	WING EXERCISE & ORCHESTRAL EXTRACTS	
Bowir	g Exercise (from memory)	
Candi	dates choose and perform one bowing exercise	
	1. Candidates play one of the Grade 8 scales, freely chosen from either list, with hool strated in the graded syllabus. ($J = 88$)	ked bowing,
	Candidates play one of the Grade 8 scales, freely chosen from either list, with each no d as two spiccato quavers. (J = 150)	te of the scale
Orche	stral Extracts (music may be used)	
Candi	dates choose and perform two extracts (selected from different groups).	
Group	1	
1a.	Brahms: Variationen über ein Thema von Joseph Haydn, Variation 4 (page 17, entire extract)	for tone and phrasing
1b.	Strauss: Don Juan (page 40, first 7 lines of extract)	
Group	2	
2a.	Prokofjew: Symphonie Classique, 4. Satz (page 34, from beginning of extract to 1st note of fig. 70)	for bowing
2b.	Tschaikowsky: Sinfonie Nr. 6, 1. Satz (page 42, bars 19 to 23 and bars 32 to 38)	
Group	3	
3a.	Bartók: Divertimento, 3. Satz (page 8, bars 192 to 221 and bars 460 to 475)	
3b.	Brahms: Sinfonie Nr. 3, 1. Satz (page 15, bars 187 to 201)	for left hand technique

Cello - Initial

DIGITAL GRADES: TECHNICAL WORK

Candidates prepare *either* section 1 *or* section 2.

Choice of technical work should be indicated on the submission portal.

All requirements are in Trinity's Cello Scales, Arpeggios and Studies from 2016.

Further information is available in the graded syllabus.

Either

1. SCALES SET A (from memory)

All requirements should be performed.

All one octave, with the specified rhythmic pattern on each note, as illustrated in the graded syllabus.

Minimum tempo: J = 92

• C major

• G major

Or

2. SCALES SET B (from memory)

All requirements should be performed.

All one octave, with the specified rhythmic pattern on each note, as illustrated in the graded syllabus.

Minimum tempo: J = 92

• G major

D major

DIGITAL GRADES: TECHNICAL WORK

Candidates prepare section 1 and *either* section 2 *or* section 3 *or* section 4.

Choice of technical work should be indicated on the submission portal.

All requirements are in Trinity's Cello Scales, Arpeggios and Studies from 2016.

Further information is available in the graded syllabus.

1. BOWING EXERCISE (from memory)

Candidates play one of the Grade 1 scales, freely chosen from the list, with two separate crotchets on each degree of the scale, one down bow and one up bow. (J = 72)

Either			
2. SCALES, ARPEGGIOS & TECHNICAL EX	ERCISE SET A (from memory)		
All requirements should be performed.	Candidates play the scale follow	ved by the arpeggio.	
• C major, separate bows	two octaves	for <i>slurred bows:</i> scales slurred in pairs with a long tonic	
• D major, slurred bows	one octave	(upper tonic may be repeated); arpeggios separate bows	min. tempo:
• G minor (scale only), separate bows	first 5 notes ascending and descending	separate bows	J = 88
Technical exercise (from memory) (J = 9 Open strings: as illustrated in the graded	•		

Or 3. SCALES, ARPEGGIOS & TECHNICAL EXERCISE SET B (from memory) All requirements should be performed. Candidates play the scale followed by the arpeggio.							
C major, slurred bows two octaves for slurred bows:							
• G major, separate bows	one octave	 scales slurred in pairs with a long tonic (upper tonic may be repeated); arpeggios separate bows 	min. tempo: J = 88				
• G minor (scale only), separate bows	first 5 notes ascending and descending	separate bows					
Technical exercise (from memory) (J = 9	2)						
Open strings: as illustrated in the graded	l syllabus						
Or							
4. STUDIES (music may be used).							

Canc	lidates choose and perform two studies.	
1.	Back to Bach	for tone and phrasing
2.	Nursery Slopes	for mixed articulation and bowing styles
3.	The Sad Cowboy	for cello techniques

DIGITAL GRADES: TECHNICAL WORK

Candidates prepare section 1 and *either* section 2 or section 3 or section 4.

Choice of technical work should be indicated on the submission portal.

All requirements are in Trinity's Cello Scales, Arpeggios and Studies from 2016.

Further information is available in the graded syllabus.

1. BOWING EXERCISE (from memory)

Candidates play one of the Grade 2 scales, freely chosen from the list, with the rhythm *crotchet-quaver-quaver* on each degree of the scale, separate bows. The exercise may end with an additional long note on the tonic. (J = 80)

<i>Either</i> 2. SCALES, ARPEGGIOS & TECHNICAL EXERCISE SET A (from memory) All requirements should be performed. Candidates play the scale followed by the arpeggio.						
• C major, slurred bows	two octaves					
• F major, separate bows	for slurred bows:	min. tempi:				
• Bb major, separate bows	one octave	scales slurred in pairs with a long tonic;	scales: ↓ = 58			
• G minor, slurred bows (candidate choice of <i>either</i> natural <i>or</i> harmonic <i>or</i> melodic minor)	one octave	arpeggios separate bows	arpeggios: J. = 40			
Technical exercise (from memory) (J = 75-100) Fifths and sixths, starting on D string: as illustrated in the graded syllabus						

Or 3. SCALES, ARPEGGIOS & TECHNICAL EXERCISE SET B (from memory) All requirements should be performed. Candidates play the scale followed by the arpeggio.						
• C major, separate bows two octaves						
• A major, slurred bows		for slurred bows:	min. tempi: scales: ↓ = 58			
• Bb major, slurred bows	one octave	scales slurred in pairs with a long tonic;				
• G minor, separate bows (candidate choice of <i>either</i> natural <i>or</i> harmonic <i>or</i> melodic minor)		arpeggios separate bows	arpeggios: J. = 40			
Technical exercise (from memory) (J = 75-100) Fifths and sixths, starting on C string: as illustrated in the graded syllabus						
0-						

Or		
4. ST	UDIES (music may be used).	
Cand	idates choose and perform two studies.	
1.	Summer on the Swings	for tone and phrasing
2.	When the Worm Met the Frog	for mixed articulation and bowing styles
3.	A Change of Scene	for cello techniques

DIGITAL GRADES: TECHNICAL WORK

Candidates prepare section 1 and *either* section 2 or section 3 or section 4.

Choice of technical work should be indicated on the submission portal.

All requirements are in Trinity's Cello Scales, Arpeggios and Studies from 2016.

Further information is available in the graded syllabus.

1. BOWING EXERCISE (from memory)

Candidates play one of the Grade 3 scales, freely chosen from the list, with four semiquavers on each degree of the scale. The exercise may end with an additional long note on the tonic. (J = 60)

Either						
2. SCALES, ARPEGGIOS & TECHNICAL EXERCISES SET A (from memory) All requirements should be performed. Candidates play the scale followed by the arpeggio.						
All requirements should be performed. Can	didates play tr	le scale followed by the ar	peggio.	1		
• G major, slurred bows	two octaves		for <i>slurred bows:</i> scales slurred in	min. tempi: scales: J = 60 arpeggios: J. = 40 7ths: J = 60		
• Eb major, slurred bows	one octave	starting on the C string	pairs with a long tonic; arpeggios slurred three notes to a bow			
• D minor, separate bows (candidate choice of <i>either</i> harmonic <i>or</i> melodic minor)	two octaves					
 Dominant 7th in the key of C, separate bows 	one octave	starting on open G	separate bows			
Technical exercises (from memory)	Technical exercises (from memory)					
a) Chromatic phrase to be performed with s	as illustrated in th	e graded syllabus				
b) Fifths, sixths and octaves, starting on the open D string (J = 76)						

Or 3. SCALES, ARPEGGIOS & TECHNICAL EXERCISES SET B (from memory) All requirements should be performed. Candidates play the scale followed by the arpeggio.						
F major, separate bows two octaves for slurred bows: scales slurred in min t						
• Eb major, separate bows	one octave	starting on the C string	pairs with a long	min. tempi: scales: J = 60 arpeggios: J. = 40		
• D minor, slurred bows (candidate choice of <i>either</i> harmonic <i>or</i> melodic minor)	two octaves		tonic; arpeggios slurred three notes to a bow			
 Dominant 7th in the key of G, slurred bows 	one octave	starting on 1st finger D on the C string	slurred in pairs	7ths: J = 60		
Technical exercises (from memory)	Technical exercises (from memory)					
a) Chromatic phrase to be performed with s	as illustrated in th	e graded syllabus				
b) Fifths, sixths and octaves, starting on the open C string ($J = 76$)						

Or		
4. ST	UDIES (music may be used).	
Cano	didates choose and perform two studies.	
1.	Take a Step Back	for tone and phrasing
2.	Think of the Moments	for mixed articulation and bowing styles
3.	Super Heroic	for cello techniques

DIGITAL GRADES: TECHNICAL WORK

Candidates prepare section 1 and *either* section 2 or section 3 or section 4.

Choice of technical work should be indicated on the submission portal.

