

## **STRINGS**

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### **DIGITAL GRADES: TECHNICAL WORK**

- 2 / Violin & Scottish Traditional Music
- 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.

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# Violin & Scottish Traditional Fiddle - Initial

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## DIGITAL GRADES: TECHNICAL WORK

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

Choice of technical work should be indicated on the submission information form.

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

Further information is available in the graded syllabus.

<p><b><i>Either</i></b></p> <p><b>1. SCALES SET A</b> (from memory)</p> <p>All requirements should be performed.</p> <p>All one octave, with the specified rhythmic pattern on each note as illustrated in the graded syllabus.</p> <p>Minimum tempo: ♩ = 92</p>
<ul style="list-style-type: none"><li>• G major</li></ul>
<ul style="list-style-type: none"><li>• D major</li></ul>
<p><b><i>Or</i></b></p> <p><b>2. SCALES SET B</b> (from memory)</p> <p>All requirements should be performed.</p> <p>All one octave, with the specified rhythmic pattern on each note as illustrated in the graded syllabus.</p> <p>Minimum tempo: ♩ = 92</p>
<ul style="list-style-type: none"><li>• D major</li></ul>
<ul style="list-style-type: none"><li>• A major</li></ul>

# Violin & Scottish Traditional Fiddle - Grade 1

## 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 information form.

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

Further information is available in the graded syllabus.

<b>1. BOWING EXERCISE</b> (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. (♩ = 66)				
<i>Either</i>				
<b>2. SCALES, ARPEGGIOS &amp; TECHNICAL EXERCISE SET A</b> (from memory)				
All requirements should be performed. Candidates play the scale followed by the arpeggio.				
• C 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); arpeggios separate bows	min. tempo: ♩ = 88
• G major, separate bows		starting on the open string		
• D major, slurred bows			separate bows	
• D minor (scale only), separate bows	first 5 notes ascending and descending			
<b>Technical Exercise</b> (from memory) (♩ = 50-75) Open strings: as illustrated in the graded syllabus				
<i>Or</i>				
<b>3. SCALES, ARPEGGIOS &amp; TECHNICAL EXERCISE SET B</b> (from memory)				
All requirements should be performed. Candidates play the scale followed by the arpeggio.				
• C 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); arpeggios separate bows	min. tempo: ♩ = 88
• A major, slurred bows		starting on the open string		
• D major, separate bows			separate bows	
• D minor (scale only), separate bows	first 5 notes ascending and descending			
<b>Technical Exercise</b> (from memory) (♩ = 50-75) Open strings: as illustrated in the graded syllabus				
<i>Or</i>				
<b>4. STUDIES</b> (music may be used)				
Candidates choose and perform <b>two</b> 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		

# Violin & Scottish Traditional Fiddle - Grade 2

## 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 information form.

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

Further information is available in the graded syllabus.

<b>1. BOWING EXERCISE</b> (from memory)				
Candidates play one of the Grade 2 scales, freely chosen from the list, with the rhythm <i>crotchet-quaver-quaver</i> on each degree of the scale, separate bows. The exercise may end with an additional long note on the tonic. (♩ = 80)				
<i>Either</i>				
<b>2. SCALES, ARPEGGIOS &amp; TECHNICAL EXERCISE SET A</b> (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> : scales slurred in pairs with a long tonic; arpeggios separate bows
• D major, separate bows		one octave	starting on the A string in 3rd position	
• D minor, separate bows	candidate choice of <i>either</i> natural or harmonic or melodic minor		in 1st position	
• E minor, slurred bows				
min. tempi: scales: ♩ = 58 arpeggios: ♩. = 40				
<b>Technical Exercise</b> (from memory) (♩ = 50-75)				
Octaves and sixths: as illustrated in the graded syllabus				
<i>Or</i>				
<b>3. SCALES, ARPEGGIOS &amp; TECHNICAL EXERCISE SET B</b> (from memory)				
All requirements should be performed. Candidates play the scale followed by the arpeggio.				
• G major, separate bows		two octaves		for <i>slurred bows</i> : scales slurred in pairs with a long tonic; arpeggios separate bows
• F major, slurred bows		one octave	starting on the A string in 3rd position	
• D major, slurred bows	candidate choice of <i>either</i> natural or harmonic or melodic minor		in 1st position	
• D minor, slurred bows				
min. tempi: scales: ♩ = 58 arpeggios: ♩. = 40				
<b>Technical Exercise</b> (from memory) (♩ = 50-75)				
Octaves and sixths: as illustrated in the graded syllabus				
<i>Or</i>				
<b>4. STUDIES</b> (music may be used)				
Candidates choose and perform <b>two</b> studies.				
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		

# Violin & Scottish Traditional Fiddle - Grade 3

## 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 information form.

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

Further information is available in the graded syllabus.