All requirements are in Trinity's Cello Scales, Arpeggios and Studies from 2016.

Further information is available in the graded syllabus.

1. BOWING EXERCISE (from memory)

Candidates play one of the Grade 4 scales, freely chosen from the list, with the rhythm illustrated in the graded syllabus on each degree of the scale. The exercise may end with an additional long note on the tonic. (J. = 50)

<i>Either</i> 2. SCALES, ARPEGGIOS & TECHNICAL EXERCISE SET A (from memory) All requirements should be performed. Candidates play the scale followed by the arpeggio.					
 A major, separate bows Eb major, separate bows G minor, slurred bows (candidate choice of <i>either</i> harmonic <i>or</i> melodic minor) Dominant 7th in the key of F, slurred 	two octaves		for <i>slurred bows:</i> scales slurred two crotchet beats to a bow; arpeggios slurred three notes to a bow	min. tempi: scales: J = 69 arpeggios: J. = 44	
Chromatic scale, separate bows	one octave	starting on open C starting on open G	slurred in pairs	7ths: J = 69	
Technical exercise (from memory) (J = 100) Octaves and sixths, starting on the open C string: as illustrated in the graded syllabus					

Or 3. SCALES, ARPEGGIOS & TECHNICAL EXERCISE SET B (from memory) All requirements should be performed. Candidates play the scale followed by the arpeggio.					
A major, separate bows for <i>slurred bows</i> :					
• Bb major, slurred bows			scales slurred two	min. tempi:	
 C minor, separate bows (candidate choice of <i>either</i> harmonic <i>or</i> melodic minor) 	two octaves		crotchet beats to a bow; arpeggios slurred three notes to a bow	scales: J = 69 arpeggios:	
• Dominant 7th in the key of G, slurred bows		starting on 1st finger D on the C string	slurred in pairs	J. = 44 7ths: J = 69	
Chromatic scale, separate bows	one octave	starting on open G	separate bows		
Technical exercise (from memory) (J = 100) Octaves and sixths, starting on the open D string: as illustrated in the graded syllabus					

Or							
4. ST	4. STUDIES (music may be used)						
Canc	lidates choose and perform two studies.						
1.	Lament	for tone and phrasing					
2.	Countdown	for mixed articulation and bowing styles					
3.	Barcarolle	for cello techniques					

DIGITAL GRADES: TECHNICAL WORK

Candidates prepare section 1 and *either* section 2 or section 3 or section 4.

Choice of technical work should be indicated on the submission portal.

All requirements are in Trinity's Cello Scales, Arpeggios and Studies from 2016.

Further information is available in the graded syllabus.

1. BOWING EXERCISE (from memory)

Candidates play one of the Grade 5 scales, freely chosen from the list, with a martelé bow stroke. (J = 88)

Either				
2. SCALES, ARPEGGIOS & TECHNICAL EXERCISE All requirements should be performed. Candidat			arpeggio.	
• C major, slurred bows	three octaves		for <i>slurred bows:</i> scales slurred two	
• Ab major, slurred bows	two		crotchet beats to a bow;	
• E minor, separate bows (candidate choice of either harmonic or melodic minor)	octaves		arpeggios slurred three notes to a bow	min. tempi: scales:
• D major scale	one octave	in thumb position starting on the D string	with a down and an up bow on each note	J = 69 arpeggios: J. = 44
• Chromatic scale starting on C, slurred bows	two		slurred four notes to a bow	7ths: J = 69
• Dominant 7th in the key of G, separate bows	octaves	starting on D	separate bows	
• Diminished 7th starting on A, separate bows	one octave	starting on the G string, 1st finger	separate bows	
Technical exercise (from memory) (J = 112) Octaves, sixths and thirds, starting on the open D Or			d syllabus	
3. SCALES, ARPEGGIOS & TECHNICAL EXERCISE All requirements should be performed. Candidat		• •	arpeggio.	
• C major, slurred bows	three octaves		for <i>slurred bows:</i> scales slurred two	
• E major, separate bows	two		crotchet beats to a bow;	
 A minor, slurred bows (candidate choice of either harmonic or melodic minor) 	octaves		arpeggios slurred three notes to a bow	min. tempi: scales:
• D major scale	one octave	in thumb position starting on the D string	with a down and an up bow on each note	J = 69 arpeggios: J. = 44
• Chromatic scale starting on D, separate bows	two		separate bows	7ths:
• Dominant 7th in the key of F, slurred bows	octaves	starting on C	slurred four notes to a bow	J = 69
• Diminished 7th starting on A, separate bows	one octave	starting on the G string, 1st finger	separate bows	
Technical exercise (from memory) (J = 112) Octaves, sixths and thirds, starting on the open	C string: as illus	strated in the grade	d syllabus	
Or 4. STUDIES (music may be used) Candidates choose and perform two studies.				
1. Ornamental Journey for tone and phrasing				
2. Tarantella				
3. On the Slide	for cello tech	nniques		

DIGITAL GRADES: TECHNICAL WORK

Candidates prepare section 1 and *either* section 2 or section 3 or section 4.

Choice of technical work should be indicated on the submission portal.

The scales, arpeggios & technical exercise are in Trinity's Cello Scales, Arpeggios and Studies from 2016.

The orchestral extracts are in *Orchester Probespiel: Violoncello* (Schott ED7853).

Further information is available in the graded syllabus.

urther information is available in the graded syllabu	15.			
SCALES & ARPEGGIOS SET A & SET B				
 For a major tonal centre, candidates should play in succession the: major scale major arpeggio dominant 7th starting on that note and resolving onto the tonic 		 For a minor tonal centre, candidates should play in succession the: melodic minor scale harmonic minor scale minor arpeggio 		
1. BOWING EXERCISE (from memory)				
Candidates play one of the Grade 6 scales, freely ch two spiccato quavers. (J = 132)	nosen from	the list, with	each note of the scale played as	
<i>Either</i> 2. SCALES, ARPEGGIOS & TECHNICAL EXERCISE SET All requirements should be performed. Candidates to be played with separate bows <i>or</i> slurred as speci	prepare sc		ggios from the following tonal centr	es,
• C major tonal centre, slurred bows	three octaves (dominant 7th two octaves)		for <i>slurred bows:</i> scales slurred two crotchet beats to a bow; arpeggios slurred three notes to	min. tempi:
 B major tonal centre, separate bows 	two octaves		a bow; dominant 7ths slurred	scales:
• Eb minor tonal centre, separate bows			two crotchet beats to a bow	J = 76
• D major scale in thumb position, starting on the D string, slurred bows	one octave		slurred in pairs with a long tonic	arpeggios J. = 48
 Chromatic scale starting on C#, slurred bows 	two octaves		slurred two crotchet beats to a bow	7ths: J = 76
 Diminished 7th starting on E, separate bows 			separate bows	
Technical exercise (from memory) (J = 100) Sixths in C major: as illustrated in the graded syllab	us			
<i>Or</i> 3. SCALES, ARPEGGIOS & TECHNICAL EXERCISE SET All requirements should be performed. Candidates to be played with separate bows <i>or</i> slurred as speci	prepare sc		ggios from the following tonal centr	es,
C minor tonal centre, slurred bows	three	eoctaves	for <i>slurred bows:</i> scales slurred	
B major tonal centre, slurred bows			two crotchet beats to a bow; arpeggios slurred three notes to	min. tempi:
• Eb minor tonal centre, separate bows	two octaves		a bow; dominant 7ths slurred two crotchet beats to a bow	scales:
• D major scale in thumb position, starting on the D string, slurred bows	one octave		slurred in pairs with a long tonic	arpeggios
• Chromatic scale starting on Eb, separate bows			separate bows	7ths:
• Diminished 7th starting on C, slurred bows	two octaves		slurred two crotchet beats to a bow	J = 76

Technical exercise (from memory) (J = 100)

Sixths in C major: as illustrated in the graded syllabus

Or 4. ORCHESTRAL EXTRACTS (music may be used) Candidates choose and perform two extracts (selected from different groups).				
Group 1				
1a.	Beethoven: Sinfonie Nr. 5, 2. Satz (page 8, first 2 lines only)			
1b.	Brahms: Konzert Nr. 2 für Klavier und Orchester, 3. Satz (page 45, bar 1 to 1st note of bar 17)	for tone and phrasing		
Group 2				
2a.	Beethoven: Sinfonie Nr. 9, 4. Satz (page 10, bars 38 to 75)	for bowing		
2b.	Bizet: Carmen, 1. Akt, Finale (page 14, fig. 171 to 7th bar of fig. 174)			
Group 3				
3a.	Mozart: Die Entführung aus dem Serail, 2. Akt, Nr. 11, Arie (page 47, beginning of extract to bar 47)	for left hand technique		
3b.	Suppé: Dichter und Bauer, Ouvertüre (page 56, bars 16 to 31)			

DIGITAL GRADES: TECHNICAL WORK

Candidates prepare section 1 and *either* section 2 or section 3 or section 4.

Choice of technical work should be indicated on the submission portal.

The scales, arpeggios & technical exercise are in Trinity's Cello Scales, Arpeggios and Studies from 2016.

The orchestral extracts are in Orchester Probespiel: Violoncello (Schott ED7853).

Further information is available in the graded syllabus.

SCALES & ARPEGGIOS SET A & SET B	
For a major tonal centre, candidates should play in	For a minor tonal centre, candidates should play in
succession the:	succession the:
major scale	melodic minor scale
major arpeggio	harmonic minor scale
 dominant 7th starting on that note and resolving 	 minor arpeggio
onto the tonic	

1. BOWING EXERCISE (from memory)

Candidates play one of the Grade 7 scales, freely chosen from the list, with hooked bowing, as illustrated in the graded syllabus. (J= 88)

Either

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

All requirements should be performed. Candidates prepare scales and arpeggios from the following tonal centres, to be played with separate bows *or* slurred as specified.

• D minor tonal centre, separate bows	three	for slurred bows:	min. tempi:
• F major tonal centre, slurred bows	octaves	scales slurred four crotchet beats	scales:
• F minor tonal centre, slurred bows	(dominant 7ths two	to a bow; arpeggios slurred three notes to a bow; dominant 7ths slurred	J = 84 chromatic
• Db major tonal centre, separate bows	octaves)	two crotchet beats to a bow	scales:
Chromatic scale starting on E, slurred bows	two	slurred six notes to a bow	J = 100
• Diminished 7th starting on F#, separate bows	octaves	separate bows	arpeggios:
• D harmonic minor scale and arpeggio in thumb position, slurred bows	one octave	scale slurred two crotchet beats to a bow; arpeggio slurred three notes to a bow	J. = 50 7ths: J = 84

Technical exercise (from memory) (J = 120)

C major in sixths (one octave): as illustrated in the graded syllabus

Or

3. SCALES, ARPEGGIOS & TECHNICAL EXERCISE SET B (from memory)

All requirements should be performed. Candidates prepare scales and arpeggios from the following tonal centres, to be played with separate bows *or* slurred as specified.

 D major tonal centre, slurred bows F major tonal centre, separate bows F minor tonal centre, separate bows 	three octaves (dominant 7ths two	for <i>slurred bows:</i> scales slurred four crotchet beats to a bow; arpeggios slurred three notes to a bow; dominant 7ths slurred	min. tempi: scales: J = 84 chromatic
• C# minor tonal centre, slurred bows	octaves)	two crotchet beats to a bow	scales:
• Chromatic scale starting on Db, separate bows	two	separate bows	J = 100
• Diminished 7th starting on F, slurred bows	octaves	slurred two crotchet beats to a bow	arpeggios:
• D melodic minor scale and arpeggio in thumb position, separate bows	one octave	separate bows	J. = 50 7ths: J = 84

Technical exercise (from memory) (J = 120)

Bb major in thirds (one octave): as illustrated in the graded syllabus

	Or 4. ORCHESTRAL EXTRACTS (music may be used) Candidates choose and perform two extracts (selected from different groups).				
Grou	Group 1				
1a.	Bruckner: Sinfonie Nr. 7, 1. Satz (page 16, entire extract)				
1b.	Tschaikowsky: Schwanensee, 2. Akt, Nr. 13 (page 57, beginning of extract to 1st note of bar 97)	for tone and phrasing			
Grou	Group 2				
2a.	Brahms: Sinfonie Nr. 2, 2. Satz (page 16, entire extract)	for bowing			
2b.	Tschaikowsky: Sinfonie Nr. 6, 2. Satz (page 30, bar 1 to 1st note of bar 15)				
Group 3					
3a.					
3b.	Strauss: Don Juan (page 23, beginning of extract to first note of 6th line)	for left hand technique			

DIGITAL GRADES: TECHNICAL WORK

Candidates prepare *either* section 1 *or* section 2 *or* section 3.

Choice of technical work should be indicated on the submission portal.

The scales, arpeggios & technical exercise are in Trinity's Cello Scales, Arpeggios and Studies from 2016.

The orchestral extracts are in Orchester Probespiel: Violoncello (Schott ED7853).

Further information is available in the graded syllabus.

SCALES & ARPEGGIOS SET A & SET B			
 For a major tonal centre, candidates should plasuccession the: major scale major arpeggio dominant 7th starting on that note and resonant of the tonic 	su	 For a minor tonal centre, candidates should play in succession the: melodic minor scale harmonic minor scale minor arpeggio 	
<i>Either</i> 1. BOWING EXERCISE, SCALES, ARPEGGIOS & T All requirements should be performed.	ECHNICAL EXERC	SES SET A (from memory)	
Bowing Exercise (from memory) (J = 132) Candidates play one of the Grade 8 scales, freely of two spiccato quavers. Scales & Arpeggios (from memory)	chosen from the lis	t, with each note of the scale played as	3
Candidates prepare scales & arpeggios from the for	ollowing tonal cent	res, to be played with separate bows o	or slurred as specified.
 A major tonal centre, slurred bows F# minor tonal centre, slurred bows Bb major tonal centre, separate bows Db major tonal centre, separate bows 	three octaves (dominant 7ths two octaves)	for <i>slurred bows:</i> scales slurred four crotchet beats to a bow; arpeggios slurred three notes to a bow;	red scales: J = 92 chromatic scales:
C# minor tonal centre, separate bows	-	dominant 7ths slurred two crotchet beats to a bow	J = 100
			arpeggios:
 Chromatic scale starting on F#, separate bows Diminished 7th starting on Bb, slurred bows 	two octaves	separate bows slurred two crotchet beats to a bow	J. = 50 7ths: J = 92
Technical exercises (from memory) a) Eb major in thirds (one octave) b) G major in octaves (one octave)	as illustrated in the graded syllabus		J = 120
Or 2. BOWING EXERCISE, SCALES, ARPEGGIOS & T All requirements should be performed.	ECHNICAL EXERC	SES SET B (from memory)	
Bowing Exercise (from memory) (J = 88)			
Candidates play one of the Grade 8 scales, freely of	chosen from the lis	t, with hooked bowing, as illustrated in	the graded syllabus.
Scales & Arpeggios (from memory) Candidates prepare scales & arpeggios from the fo	ollowing tonal cent	res, to be played with separate bows o	or slurred as specified.
• A minor tonal centre, slurred bows		for slurred bows:	
 F# major tonal centre, slurred bows 	three octaves	scales slurred four crotchet	min. tempi:
• F# minor tonal centre, slurred bows	(dominant 7ths two octaves)	beats to a bow; arpeggios slurred three notes to a bow; dominant 7ths slurred two	scales: J = 92 chromatic scales: J = 100
• Bb major tonal centre, separate bows			
• C# minor tonal centre, separate bows		crotchet beats to a bow	arpeggios:
• Chromatic scale starting on Bb, slurred bows		slurred twelve notes to a bow	J. = 50
• Diminished 7th starting on C#, separate bows	two octaves	separate bows	7ths: 🖌 = 92
Technical exercises (from memory) a) C major in sixths (one octave) b) G major in octaves (one octave)	as illust	rated in the graded syllabus	J = 120

<i>Or</i> 3. BO	WING EXERCISE & ORCHESTRAL EXTRACTS				
	ng Exercise (from memory) dates choose and perform one bowing exercise.				
scale Or 2.	<i>Either</i> 1. Candidates play one of the Grade 8 scales, freely chosen from either list, with each note of the scale played as two spiccato quavers. (J = 132) <i>Or</i> 2. Candidates play one of the Grade 8 scales, freely chosen from either list, with hooked bowing, as illustrated in the graded syllabus. (J = 88)				
	estral Extracts (music may be used) dates choose and perform two extracts (selected from different groups).				
Grou	o 1				
1a.	Puccini: Tosca, 3. Akt (pages 51-52, Cello I part, entire extract)				
1b.	Verdi: Missa da Requiem, Nr. 3, Offertorium (page 35, entire extract)	for tone and phrasing			
Grou	o 2				
2a.	Beethoven: Ballett 'Die Geschöpfe des Prometheus', Nr. 5 (page 44, bars 33 to 49)				
2b.	for bowing				
Grou	o 3				
3a.	Strauss: Ariadne auf Naxos, Arie der Zerbinetta (page 53, entire extract)				
3b.	Verdi: Aida, 3. Akt (page 34, entire extract)	for left hand technique			

Double Bass - Initial

DIGITAL GRADES: TECHNICAL WORK

Candidates prepare *either* section 1 *or* section 2.

Choice of technical work should be indicated on the submission portal.

All requirements are in Trinity's Double Bass Scales, Arpeggios and Studies from 2016.

Further information is available in the graded syllabus.

Either

1. SCALES & ARPEGGIO PHRASES SET A (from memory)

To be performed with the specified rhythmic pattern on each note, as illustrated in the graded syllabus (minimum tempo: J = 112)

• D major scale (to the 6th)

• A major arpeggio phrase (triad with added 6th)

Or

2. SCALES & ARPEGGIO PHRASES SET B (from memory)

To be performed with the specified rhythmic pattern on each note, as illustrated in the graded syllabus (minimum tempo: J = 112)

• A major scale (to the 6th)

• D major arpeggio phrase (triad with added 6th)

DIGITAL GRADES: TECHNICAL WORK

Candidates prepare section 1 and *either* section 2 or section 3 or section 4.