<b>1. BOWING EXERCISE</b> (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. (♩ = 60)				
<i>Either</i>				
<b>2. SCALES, ARPEGGIOS &amp; TECHNICAL EXERCISE SET A</b> (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	<i>for slurred bows:</i> scales slurred in pairs with a long tonic; arpeggios slurred three notes to a bow min. tempi: scales: ♩ = 66 arpeggios: ♩ = 44 7ths: ♩ = 76
• F major, slurred bows		one octave	starting on the D string in 2nd position	
• A minor, separate bows	candidate choice of <i>either</i> harmonic or melodic minor	two octaves		
• G minor, slurred bows		one octave	starting on the D string	
• Dominant 7th in the key of G, separate bows			starting on D	
<b>Technical Exercise</b> (from memory) (♩ = 60)				
Octaves, sixths and thirds: as illustrated in the graded syllabus				
<i>Or</i>				
<b>3. SCALES, ARPEGGIOS &amp; TECHNICAL EXERCISE SET B</b> (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	<i>for slurred bows:</i> scales slurred in pairs with a long tonic; arpeggios slurred three notes to a bow min. tempi: scales: ♩ = 66 arpeggios: ♩ = 44 7ths: ♩ = 76
• A major, slurred bows				
• E <sub>b</sub> major, slurred bows		one octave		
• G minor, separate bows	candidate choice of <i>either</i> harmonic or melodic minor			
• Dominant 7th in the key of A, separate bows				
<b>Technical Exercise</b> (from memory) (♩ = 60)				
Chromatic phrase to be played with separate bows, starting on the D string: as illustrated in the graded syllabus				
<i>Or</i>				
<b>4. STUDIES</b> (music may be used)				
Candidates choose and perform <b>two</b> 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	

# Violin & Scottish Traditional Fiddle - Grade 4

## 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 information form.

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

Further information is available in the graded syllabus.

<b>1. BOWING EXERCISE</b> (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. (♩. = 50)					
<i>Either</i>					
<b>2. SCALES, ARPEGGIOS &amp; TECHNICAL EXERCISE SET A</b> (from memory)					
All requirements should be performed. Candidates play the scale followed by the arpeggio.					
• C major, separate bows		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: ♩ = 76 arpeggios: ♩. = 48 7ths: ♩ = 76
• E major, slurred bows		one octave	starting on the A string in 4th position		
• C minor, separate bows	candidate choice of <i>either</i> harmonic <i>or</i> melodic minor	two octaves			
• B $\flat$ minor, slurred bows					
• Dominant 7th in the key of E $\flat$ , slurred bows		one octave	starting on B $\flat$		
• Chromatic scale, separate bows			starting on open D		
<b>Technical Exercise</b> (from memory) (♩ = 84)					
D major phrase: as illustrated in the graded syllabus					
<i>Or</i>					
<b>3. SCALES, ARPEGGIOS &amp; TECHNICAL EXERCISE SET B</b> (from memory)					
All requirements should be performed. Candidates play the scale followed by the arpeggio.					
• B $\flat$ major, slurred bows		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: ♩ = 76 arpeggios: ♩. = 48 7ths: ♩ = 76
• C minor, separate bows	candidate choice of <i>either</i> harmonic <i>or</i> melodic minor				
• B $\flat$ minor, slurred bows					
• E minor, separate bows		one octave	starting on the A string in 4th position		
• Dominant 7th in the key of D, slurred bows			starting on A		
• Chromatic scale, separate bows			starting on open D		
<b>Technical Exercise</b> (from memory) (♩ = 84)					
Octaves: as illustrated in the graded syllabus					
<i>Or</i>					
<b>4. STUDIES</b> (music may be used)					
Candidates choose and perform <b>two</b> 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			

# Violin & Scottish Traditional Fiddle - Grade 5

## 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 information form.

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

Further information is available in the graded syllabus.