Choice of technical work should be indicated on the submission portal.

All requirements are in Trinity's Double Bass Scales, Arpeggios and Studies from 2016.

Further information is available in the graded syllabus.

1. BOWING EXERCISE (from memory)

Candidates play the scale of G major (one octave). The scale should be played with two separate crotchets on each degree of the scale, one down bow and one up bow. (J = 72)

<i>Either</i> 2. SCALES & ARPEGGIO PHRASES SET A (from memory) All requirements should be performed.					
Major keys - Candidates play the scale followed by the arpeggio phrase.					
• A major, slurred bows	scale to 6th; arpeggio phrase a	for <i>slurred bows</i> : scales slurred in pairs;	min. tempo:		
 C major, separate bows 	major triad with added 6th	arpeggio phrases separate bows	J = 88		
Minor keys - Candidates play the	scale only.				
A minor, separate bows to flattened 6th separate bows min. te					
• D minor, slurred bows		slurred in pairs	J = 88		

Or					
3. SCALES & ARPEGGIO PHRASES SET B (from memory)					
All requirements should be perf	ormed.				
Major keys - Candidates play the scale followed by the arpeggio phrase.					
• C major, separate bows	scale to 6th; arpeggio phrase a	for slurred bows:	min. tempo:		
• D major, slurred bows	major triad with added 6th	scales slurred in pairs; arpeggio phrases separate bows			
Minor keys - Candidates play th	e scale only.				
A minor, slurred bows slurred in pairs min. terr					
• D minor, separate bows	to flattened 6th	separate bows	J = 88		

Or	Dr					
4. ST	4. STUDIES (music may be used)					
Cano	didates choose and perform two studies.					
1.	Look Smart	for tone and phrasing				
2.	Jolly Song	for mixed articulation and bowing styles				
3.	Waltz	for double bass techniques				

DIGITAL GRADES: TECHNICAL WORK

Candidates prepare section 1 and *either* section 2 or section 3 or section 4.

Choice of technical work should be indicated on the submission portal.

All requirements are in Trinity's Double Bass Scales, Arpeggios and Studies from 2016.

Further information is available in the graded syllabus.

1. BOWING EXERCISE (from memory)

Candidates play the scale of D major (one octave) with the rhythm *crotchet-quaver-quaver* on each degree of the scale, separate bows. The exercise may end with an additional long note on the tonic. (J = 80)

<i>Either</i> 2. SCALES & ARPEGGIOS SET A (f All requirements should be perfo		scale followed by the arpeggio.					
G major, slurred bows for slurred bows: min. tempi:							
 F major, separate bows 	one octave	scales slurred in pairs; arpeggios separate bows (highest note	scales: ↓ = 60 arpeggios:				
• Bb major, separate bows							
• E minor, slurred bows	to flattened 6th	 of slurred scales may be repeated) 	J. = 36				
Minor arpeggios should be performed	rmed according to the patte	ern illustrated in the graded syllabus.					
Or 3. SCALES & ARPEGGIOS SET B (f All requirements should be perfo	11	scale followed by the arpeggio.					

• F major, slurred bows	one octave	for <i>slurred bows</i> : scales slurred in pairs; arpeggios separate bows (highest note	min. tempi:		
• Bb major, separate bows	one octave		scales: ↓ = 60		
• E minor, slurred bows	to flattened 6th		arpeggios:		
• G minor, separate bows	to nationed bin	of slurred scales may be repeated)	J. = 36		
Minor arpeggios should be performed according to the pattern illustrated in the graded syllabus.					

	FUDIES (music may be use didates choose and perfo	
1.	Let Me Explain	for tone and phrasing
2.	Wait – a Minuet!	for mixed articulation and bowing styles
3.	Climbing Frame	for double bass techniques

DIGITAL GRADES: TECHNICAL WORK

Candidates prepare section 1 and *either* section 2 or section 3 or section 4.

Choice of technical work should be indicated on the submission portal.

All requirements are in Trinity's Double Bass Scales, Arpeggios and Studies from 2016.

Further information is available in the graded syllabus.

1. BOWING EXERCISE (from memory)

Candidates play one of the Grade 3 scales, freely chosen from the list, with four semiquavers on each degree of the scale. The exercise may end with an additional long note on the tonic. (J = 60)

	HNICAL EXERCISE SET A (from merformed. Candidates play the sc	••	the arpeggio.		
C major, separate bows for <i>slurred bows</i> :					
• D major, slurred bows			scales slurred in pairs	min. tempi:	
• A minor, separate bows	candidate choice of either		with a long tonic; arpeggios separate	scales: J = 69 arpeggios: J. = 40 7ths: J = 58	
• G minor, slurred bows	harmonic <i>or</i> melodic minor	one octave	bows		
• Dominant 7th in the key of	D, separate bows				
• Chromatic scale starting on	A, separate bows		separate bows		
Technical exercise (from men Fifths and sixths, as illustrated					

-	HNICAL EXERCISE SET B (from merformed. Candidates play the sc		y the arpeggio.	
• A major, separate bows			for slurred bows:	
• C major, slurred bows			scales slurred in pairs	min. tempi:
• D minor, separate bows		one octave	with a long tonic; arpeggios separate bows	scales: J = 69 arpeggios: J. = 40
• G minor, slurred bows				
• Dominant 7th in the key of D, separate bows		-	separate bows	7ths: J = 58
Chromatic scale starting on G, separate bows				
Technical exercise (from mer				
Fifths and sixths, as illustrated	a in the graded syllabus			
Or				
4. STUDIES (music may be use	ed)			

Cano	andidates choose and perform two studies.		
1.	Bangers and Mash	for tone and phrasing	
2.	Intermezzo for mixed articulation and bowing styles		
3.	El Sombrero	for double bass techniques	

DIGITAL GRADES: TECHNICAL WORK

Candidates prepare section 1 and *either* section 2 or section 3 or section 4.

Choice of technical work should be indicated on the submission portal.

All requirements are in Trinity's Double Bass Scales, Arpeggios and Studies from 2016.

Further information is available in the graded syllabus.

1. BOWING EXERCISE (from memory)

Candidates play one of the Grade 4 scales, freely chosen from the list, with the rhythm illustrated in the graded syllabus on each degree of the scale. The exercise may end with an additional long note on the tonic. (J. = 50)

•	CHNICAL EXERCISE SET A (from n performed. Candidates play the so		l by the arpeggio.	
 G major, slurred bows F major, separate bows 		to the	for <i>slurred bows</i> : scales slurred in pairs with a	min. tempi:
				scales:
• A minor, slurred bows	candidate choice of either	12th	long tonic; arpeggios slurred three notes to a bow	J = 80
• G minor, separate bows	harmonic <i>or</i> melodic minor			arpeggios:
• Dominant 7th in the key of	f C, starting on G, slurred bows	one	slurred in pairs	7ths:
Chromatic scale starting on D, separate bows		octave	separate bows	J = 66
Technical exercise (from me	emory) (J = 84)			

Fourths, fifths and sixths, as illustrated in the graded syllabus

All requirements should be per	INICAL EXERCISE SET B (from more stress of the second seco		by the arpeggio.	min tor!
•	A major, slurred bows		for slurred bows:	min. tempi: scales:
 G major, separate bows A minor, separate bows G minor, slurred bows 	candidate choice of <i>either</i> harmonic <i>or</i> melodic minor	to the 12th	scales slurred in pairs with a long tonic; arpeggios slurred three notes to a bow	J = 80 arpeggios: J. = 48
• Dominant 7th in the key of B	b, starting on F, slurred bows	one	slurred in pairs	7ths:
Chromatic scale starting on C, separate bows		octave	separate bows	J = 66
Technical exercise (from mem Fourths, fifths and sixths, as ill				
Or 4. STUDIES (music may be use	ч)			
Candidates choose and perform	•			

1.	Creeping About	for tone and phrasing	
2.	Tea at the Palace	for mixed articulation and bowing styles	
3.	Groovy Blues	for double bass techniques	

DIGITAL GRADES: TECHNICAL WORK

Candidates prepare section 1 and *either* section 2 or section 3 or section 4.

Choice of technical work should be indicated on the submission portal.

All requirements are in Trinity's Double Bass Scales, Arpeggios and Studies from 2016.

Further information is available in the graded syllabus.

1. BOWING EXERCISE (from memory)

Candidates play one of the Grade 5 scales, freely chosen from the list, with a martelé bow stroke. (J = 88)

<i>Either</i> 2. SCALES, ARPEGGIOS & TECHNICAL EXERCISE SET A (from memory) All requirements should be performed. Candidates play the scale followed by the arpeggio.						
• G major, slurred bows		two octaves	for <i>slurred bows</i> :	min. tempi: scales:		
• Bb major, separate bows			scales slurred two crotchet	J = 88		
• C minor, separate bows	C minor, separate bows candidate choice of <i>either</i>		beats to a bow; arpeggios slurred three notes to a bow	chromatic		
• Bb minor, slurred bows	harmonic <i>or</i> melodic minor	12th		scales:		
Chromatic scale starting on	G, slurred bows		slurred three notes to a bow	arpeggios:		
• Dominant 7th in the key of F, starting on C, separate bows		one octave	separate bows	J. = 54		
• Diminished 7th starting on C, separate bows		octave	separate bows	7ths: 🖌 = 66		
Technical exercise (from memory) (J = 92-108)						

Broken thirds in C major, as illustrated in the graded syllabus

C major, separate bows to the					
• Bb major, slurred bows		12th	for slurred bows:	min. tempi: scales:	
• Eb major, slurred bows		one octave	beats to a bow; arpeggios	J = 88 chromatic	
• G minor, separate bows	candidate choice of <i>either</i> harmonic <i>or</i> melodic minor	two octaves		scales: J. = 63 arpeggios: J. = 54 7ths: J = 66	
Chromatic scale starting on E	b, separate bows	one octave	separate bows		
• Dominant 7th in the key of E	b, starting on Bb, slurred bows		slurred in pairs		
• Diminished 7th starting on B	b, separate bows		separate bows		
Technical exercise (from memory) (↓ = 92-108) Broken thirds in C major, as illustrated in the graded syllabus					

	I OBILO (music muy be use				
Can	Candidates choose and perform two studies.				
1.	1. Victorian Elegance for tone and phrasing				
2.	2. Spicy Goulash for mixed articulation and bowing styles				
3.	Get With It!	for double bass techniques			

DIGITAL GRADES: TECHNICAL WORK

Candidates prepare section 1 and *either* section 2 or section 3 or section 4.

Choice of technical work should be indicated on the submission portal.

The scales, arpeggios & technical exercise are in Trinity's Double Bass Scales, Arpeggios and Studies from 2016.

The orchestral extracts are in Orchester Probespiel: Kontrabass (Schott ED7854).

Further information is available in the graded syllabus.

SCALES & ARPEGGIOS SET A & SET B		
For a major tonal centre, candidates should play in	For a minor tonal centre , candidates should play in	
succession the:	succession the:	
major scale	melodic minor scale	
major arpeggio	harmonic minor scale	
dominant 7th starting on that note and resolving onto the tonic	minor arpeggio	

1. BOWING EXERCISE (from memory)

Candidates play one of the Grade 6 scales, freely chosen from the list, with each note of the scale played as two spiccato quavers. (J = 132)

Either

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

All requirements should be performed. Candidates prepare scales and arpeggios from the following tonal centres, to be played with separate bows *or* slurred as specified.

A major tonal centre, slurred bows		for <i>slurred bows</i> : scales slurred two crotchet	min.
• E minor tonal centre, separate bows	two octaves	beats to a bow; arpeggios slurred three notes to a bow; dominant 7ths slurred two crotchet	tempi: scales:
• F major tonal centre, separate bows		beats to a bow	J = 96
• D melodic minor scale in thumb position	one octave	with a down bow and an up bow on each note	arpeggios: ↓. = 58
• Chromatic scale starting on E, slurred bows	two	slurred two crotchet beats to a bow	7ths:
• Diminished 7th starting on F, separate bows	octaves	separate bows	J = 72

Technical exercise (from memory)

Broken thirds in G major (one octave), as illustrated in the graded syllabus. (J = 92-108)

Or

3. SCALES, ARPEGGIOS & TECHNICAL EXERCISE SET B (from memory)

All requirements should be performed. Candidates prepare scales and arpeggios from the following tonal centres, to be played with separate bows *or* slurred as specified.

 A minor tonal centre, separate bows E major tonal centre, separate bows F minor tonal centre, slurred bows 	two octaves	for <i>slurred bows</i> : scales slurred two crotchet beats to a bow; arpeggios slurred three notes to a bow; dominant 7ths slurred two crotchet beats to a bow	min. tempi: scales: J = 96			
• D major scale in thumb position	one octave	with a down bow and an up bow on each note	arpeggios: J. = 58			
• Chromatic scale starting on F, separate bows	two	separate bows	7ths:			
• Diminished 7th starting on E, slurred bows	octaves	slurred two notes to a bow	J = 72			
Technical exercise (from memory) Broken thirds in G major (one octave), as illustra	Technical exercise (from memory) Broken thirds in G major (one octave), as illustrated in the graded syllabus. (J = 92-108)					
Or						
4. ORCHESTRAL EXTRACTS (music may be used)						
Candidates choose and perform two extracts.						
1. Brahms: Sinfonie Nr. 2, 4. Satz (page 15, b	oars 44 to 63)	for tone and phras	sing			
2. Mozart: Die Zauberflöte, Ouvertüre (page	e 28, bars 33 to	o 53) for bowing				
3. Beethoven: Sinfonie Nr. 5, 2. Satz (page 1	1, entire extra	act) for left hand techr	nique			

DIGITAL GRADES: TECHNICAL WORK

Candidates prepare section 1 and *either* section 2 *or* section 3 *or* section 4.

Choice of technical work should be indicated on the submission portal.

The scales, arpeggios & technical exercise are in Trinity's Double Bass Scales, Arpeggios and Studies from 2016.

The orchestral extracts are in Orchester Probespiel: Kontrabass (Schott ED7854).

Further information is available in the graded syllabus.

Further information is available in the graded syllabu	JS.		
SCALES & ARPEGGIOS SET A & SET B			
 For a major tonal centre, candidates should play in succession the: major scale major arpeggio dominant 7th starting on that note and resolving 		For a minor tonal centre , candidates sh succession the: • melodic minor scale • harmonic minor scale • minor arpeggio	nould play in
1. BOWING EXERCISE (from memory)			
Candidates play one of the Grade 7 scales, freely ch the graded syllabus. (J = 88)	nosen from th	ne list, with hooked bowing, as illustrated in	
<i>Either</i> 2. SCALES, ARPEGGIOS & TECHNICAL EXERCISE SE All requirements should be performed. Candidates to be played with separate bows <i>or</i> slurred as spec	prepare scale		res,
• D major tonal centre, slurred bows		for slurred bows:	min.
• F# major tonal centre, separate bows		scales slurred two crotchet beats to a bow; arpeggios slurred three notes to a bow;	tempi: scales:
• F# minor tonal centre, slurred bows	two	dominant 7ths slurred two crotchet	J = 104
• Bb minor tonal centre, separate bows	octaves	beats to a bow	arpeggios:
• Chromatic scale starting on Bb, slurred bows		slurred two crotchet beats to a bow	J. = 60 7ths:
• Diminished 7th starting on F#, separate bows		separate bows	J = 76
Technical exercise (from memory) Broken thirds in Bb major, as illustrated in the grad	ed syllabus. (J = 120)	
<i>Or</i> 3. SCALES, ARPEGGIOS & TECHNICAL EXERCISE SE All requirements should be performed. Candidates to be played with separate bows <i>or</i> slurred as spec	prepare scale		res,
• D minor tonal centre, separate bows		for <i>slurred bows</i> :	min.
• F# major tonal centre, slurred bows		scales slurred two crotchet beats to a bow; arpeggios slurred three notes to a bow;	tempi: scales:
• Bb major tonal centre, separate bows	two	dominant 7ths slurred two crotchet	J = 104
• Bb minor tonal centre, slurred bows	octaves	beats to a bow	arpeggios:
Chromatic scale starting on F#, separate bows		separate bows	J. = 60 7ths:
• Diminished 7th starting on Bb, slurred bows		slurred two notes to a bow	J = 76
Technical exercise (from memory):			
Running thirds in Bb major, as illustrated in the grad	ded syllabus.	(J. = 60)	
<i>Or</i> 4. ORCHESTRAL EXTRACTS (music may be used) Candidates choose and perform two extracts.			
1. Beethoven: Sinfonie Nr. 9, 4. Satz (page 14,			ising
2. Weber: Euryanthe, Ouvertüre (page 56, bar		_	
3. Mozart: Sinfonie Nr. 40, 1. Satz (page 22, ba	ars 114 to 134	4) for left hand tech	nique

DIGITAL GRADES: TECHNICAL WORK

Candidates prepare *either* section 1 *or* section 2 *or* section 3.

Choice of technical work should be indicated on the submission portal.

The scales, arpeggios & technical exercise are in Trinity's Double Bass Scales, Arpeggios and Studies from 2016.

The orchestral extracts are in Orchester Probespiel: Kontrabass (Schott ED7854).

Further information is available in the graded syllabus.

SCALES & ARPEGGIOS SET A & SET B	
For a major tonal centre, candidates should play in	For a minor tonal centre , candidates should play in
succession the:	succession the:
major scale	melodic minor scale
 major arpeggio 	harmonic minor scale
• dominant 7th starting on that note and resolving onto the tonic	 minor arpeggio
Either	

1. BOWING EXERCISE, SCALES, ARPEGGIOS & TECHNICAL EXERCISES SET A (from memory) All requirements should be performed.

Bowing Exercise (from memory)

Candidates play one of the Grade 8 scales, freely chosen from the list, with each note of the scale played as two spiccato quavers. (J = 132)

Scales & Arpeggios (from memory)

Candidates prepare scales and arpeggios from the following tonal centres, to be played with

separate bows or slurred as specified.