<b>1. BOWING EXERCISE</b> (from memory)				
Candidates play one of the Grade 5 scales, freely chosen from the list, with a martelé bow stroke. (♩ = 88)				
<i>Either</i>				
<b>2. SCALES, ARPEGGIOS &amp; TECHNICAL EXERCISES SET A</b> (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: scales: ♩ = 80 arpeggios: ♩ = 54 7ths: ♩ = 72	
• E major, separate bows	two octaves	for <i>slurred bows</i> : scales slurred two crotchet beats to a bow; arpeggios slurred six notes to a bow		
• B minor, separate bows				candidate choice of <i>either</i> harmonic or melodic minor
• G# minor, slurred bows				
• Chromatic scale starting on G, slurred bows				slurred two crotchet beats to a bow
• Dominant 7th in the key of D $\flat$ , starting on A $\flat$ , separate bows	separate bows			
• Diminished 7th starting on D, separate bows	one octave	separate bows		
<b>Technical Exercises</b> (from memory) a) B $\flat$ major in sixths b) D major scale on one string	as illustrated in the graded syllabus	♩ = 104		
<i>Or</i>				
<b>3. SCALES, ARPEGGIOS &amp; TECHNICAL EXERCISE SET B</b> (from memory)				
All requirements should be performed. Candidates play the scale followed by the arpeggio.				
• G minor, slurred bows (candidate choice of <i>either</i> harmonic or melodic minor)	three octaves	scale slurred two crotchet beats to a bow; arpeggio slurred three notes to a bow	min. tempi: scales: ♩ = 80 arpeggios: ♩ = 54 7ths: ♩ = 72	
• E major, slurred bows	two octaves	for <i>slurred bows</i> : scales slurred two crotchet beats to a bow; arpeggios slurred six notes to a bow		
• A $\flat$ major, separate bows				
• B minor, separate bows (candidate choice of <i>either</i> harmonic or melodic minor)				
• Chromatic scale starting on A, separate bows				separate bows
• Dominant 7th in the key of C, starting on G, slurred bows	slurred two crotchet beats to a bow			
• Diminished 7th starting on D, separate bows	one octave	separate bows		
<b>Technical Exercises</b> (from memory) a) C major in thirds b) D major scale on one string	as illustrated in the graded syllabus	♩ = 104		
<i>Or</i>				
<b>4. STUDIES</b> (music may be used)				
Candidates choose and perform <b>two</b> studies.				
1.	G-Whizz	for tone and phrasing		
2.	A Latin Adventure	for mixed articulation and bowing styles		
3.	Swallows Gliding	for double stops and contrasts		

# Violin & Scottish Traditional Fiddle - Grade 6

## 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 information form.

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 <b>major tonal centre</b> , candidates should play in succession the: <ul style="list-style-type: none"> <li>major scale</li> <li>major arpeggio</li> <li>dominant 7th starting on that note and resolving onto the tonic</li> </ul>	For a <b>minor tonal centre</b> , candidates should play in succession the: <ul style="list-style-type: none"> <li>melodic minor scale</li> <li>harmonic minor scale</li> <li>minor arpeggio</li> </ul>

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. (♩ = 150)			
<i>Either</i>			
<b>2. SCALES, ARPEGGIOS &amp; TECHNICAL EXERCISES SET A</b> (from memory)			
All requirements should be performed. Candidates prepare scales and arpeggios from the following tonal centres, to be played with separate bows <i>or</i> 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: ♩ = 96 arpeggios: ♩ = 63 7ths: ♩ = 96
• F minor tonal centre, slurred bows	two octaves	for <i>slurred bows</i> : scales slurred four crotchet beats to a bow; arpeggios slurred six notes to a bow	
• E $\flat$ minor tonal centre, separate bows		slurred two crotchet beats to a bow	
• Chromatic scale starting on B $\flat$ , slurred bows		separate bows	
• Diminished 7th starting on G, separate bows			
<b>Technical Exercises</b> (from memory) a) D major in thirds b) E major scale on one string	as illustrated in the graded syllabus	♩ = 100	
<i>Or</i>			
<b>3. SCALES, ARPEGGIOS &amp; TECHNICAL EXERCISES SET B</b> (from memory)			
All requirements should be performed. Candidates prepare scales and arpeggios from the following tonal centres, to be played with separate bows <i>or</i> 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: scales: ♩ = 96 arpeggios: ♩ = 63 7ths: ♩ = 96
• F major tonal centre, separate bows	two octaves	for <i>slurred bows</i> : scales slurred four crotchet beats to a bow; arpeggios slurred six notes to a bow; dominant 7th slurred two crotchet beats to a bow	
• E $\flat$ major tonal centre, slurred bows		separate bows	
• Chromatic scale starting on B $\flat$ , separate bows		slurred two crotchet beats to a bow	
• Diminished 7th starting on G, slurred bows			
<b>Technical Exercises</b> (from memory) a) E $\flat$ major in sixths b) D major in octaves	as illustrated in the graded syllabus	♩ = 100	



[Violin & Scottish Traditional Fiddle - Grade 6]

<b>Or</b>	
<b>4. ORCHESTRAL EXTRACTS</b> (music may be used)	
Candidates choose and perform <b>two</b> extracts (selected from different groups).	
<b>Group 1</b>	
<b>1a.</b> Sibelius: Symphony no. 2, IV Finale (page 7, bar 1 to 1st note of bar 25)	for tone and phrasing
<b>1b.</b> Wagner: Die Meistersinger von Nürnberg, Overture (page 24, bars 97 to 100)	
<b>Group 2</b>	
<b>2a.</b> Beethoven: Egmont, Overture (page 39, bar 309 to 1st note of bar 317)	for bowing
<b>2b.</b> Copland: Appalachian Spring Suite (page 49, fig. 24 to 1st note of fig. 25)	
<b>Group 3</b>	
<b>3a.</b> Beethoven: Egmont, Overture (page 39, bar 287 to 1st note of bar 301)	for left hand technique
<b>3b.</b> Stravinsky: Pulcinella Suite, 8b. Finale (page 35, two bars before fig. 105 to fig. 107)	

# Violin & Scottish Traditional Fiddle - Grade 7

## 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 information form.

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 <b>major tonal centre</b> , candidates should play in succession the: <ul style="list-style-type: none"> <li>major scale</li> <li>major arpeggio</li> <li>dominant 7th starting on that note and resolving onto the tonic</li> </ul>	For a <b>minor tonal centre</b> , candidates should play in succession the: <ul style="list-style-type: none"> <li>melodic minor scale</li> <li>harmonic minor scale</li> <li>minor arpeggio</li> </ul>

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. (♩ = 88)			
<i>Either</i>			
<b>2. SCALES, ARPEGGIOS &amp; TECHNICAL EXERCISES SET A</b> (from memory)			
All requirements should be performed. Candidates prepare scales and arpeggios from the following tonal centres, to be played with separate bows <i>or</i> slurred as specified.			
<ul style="list-style-type: none"> <li>B minor tonal centre, separate bows</li> <li>A<math>\flat</math> major tonal centre, separate bows</li> <li>D major tonal centre, slurred bows</li> </ul>	three octaves	for <i>slurred</i> bows: 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: ♩. = 72 7ths: ♩ = 108
<ul style="list-style-type: none"> <li>Chromatic scale starting on B, slurred bows</li> <li>Diminished 7th starting on G<math>\sharp</math>, separate bows</li> </ul>	two octaves		
<b>Technical Exercises</b> (from memory) a) B $\flat$ major in sixths (one octave) b) D major in octaves (one octave)	as illustrated in the graded syllabus		♩ = 84
<i>Or</i>			
<b>3. SCALES, ARPEGGIOS &amp; TECHNICAL EXERCISES SET B</b> (from memory)			
All requirements should be performed. Candidates prepare scales and arpeggios from the following tonal centres, to be played with separate bows <i>or</i> slurred as specified.			
<ul style="list-style-type: none"> <li>B major tonal centre, separate bows</li> <li>G<math>\sharp</math> minor tonal centre, separate bows</li> <li>D minor tonal centre, slurred bows</li> </ul>	three octaves	for <i>slurred</i> bows: 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: ♩. = 72 7ths: ♩ = 108
<ul style="list-style-type: none"> <li>Chromatic scale starting on A<math>\flat</math>, separate bows</li> <li>Diminished 7th starting on B, slurred bows</li> </ul>	two octaves		
<b>Technical Exercises</b> (from memory) a) B $\flat$ major in thirds (one octave) b) D major in octaves (one octave)	as illustrated in the graded syllabus		♩ = 84