• G major tonal centre, slurred bows	three octaves (dominant 7th two octaves)	for slurred bows:	min. tempi: scales:	
• Ab major tonal centre, separate bows		scales slurred four crotchet beats to a bow;	J = 112	
• B major tonal centre, slurred bows]	arpeggios slurred three notes to a bow; dominant 7ths slurred two	chromatic scales:	
• B minor tonal centre, separate bows	two octaves		J = 80	
• C minor tonal centre, slurred bows	two octaves	crotchet beats to a bow	arpeggios:	
• Chromatic scale starting on C, separate bows		separate bows	J. = 66 7ths:	
• Diminished 7th starting on Ab, slurred bows		slurred two notes to a bow	J = 84	
 Diminished 7th starting on Ab, slurred bows Technical exercises (from memory) a) Broken thirds in Emajor (two octaves), as illus 			J = 84	

a) Broken thirds in F major (two octaves), as illustrated in the graded syllabus. (J = 76)

b) Running thirds in G major on the G string (one octave), see Grade 7 example in the graded syllabus. (J. = 60)

<i>Or</i> 2. BOWING EXERCISE, SCALES, ARPEGGIOS & TECH All requirements should be performed.	HNICAL EXERCISES SE	E T B (from memory)	
Bowing Exercise (from memory) Candidates play one of the Grade 8 scales, freely cl the graded syllabus (J = 88)	hosen from the list, v	vith hooked bowing, as illustr	rated in
Scales & Arpeggios (from memory) Candidates prepare scales and arpeggios from the separate bows <i>or</i> slurred as specified.	following tonal centr	es, to be played with	
• G minor tonal centre, slurred bows	three octaves	for slurred bows:	min. tempi:
G# minor tonal centre, separate bows		scales slurred four crotchet beats to a boy	scales:
• B major tonal centre, separate bows		arpeggios slurred thre	vv,
B minor tonal centre, slurred bows		notes to a bow; dominant 7ths slurred two	scales:
• C major tonal centre, slurred bows	two octaves	crotchet beats to a bo	
• Chromatic scale starting on G, slurred bows	_	slurred six notes to a bo	ow J. = 66 7ths:
• Diminished 7th starting on B, separate bows		separate bows	J = 84
Technical exercises (from memory)a) Broken thirds in C major (one octave), as illustrab) Running thirds in G major on the G string (one o			ıs. (J. = 60)
<i>Or</i> 3. BOWING EXERCISE & ORCHESTRAL EXTRACTS			
Bowing Exercise (from memory) Candidates choose and perform one bowing exerci	ise.		
Either 1. Candidates play one of the Grade 8 scales played as two spiccato quavers. $J = 132$ Or 2. Candidates play one of the Grade 8 scales, fre as illustrated in the graded syllabus $J = 88$			the scale
Orchestral Extracts (music may be used) Candidates choose and perform two extracts.			
1. Verdi: Othello, 4. Akt (page 44, entire extra	ct)	f	for tone and phrasing
2. Stravinsky: Pulcinella-Suite, 7. Satz (page 60	-		for bowing
3. Schubert: Sinfonie Nr. 8, 3. Satz: Scherzo (p.	ages 30–31, bar 105	to 1st note of bar 145) f	for left hand technique

Harp - Initial

DIGITAL GRADES: TECHNICAL WORK

Candidates prepare *either* section 1 *or* section 2 *or* section 3.

Choice of technical work should be indicated on the submission portal.

The exercises and studies are in Trinity's Harp Studies and Exercises from 2013.

Further information is available in the graded syllabus.

Either 1. SCALES, ARPEGGIOS & EXERCISES SET A						
Scales & arpeggios (from memory) All requirements should be performed.						
• C major scale		one octave	divided between hands	min. tempo:	mf	
• A minor arpeggio		to the 5th	right hand			
	cises (music may be used) lidates choose and perform two exe	rcises.				
a. 1. Swinging for arpeggio patterns						
b.	b. 2. Small Scissors for playing in thirds					
c.	3. Big Scissors for playing in sixths					

Or 2. SCALES, ARPEGGIOS & EXERCISES S	ET B				
Scales & arpeggios (from memory) All requirements should be performed	I.				
 A minor scale (candidate choice of either harmonic or natural minor) 	one octave	divided between hands	min. tempo: ♪ = 60	mf	
 C major arpeggio 	to the 5th	left hand	(one note per quaver)		
Exercises (music may be used) Candidates choose and perform two e	exercises.				
a. 1. Swinging	for arpeggio	patterns			
b. 2. Small Scissors for playing in thirds					
c. 3. Big Scissors for playing in sixths					

Or						
3. ST	3. STUDIES (music may be used)					
Cand	lidates choose and perform two studies.					
a.	31. Bears in a Cage					
b.	33. Fanfare					
с.	34. Rodeo					

Harp - Grade 1

c.

6. Stilts

DIGITAL GRADES: TECHNICAL WORK

Candidates prepare *either* section 1 *or* section 2 *or* section 3.

Choice of technical work should be indicated on the submission portal.

The exercises and studies are in Trinity's Harp Studies and Exercises from 2013.

Further information is available in the graded syllabus.

Either 1. SCALES, ARPEGGIOS & EXERCISES SET A				
Scales & arpeggios (from memory) All requirements should be performed.				
Scales:		right band		
• G major		right hand		
 D minor (candidate choice of <i>either</i> harmonic <i>or</i> natural minor) 	one octave	left hand	min. tempo: ♪ = 60	mf
Arpeggios: • F major		left hand	(one note per quaver)	
• E minor		right hand		
Exercises (music may be used) Candidates choose and perform two exercises.				
a. 4. Zebra Crossing	for turnir	ng under and over lou	udly	
b. 5. Why did the Chicken Cross the Road?	for turnir	ng under and over so	ftly	
c. 6. Stilts	for playin	g octaves in one han	ıd	
Or 2. SCALES, ARPEGGIOS & EXERCISES SET B Scales & arpeggios (from memory) All requirements should be performed.				
Scales: • F major		left hand		
	l	left fidina		
• E minor (candidate choice of <i>either</i> harmonic <i>or</i> natural minor)	one octave	right hand		mf
•	one octave			mf
harmonic <i>or</i> natural minor) Arpeggios:	one octave	right hand	♪ = 60	mf
harmonic <i>or</i> natural minor) Arpeggios: • G major	one octave	right hand right hand	♪ = 60	mf
harmonic or natural minor) Arpeggios: • G major • D minor Exercises (music may be used)		right hand right hand) = 60 (one note per quaver)	mf

Or						
3. S	3. STUDIES (music may be used)					
Can	didates choose and perform two studies.					
a.	35. A Grand Event					
b.	37. Chimes Across the Fields					
с.	39. Rocking Horse					

for playing octaves in one hand

Harp - Grade 2

DIGITAL GRADES: TECHNICAL WORK

Candidates prepare *either* section 1 *or* section 2 *or* section 3.

Choice of technical work should be indicated on the submission portal.

The exercises and studies are in Trinity's Harp Studies and Exercises from 2013.

Further information is available in the graded syllabus.

Either 1. SCALES, ARPEGGIOS & EXERCISES SET A			
Scales & arpeggios (from memory)			
All requirements should be performed.			
 Scales: Bb major - <i>f</i> G minor - <i>p</i> (candidate choice of <i>either</i> harmonion or natural minor) 	c two octaves	hands together	min. tempo: ♪ = 70
Arpeggios:			(one note per quaver)
• D major - <i>p</i>			
• B minor - <i>f</i>			
Exercises (music may be used) Candidates choose and perform two exercises.			
a. 7. Oceans Eight f	or arpeggio patterns in	inversions	
b. 8. Sliding Down f	or sliding the thumb		
c. 9. Hard as Nails f	or use of the fingernail		
Or 2. SCALES, ARPEGGIOS & EXERCISES SET B Scales & arpeggios (from memory) All requirements should be performed.			
 Scales: D major - <i>f</i> B minor - <i>p</i> (candidate choice of <i>either</i> harmonic <i>or</i> natural minor except non-pedal harp B minor which should be natural minor only) 		hands together	min. tempo: ♪ = 70
Arpeggios: ● B♭ major - <i>p</i> ● G minor - <i>f</i>			(one note per quaver)
Exercises (music may be used) Candidates choose and perform two exercises.			
a. 7. Oceans Eight f	or arpeggio patterns in	inversions	
b. 8. Sliding Down f	or sliding the thumb		
c. 9. Hard as Nails f	or use of the fingernail		
Or 3. STUDIES (music may be used) Candidates choose and perform two studies.			
a. 41. Hymn			
b. 42. Sailing the Isles			
c. 48. Scales in the Mountains (pedal harp) / 4	17. Scales in the Desert ((non-pedal harp)	

Harp - Grade 3

52. Goldfish

с.