[Violin & Scottish Traditional Fiddle - Grade 7]

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

# Violin & Scottish Traditional Fiddle - Grade 8

## 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 information form.

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 <b>major tonal centre</b> , candidates should play in succession the: <ul style="list-style-type: none"> <li>major scale</li> <li>major arpeggio</li> <li>dominant 7th starting on that note and resolving onto the tonic</li> </ul>	For a <b>minor tonal centre</b> , candidates should play in succession the: <ul style="list-style-type: none"> <li>melodic minor scale</li> <li>harmonic minor scale</li> <li>minor arpeggio</li> </ul>

<b>Either</b>			
<b>1. BOWING EXERCISE, SCALES, ARPEGGIOS &amp; TECHNICAL EXERCISES SET A</b> (from memory)			
All requirements should be performed.			
<b>Bowing Exercise</b> (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. (♩ = 150)			
<b>Scales &amp; Arpeggios</b> (from memory) Candidates prepare scales & arpeggios from the following tonal centres, to be played with separate bows <i>or</i> slurred as specified.			
• G minor tonal centre, slurred 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: ♩ = 88 arpeggios: ♩ = 88 7ths: ♩ = 92
• A major tonal centre, slurred bows			
• B $\flat$ minor tonal centre, slurred bows			
• C $\sharp$ minor tonal centre, separate bows			
• E $\flat$ major tonal centre, separate bows	two octaves	slurred twelve notes to a bow	
• Chromatic scale starting on C, slurred bows		separate bows	
• Diminished 7th starting on D, separate bows			
<b>Technical Exercises</b> (from memory) a) B $\flat$ major in thirds (two octaves) b) D major in octaves (one octave)	as illustrated in the graded syllabus		♩ = 88
<b>Or</b>			
<b>2. BOWING EXERCISE, SCALES, ARPEGGIOS &amp; TECHNICAL EXERCISES SET B</b> (from memory)			
All requirements should be performed.			
<b>Bowing Exercise</b> (from memory) Candidates play one of the Grade 8 scales, freely chosen from the list, with hooked bowing, as illustrated in the graded syllabus. (♩ = 88)			
<b>Scales &amp; Arpeggios</b> (from memory) Candidates prepare scales & arpeggios from the following tonal centres, to be played with separate bows <i>or</i> slurred as specified.			
• G 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: ♩ = 88 arpeggios: ♩ = 88 7ths: ♩ = 92
• A major tonal centre, separate bows			
• B $\flat$ major tonal centre, slurred bows			
• D $\flat$ major tonal centre, separate bows			
• E $\flat$ minor tonal centre, separate bows	two octaves	separate bows	
• Chromatic scale starting on D, separate bows		slurred eight notes to a bow	
• Diminished 7th starting on C, slurred bows			
<b>Technical Exercises</b> (from memory) a) G major in sixths (two octaves) b) D major in octaves (one octave)	as illustrated in the graded syllabus		♩ = 88

[Violin & Scottish Traditional Fiddle - Grade 8]

<b>Or</b>	
<b>3. BOWING EXERCISE &amp; ORCHESTRAL EXTRACTS</b>	
<b>Bowing Exercises</b> (from memory) Candidates choose and perform <b>one</b> bowing exercise.	
<b>Either 1.</b> Candidates play one of the Grade 8 scales, freely chosen from either list, with each note of the scale played as two spiccato quavers. (♩ = 150) <b>Or 2.</b> Candidates play one of the Grade 8 scales, freely chosen from either list, with hooked bowing, as illustrated in the graded syllabus. (♩ = 88)	
<b>Orchestral Extracts</b> (music may be used) Candidates choose and perform <b>two</b> extracts (selected from different groups).	
<b>Group 1</b>	
<b>1a.</b> Mendelssohn: Symphony no. 4, III (page 2, bars 126 to 160)	for tone and phrasing
<b>1b.</b> Wagner: Die Meistersinger von Nürnberg, Overture (pages 24–25, bars 158 to 178)	
<b>Group 2</b>	
<b>2a.</b> Brahms: Symphony no. 4, IV (page 15, bars 33 to 40 and bars 65 to 73)	for bowing
<b>2b.</b> Prokofieff: Romeo and Juliet Suite no. 1, V. Masks (page 30, fig. 48 to end of extract)	
<b>Group 3</b>	
<b>3a.</b> Glinka: Russlan and Ludmilla, Overture (page 36, bar 21 to 7th bar of fig. A)	for left hand technique
<b>3b.</b> Moussorgsky, orch. Ravel: Pictures at an Exhibition, 3. Tuileries (page 26, entire extract)	

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# Viola - Initial

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## DIGITAL GRADES: TECHNICAL WORK

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

Choice of technical work should be indicated on the submission information form.