DIGITAL GRADES: TECHNICAL WORK

Candidates prepare *either* section 1 *or* section 2 *or* section 3.

Choice of technical work should be indicated on the submission portal.

The exercises and studies are in Trinity's Harp Studies and Exercises from 2013.

Further information is available in the graded syllabus.

Either				
1. SCALES, ARPEGGIOS & EXERCISES SET A				
Scales & arpeggios (from memory)				
All requirements should be performed.				
Scales:				
• Eb major - <i>f</i>				
 C minor - p (non-pedal harp) or F minor - p ((candidate choice of either harmonic or me 			hands together (melodic minor	min. tempo: ♪ = 80
• Eb major contrary motion starting from sing	gle Eb string - f	two octaves	(one note	
Arpeggios:			harp RH only)	per quaver)
• Eb major - p				
• F minor - <i>f</i>				
Exercises (music may be used)				
Candidates choose and perform two exercise	s.			
a. 10. Popcorn	for staccato pla	aying		
b. 11. Bluesy	for étouffés in	the left hand		
c. 12. Sliding Up	for sliding the 4	4th finger		
Or 2. SCALES, ARPEGGIOS & EXERCISES SET B				
Scales & arpeggios (from memory) All requirements should be performed.				
Scales:				
• A major - p				
 C minor - f (non-pedal harp) or F minor - f (p (candidate choice of either harmonic or me 			hands together (melodic minor	min. tempo: ♪ = 80
• Eb major contrary motion starting from sing	gle Eb string - p	two octaves	scale on non-pedal	(one note
Arpeggios:			harp RH only)	per quaver)
• A major - <i>f</i>				
• C minor - p				
Exercises (music may be used)			······································	
Candidates choose and perform two exercise	s.			
a. 10. Popcorn	for staccato pla	aying		
b. 11. Bluesy	for étouffés in	the left hand		
c. 12. Sliding Up	for sliding the 4	4th finger		
Or 3. STUDIES (music may be used) Candidates choose and perform two studies.				
a. 44. The Watermill				
b. 49. Camel Ride				

DIGITAL GRADES: TECHNICAL WORK

Candidates prepare *either* section 1 *or* section 2.

Choice of technical work should be indicated on the submission portal.

The exercises and studies are in Trinity's Harp Studies and Exercises from 2013.

Further information is available in the graded syllabus.

Either						
1. SCALES, ARPEGGIOS & EXERCISES	I.					
Scales & arpeggios (from memory)						
All requirements should be performe	ed.					
Scales:						
• E major - <i>f</i>						
• F# harmonic minor - p				min. tempo: ♪ = 90		
• F# melodic minor - p						
• Ab major contrary motion starting from single Ab string - p		two octaves	hands together	(one note		
Arpeggios:				per quaver)		
• Ab major - <i>f</i>						
• C# minor - p						
Exercises (music may be used)						
Candidates choose and perform two	exercises.					
a. 13. A Bit Jazzy	for étouffés ar	nd pedal/lever gli	ssandi			
b. 14. Rocking Chair	for finger artic	for finger articulation and thumb placing				
c. 15. PDLT	for près de la table					
Or						
2. STUDIES (music may be used)						

Candidates choose and perform two studies.

a. 53. Shining Scalesb. 55. Cool Dude

c. 60. Elizabeth's Revel

DIGITAL GRADES: TECHNICAL WORK

Candidates prepare *either* section 1 *or* section 2.

Choice of technical work should be indicated on the submission portal.

The exercises and studies are in Trinity's Harp Studies and Exercises from 2013.

Further information is available in the graded syllabus.

Either 1. SCALES, ARPEGGIOS & EXERCISES				
Scales & arpeggios (from memory) All requirements should be performed				
Scales:				
 E or Ab major * - <i>p</i> D harmonic minor - <i>f</i> D melodic minor - <i>p</i> 		major and harmonic min scales: hand together melo		min. tempo:
 E major contrary motion starting fill or Ab major contrary motion starti Ab string * - p 		two octaves	minor scales: RH only	(one note per quaver)
Arpeggios: • E <i>or</i> Ab major * - <i>p</i> • G minor - <i>f</i>			hands together	
Exercises (music may be used) Candidates choose and perform two	exercises.			
a. 13. A Bit Jazzy	for étouf	fés and pedal/lever	glissandi	
b. 14. Rocking Chair	for finger	rarticulation and th	umb placing	
c. 15. PDLT	for près c	de la table		
Or				

Or						
2. ST	2. STUDIES (music may be used)					
Cand	lidates choose and perform two studies.					
a.	53. Shining Scales					
b.	55. Cool Dude					
с.	60. Elizabeth's Revel					

* Candidate's choice depending on tuning of instrument. Chosen key must be stated on the submission portal.

DIGITAL GRADES: TECHNICAL WORK

Candidates prepare *either* section 1 *or* section 2.

Choice of technical work should be indicated on the submission portal.

The exercises and studies are in Trinity's Harp Studies and Exercises from 2013.

Further information is available in the graded syllabus.

Either 1. SCALES, ARPEGGIOS & EXERCISES				
Scales & arpeggios (from memory) All requirements should be performed.				
Scales:				
• Db major - f		three octaves		
• Bb harmonic minor - p		tillee octaves		
• Bb melodic minor - p				min. tempo:
 G harmonic minor contrary motion starting from single G string - <i>f</i> 		two octaves	hands together	l) =100 (one note
Arpeggios:	root position			per quaver)
• B major - p				
• Eb minor - <i>f</i>	first inversion	three octaves		
 Diminished 7th starting on B - p 				
Exercises (music may be used) Candidates choose and perform two exerci	ses.			
a. 16. 4, 3, 2, Strong!	for finge	r strengthening, eve	enness and articulatio	on
b. 17. Impressive Twiddles	for more	lents		
c. 18. Waterfall	for canta	abile right thumb		
Or 2. STUDIES (music may be used) Candidates choose and perform two studie	20			

a. 57. Spooky Strings

b. 62. The Elegant Drawing Room

c. 67. An Ornamental Tune

DIGITAL GRADES: TECHNICAL WORK

Candidates prepare *either* section 1 *or* section 2.

Choice of technical work should be indicated on the submission portal.

The exercises and studies are in Trinity's Harp Studies and Exercises from 2013.

Further information is available in the graded syllabus.

<i>Either</i> 1. SCALES, ARPEGGIOS & EXERCISES					
Scales & arpeggios (from memory) All requirements should be performed.					
Scales: • D harmonic minor - <i>p</i> • G melodic minor - <i>f</i>		three octaves	harmonic minor: hands together melodic minor: RH only		
 G harmonic minor contrary motion starting from single G string - f 		two octaves		min. tempo:	
Arpeggios: ● A minor - <i>p</i>	root position	three octaves	hands together		
• D minor - <i>f</i>	first inversion				
 Diminished 7th starting on B - p 		two octaves			
Exercises (music may be used) Candidates choose and perform two ex	ercises.				
a. 16. 4, 3, 2, Strong!	for finger	strengthening, eve	enness and articulation		
b. 17. Impressive Twiddles	or morder	nts			
c. 18. Waterfall for cantabile right thumb					

STUDIES (music may be used)
 Candidates choose and perform two studies.

a. 57. Spooky Strings

b. 62. The Elegant Drawing Room

c. 67. An Ornamental Tune

DIGITAL GRADES: TECHNICAL WORK

Candidates prepare *either* section 1 *or* section 2 *or* section 3.

Choice of technical work should be indicated on the submission portal.

The exercises and studies are in Trinity's Harp Studies and Exercises from 2013.

The orchestral extracts are in Orchester Probespiel: Harp (Schott ED7856).

Further information is available in the graded syllabus.

Either 1. SCALES, ARPEGGIOS & EXERCISES				
Scales & arpeggios (from memory) All requirements should be performed.				
Scales: • C# major - p • Ab harmonic minor - f • Ab melodic minor - mf		four octaves		min. tempo:
 Gb major contrary motion starting from single Gb string - <i>f</i> 		two octaves	hands together	
Arpeggios: • Gb major - <i>mf</i>	root position			
• Ab minor - p	first inversion	four octaves		
• Dominant 7th in the key of Ab^* - f	root position			
• Diminished 7th starting on C# - <i>mf</i>				
Exercises (music may be used) Candidates choose and perform two exercises	5.			
a. 19. Put it Back	for staccato by re	placing fingers		
b. 20. Smooth as Silk	for legato thirds	liding right-hand	thumb	
c. 21. Identical Twins	for clearly articul	ated repeated no	tes using harmonics	
Or 2. STUDIES (music may be used) Candidates choose and perform two studies.				

a. 61. Reflections

b. 68. Middle of the Irish Sea

c. 70. A Firm Fist

Or					
3. O	3. ORCHESTRAL EXTRACTS (music may be used)				
Can	didates choose and perform two extracts.				
a.	Franck: Sinfonie d-Moll, 2. Satz (page 22)	for chords and voicing			
b.	Bruckner: Sinfonie Nr. 8, 3. Satz: Adagio (pages 16-17)	for arpeggios			
c.	Ravel: Klavierkonzert G-Dur, 1. Satz (page 31)	for harmonics and glissandos			

DIGITAL GRADES: TECHNICAL WORK

Candidates prepare *either* section 1 *or* section 2.

Choice of technical work should be indicated on the submission portal.

The exercises and studies are in Trinity's Harp Studies and Exercises from 2013.

Further information is available in the graded syllabus.

<i>Either</i> 1. SCALES, ARPEGGIOS & EXERCISES						
Scales & arpeggios (from memory) All requirements should be performed						
Scales: ● B♭ major - <i>p</i>		two octaves	hands together			
 A harmonic minor - <i>f</i> A melodic minor - <i>mf</i> 		three octaves	hands together (harmonic), RH only (melodic)			
 A harmonic minor contrary motion starting on single A string - <i>f</i> 		two octaves		min. tempo:		
Arpeggios: • D major - <i>mf</i>	root position					
• A minor - p	second inversion	three octaves	hands together			
• Dominant 7th in the key of Eb* - f	first inversion	three octaves				
• Diminished 7th starting on C# - <i>mf</i>						
Exercises (music may be used) Candidates choose and perform two e	xercises.					
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					

Or	
2. ST	TUDIES (music may be used)
Cano	didates choose and perform two studies.
a.	61. Reflections
b.	68. Middle of the Irish Sea
c.	71. Two into One

DIGITAL GRADES: TECHNICAL WORK

Candidates prepare *either* section 1 *or* section 2 *or* section 3.

Choice of technical work should be indicated on the submission portal.

The exercises and studies are in Trinity's Harp Studies and Exercises from 2013.

The orchestral extracts are in Orchester Probespiel: Harp (Schott ED7856).

Further information is available in the graded syllabus.

Either				
1. SCALES, ARPEGGIOS & EXERCISES Scales & arpeggios (from memory) All requirements should be performed.				
Scales:				
• F# major - <i>mf</i>	sixth apart (RH	four octaves	hands together	min. tempo:
• Bb harmonic minor - p	starting on keynote)	Tour occaves		
• Bb melodic minor - <i>cresc./dim</i> (p - f - p)				
● Contrary motion scale of Cb major - <i>mf</i>	starting a third apart with LH on keynote	two octaves		
Arpeggios:				
• Cb major - p	second inversion			
• C# minor - <i>cresc./dim</i> (p - f - p)		four octaves		
• Dominant 7th in the key of Bb* - f	first inversion			
 Diminished 7th starting on F# - mf 				
Exercises (music may be used)				
Candidates choose and perform two exercise	25.			
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	24. More Cross Fingers for cross-fingering 2–4 and 1–3			

Or			
2. S	2. STUDIES (music may be used)		
Can	didates choose and perform two studies.		
a.	73. The Sea		
b.	75. Weaving In and Out		
с.	76. Paired Bells		

	RCHESTRAL EXTRACTS (music may be used) didates choose and perform two extracts.	
a.	Tschaikowsky: Der Nussknacker, 2. Akt, Nr. 12 (pages 54-55)	for arpeggios
b.	Bartók: Concerto for Orchestra, 4. Satz: Intermezzo interrotto (page 10)	for chords, independent voices and hands, and pedalling
с.	Britten: The Young Person's Guide to the Orchestra, Variation I (pages 14-15)	for chords, arpeggios and glissandos

DIGITAL GRADES: TECHNICAL WORK

Candidates prepare *either* section 1 *or* section 2.

Choice of technical work should be indicated on the submission portal.

The exercises and studies are in Trinity's Harp Studies and Exercises from 2013.

Further information is available in the graded syllabus.

Scales & arpeggios (from memory)					
All requirements should be performed.				1	
Scales:	sixth apart			min. tempo:	
• D major - <i>mf</i>	(RH starting on keynote)		hands together		
		three octaves	hands together (harmonic minor),		
• D harmonic minor - p					
• D melodic minor - <i>cresc./dim</i> (p - f - p)			RH only (melodic minor)		
 F major contrary motion starting on single F string - <i>mf</i> 		two octaves			
Arpeggios:	first inversion	three octaves	hands together		
• D major - p					
• C minor - <i>cresc./dim</i> (p - f - p)	second inversion				
• Dominant 7th in the key of D* - f	first inversion				
• Diminished 7th starting on F# - <i>mf</i>					
Exercises (music may be used)					
Candidates choose and perform two exerc	ises.				
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				

Or			
2. ST	2. STUDIES (music may be used)		
Cano	didates choose and perform two studies.		
a.	74. Turning & Trilliant		
b.	75. Weaving In and Out		
c.	76. Paired Bells		

DIGITAL GRADES: TECHNICAL WORK

Candidates prepare *either* section 1 *or* section 2 *or* section 3.

Choice of technical work should be indicated on the submission portal.

The exercises and studies are in Trinity's Harp Studies and Exercises from 2013.

The orchestral extracts are in Orchester Probespiel: Harp (Schott ED7856).

Further information is available in the graded syllabus.

Either					
1. SCALES, ARPEGGIOS & EXERCISES					
Scales & arpeggios (from memory)					
All requirements should be performed.					
Scales: • F# major - f • Eb melodic minor - cresc./dim. (p - f - p)	sixth apart (RH starting on keynote)	four octaves		min. tempo: ♪ = 130 (one note per quaver)	
• Eb major - mf	tenth apart (LH starting on keynote)		hands together		
• Contrary motion scale of F# major - p	starting a third apart with LH on keynote				
• B major scale in double thirds* - <i>mf</i>	starting with keynote as lower note	two octaves	right hand	min. tempo:	
Arpeggios: • F# major - <i>f</i>	second inversion			min. tempo:	
• B minor - <i>cresc./dim.</i> (p - f - p)	first inversion	four octaves	hands together		
• Dominant 7th in the key of Ab^* - <i>mf</i>	first inversion			per quaver)	
 Diminished 7th starting on B - p 					
Exercises (music may be used) – Candidates choose and perform two exercise	ses.				
a. 25. Psychotriller	for right hand trill a	nd crossing left h	and over right		
b. 27. Sliding Low	for left hand legato	sixths and octave	es with sliding thum	0	
c. 28. Hairy Slides	for mordents and s	ides			
 Or 2. STUDIES (music may be used) Candidates choose and perform two studie 	S.				
a. 77. Hommage					
b. 80. Very Cross Fingering					
c. 82. Incy Wincy Slider					
Or 3. ORCHESTRAL EXTRACTS (music may be u Candidates choose and perform two extract					
a. Verdi: Die Macht des Schicksals (The Force of Destiny), Ouvertüre (pages 58-59) for continuous arpeggios in right hand, and pedalling					
b. Berlioz: Symphonie Fantastique, 2. Sa	tz: Un bal (pages 12-13)	for arpeggios, b	roken arpeggios and	d scales	

* Fingering patterns available from trinitycollege.com/strings-resources

Tschaikowsky: Schwanensee (Swan Lake), 2. Akt, Nr. 13

c.

(pages 52-53)

for arpeggios and chords

DIGITAL GRADES: TECHNICAL WORK

Candidates prepare *either* section 1 *or* section 2.

c.

81. Flashing Levers

Choice of technical work should be indicated on the submission portal.

The exercises and studies are in Trinity's Harp Studies and Exercises from 2013.

Further information is available in the graded syllabus. Rhythm and fingering patterns available from our website.

<i>Either</i> 1. SCALES, ARPEGGIOS & EXERCISES					
Scales & arpeggios (from memory) All requirements should be performed.					
Scales: ● B♭ major - <i>f</i>	sixth apart (RH starting on keynote)	three octaves		min. tempo:) = 130 (one note per quaver)	
• Eb major - <i>cresc./dim.</i> (p - f - p)	tenth apart (LH starting on keynote)	three octaves	hands together		
• Contrary motion scale of Eb major - p	starting a third apart with LH on keynote				
 Scale in double thirds: A melodic minor or E melodic minor* - mf 	starting with keynote as lower note	two octaves	right hand	min. tempo: ♪ = 70 (one note per quaver)	
Arpeggios: • E♭ major - <i>f</i>	second inversion			min. tempo:	
• A minor - <i>cresc./dim.</i> (p - f - p)	first inversion	three octaves	hands together		
• Dominant 7th in the key of G - <i>mf</i>	third inversion				
 Diminished 7th starting on F# - p 					
Exercises (music may be used) Candidates choose and perform two exer	cises.				
a. 26. Psychotriller	for right hand trill an	d crossing left har	nd over right		
b. 27. Sliding Low	27. Sliding Low for left hand legato sixths and octaves with sliding thumb				
c.28. Hairy Slidesfor mordents and slides					
Or 2. STUDIES (music may be used) Candidates choose and perform two stud	ies.				
a. 79. l'm a B-Lever					
b. 80. Very Cross Fingering					

* Candidate's choice depending on tuning of instrument. Chosen key must be stated on the submission portal.