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

Further information is available in the graded syllabus.

<p><b><i>Either</i></b></p> <p><b>1. SCALES SET A</b> (from memory)</p> <p>All requirements should be performed.</p> <p>All one octave, with the specified rhythmic pattern on each note, as illustrated in the graded syllabus.</p> <p>Minimum tempo: ♩ = 92</p>
<ul style="list-style-type: none"><li>• C major</li></ul>
<ul style="list-style-type: none"><li>• G major</li></ul>
<p><b><i>Or</i></b></p> <p><b>2. SCALES SET B</b> (from memory)</p> <p>All requirements should be performed.</p> <p>All one octave, with the specified rhythmic pattern on each note, as illustrated in the graded syllabus.</p> <p>Minimum tempo: ♩ = 92</p>
<ul style="list-style-type: none"><li>• G major</li></ul>
<ul style="list-style-type: none"><li>• D major</li></ul>

# Viola - Grade 1

## 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 information form.

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

Further information is available in the graded syllabus.

<b>1. BOWING EXERCISE</b> (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. (♩ = 66)				
<i>Either</i>				
<b>2. SCALES, ARPEGGIOS &amp; TECHNICAL EXERCISE SET A</b> (from memory)				
All requirements should be performed. Candidates play the scale followed by the arpeggio.				
• F 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); arpeggios separate bows	min. tempo: ♩ = 88
• C major, separate bows		starting on the open string		
• G major, slurred bows			separate bows	
• G minor (scale only), separate bows	first 5 notes ascending and descending			
<b>Technical Exercise</b> (from memory) (♩ = 50-75) Open strings: as illustrated in the graded syllabus				
<i>Or</i>				
<b>3. SCALES, ARPEGGIOS &amp; TECHNICAL EXERCISE SET B</b> (from memory)				
All requirements should be performed. Candidates play the scale followed by the arpeggio.				
• F 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); arpeggios separate bows	min. tempo: ♩ = 88
• G major, slurred bows		starting on the open string		
• D major slurred bows			separate bows	
• G minor (scale only), separate bows	first 5 notes ascending and descending			
<b>Technical Exercise</b> (from memory) (♩ = 50-75) Open strings: as illustrated in the graded syllabus				
<i>Or</i>				
<b>4. STUDIES</b> (music may be used)				
Candidates choose and perform <b>two</b> 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		

# Viola - Grade 2

## 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 information form.

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

Further information is available in the graded syllabus.

<b>1. BOWING EXERCISE</b> (from memory)				
Candidates play one of the Grade 2 scales, freely chosen from the list, with the rhythm <i>crotchet-quaver-quaver</i> on each degree of the scale, separate bows. The exercise may end with an additional long note on the tonic. (♩ = 80)				
<i>Either</i>				
<b>2. SCALES, ARPEGGIOS &amp; TECHNICAL EXERCISE SET A</b> (from memory)				
All requirements should be performed. Candidates play the scale followed by the arpeggio.				
• C major, slurred bows	two octaves		for <i>slurred bows</i> : scales slurred in pairs with a long tonic; arpeggios separate bows	min. tempi: scales: ♩ = 58 arpeggios: ♩. = 40
• G major, separate bows	one octave	starting on the D string in 3rd position		
• A minor, slurred bows		in 1st position		
• G minor, separate bows				
		<i>either natural or harmonic or melodic minor</i>		
<b>Technical Exercise</b> (from memory) (♩ = 50-75)				
Octaves and sixths: as illustrated in the graded syllabus				
<i>Or</i>				
<b>3. SCALES, ARPEGGIOS &amp; TECHNICAL EXERCISE SET B</b> (from memory)				
All requirements should be performed. Candidates play the scale followed by the arpeggio.				
• C major, separate bows	two octaves		for <i>slurred bows</i> : scales slurred in pairs with a long tonic; arpeggios separate bows	min. tempi: scales: ♩ = 58 arpeggios: ♩. = 40
• B $\flat$ major, slurred bows	one octave	starting on the D string in 3rd position		
• G major, slurred bows		in 1st position		
• G minor, slurred bows ( <i>either natural or harmonic or melodic minor</i> )				
		<i>either natural or harmonic or melodic minor</i>		
<b>Technical Exercise</b> (from memory) (♩ = 50-75)				
Octaves and sixths: as illustrated in the graded syllabus				
<i>Or</i>				
<b>4. STUDIES</b> (music may be used)				
Candidates choose and perform <b>two</b> studies.				
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		



# Viola - Grade 3

## 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 information form.

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

Further information is available in the graded syllabus.

<b>1. BOWING EXERCISE</b> (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. (♩ = 60)				
<i>Either</i>				
<b>2. SCALES, ARPEGGIOS &amp; TECHNICAL EXERCISE SET A</b> (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	for <i>slurred bows</i> : scales slurred in pairs with a long tonic; arpeggios slurred three notes to a bow	min. tempi: scales: ♩ = 66 arpeggios: ♩ = 44 7ths: ♩ = 76
• B $\flat$ major, separate bows	one octave	starting on the G string in 2nd position		
• D minor, separate bows ( <i>either</i> harmonic <i>or</i> melodic minor)	two octaves			
• C minor, slurred bows ( <i>either</i> harmonic <i>or</i> melodic minor)	one octave	starting on the G string	separate bows	
• Dominant 7th in the key of C, separate bows		starting on G		
<b>Technical Exercise</b> (from memory) (♩ = 60)				
Octaves, sixths and thirds: as illustrated in the graded syllabus				
<i>Or</i>				
<b>3. SCALES, ARPEGGIOS &amp; TECHNICAL EXERCISE SET B</b> (from memory)				
All requirements should be performed. Candidates play the scale followed by the arpeggio.				
• D major, separate bows	two octaves		for <i>slurred bows</i> : scales slurred in pairs with a long tonic; arpeggios slurred three notes to a bow	min. tempi: scales: ♩ = 66 arpeggios: ♩ = 44 7ths: ♩ = 76
• A $\flat$ major, slurred bows	one octave			
• D minor, slurred bows ( <i>either</i> harmonic <i>or</i> melodic minor)	two octaves			
• C minor, separate bows ( <i>either</i> harmonic <i>or</i> melodic minor)	one octave	starting on the G string	separate bows	
• Dominant 7th in the key of D, separate bows		starting on A		
<b>Technical Exercise</b> (from memory) (♩ = 60)				
Chromatic phrase to be played with separate bows, starting on the G string: as illustrated in the graded syllabus				
<i>Or</i>				
<b>4. STUDIES</b> (music may be used)				
Candidates choose and perform <b>two</b> 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		

# Viola - Grade 4

## 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 information form.

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

Further information is available in the graded syllabus.

<b>1. BOWING EXERCISE</b> (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. (♩ = 50)					
<i>Either</i>					
<b>2. SCALES, ARPEGGIOS &amp; TECHNICAL EXERCISE SET A</b> (from memory)					
All requirements should be performed. Candidates play the scale followed by the arpeggio.					
• F major, separate bows	<i>either</i> harmonic <i>or</i> melodic minor	two octaves		for <i>slurred bows</i> : scales slurred two crotchet beats to a bow; arpeggios slurred three notes to a bow	
• F minor, separate bows					
• E $\flat$ minor, slurred bows					
• A major, slurred bows	one octave		starting on the D string in 4th position	min. tempi: scales: ♩ = 76 arpeggios: ♩. = 48 7ths: ♩ = 76	
• Dominant 7th in the key of A $\flat$ , slurred bows			starting on E $\flat$		slurred four notes to a bow
• Chromatic scale, separate bows			starting on open G		separate bows
<b>Technical Exercise</b> (from memory) (♩ = 84)					
G major phrase: as illustrated in the graded syllabus					
<i>Or</i>					
<b>3. SCALES, ARPEGGIOS &amp; TECHNICAL EXERCISE SET B</b> (from memory)					
All requirements should be performed. Candidates play the scale followed by the arpeggio.					
• F major, separate bows	<i>either</i> harmonic <i>or</i> melodic minor	two octaves		for <i>slurred bows</i> : scales slurred two crotchet beats to a bow; arpeggios slurred three notes to a bow	
• E $\flat$ major, slurred bows					
• E $\flat$ minor, slurred bows					
• A minor, separate bows	one octave		starting on the D string in 4th position	min. tempi: scales: ♩ = 76 arpeggios: ♩. = 48 7ths: ♩ = 76	
• Dominant 7th in the key of G, slurred bows			starting on D		slurred four notes to a bow
• Chromatic scale, separate bows			starting on open G		separate bows
<b>Technical Exercise</b> (from memory) (♩ = 84)					
Octaves: as illustrated in the graded syllabus					
<i>Or</i>					
<b>4. STUDIES</b> (music may be used)					
Candidates choose and perform <b>two</b> 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			

# Viola - Grade 5

## 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 information form.

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

Further information is available in the graded syllabus.

<b>1. BOWING EXERCISE</b> (from memory)			
Candidates play one of the Grade 5 scales, freely chosen from the list, with a martelé bow stroke. (♩ = 88)			
<i>Either</i>			
<b>2. SCALES, ARPEGGIOS &amp; TECHNICAL EXERCISE SET A</b> (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. tempi: scales: ♩ = 80 arpeggios: ♩ = 54 7ths: ♩ = 72
• A major, separate bows	two octaves	for <i>slurred bows</i> : scales slurred two crotchet beats to a bow; arpeggios slurred six notes to a bow	
• E minor, separate bows			
• C# minor, slurred bows		slurred two crotchet beats to a bow	
• Chromatic scale starting on C, slurred bows		separate bows	
• Dominant 7th in the key of G $\flat$ , starting on D $\flat$ , separate bows	one octave		
• Diminished 7th starting on G, separate bows			
<b>Technical Exercises</b> (from memory) a) E $\flat$ major in sixths: b) G major scale on one string	as illustrated in the graded syllabus		♩ = 104
<i>Or</i>			
<b>3. SCALES, ARPEGGIOS &amp; TECHNICAL EXERCISE SET B</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	min. tempi: scales: ♩ = 80 arpeggios: ♩ = 54 7ths: ♩ = 72
• E major, separate bows	two octaves	for <i>slurred bows</i> : scales slurred two crotchet beats to a bow; arpeggios slurred six notes to a bow	
• D $\flat$ major, separate bows			
• A minor, slurred bows ( <i>either</i> harmonic or melodic minor)		slurred two crotchet beats to a bow	
• Chromatic scale starting on D, separate bows		separate bows	
• Dominant 7th in the key of F, starting on C, slurred bows	one octave		
• Diminished 7th starting on G, separate bows			
<b>Technical Exercises</b> (from memory) a) F major in thirds b) G major scale on one string	as illustrated in the graded syllabus		♩ = 104
<i>Or</i>			
<b>4. STUDIES</b> (music may be used)			
Candidates choose and perform two studies.			
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	

# Viola - Grade 6

## 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 information form.

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 <b>major tonal centre</b> , candidates should play in succession the: <ul style="list-style-type: none"> <li>major scale</li> <li>major arpeggio</li> <li>dominant 7th starting on that note and resolving onto the tonic</li> </ul>	For a <b>minor tonal centre</b> , candidates should play in succession the: <ul style="list-style-type: none"> <li>melodic minor scale</li> <li>harmonic minor scale</li> <li>minor arpeggio</li> </ul>

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. (♩ = 150)			
<i>Either</i>			
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 <i>or</i> 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: ♩ = 96 arpeggios: ♩ = 63 7ths: ♩ = 96
• B $\flat$ minor tonal centre, slurred bows	two octaves	for <i>slurred bows</i> : scales slurred four crotchet beats to a bow; arpeggios slurred six notes to a bow; dominant 7th slurred two crotchet beats to a bow	
• G $\sharp$ minor tonal centre, separate bows		slurred two crotchet beats to a bow	
• Chromatic scale starting on E $\flat$ , slurred bows		separate bows	
• Diminished 7th starting on C, separate bows			
<b>Technical Exercises</b> (from memory): a) G major in thirds b) A major scale on one string	as illustrated in the graded syllabus	♩ = 100	
<i>Or</i>			
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 <i>or</i> 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: scales: ♩ = 96 arpeggios: ♩ = 63 7ths: ♩ = 96
• B $\flat$ major tonal centre, separate bows	two octaves	for <i>slurred bows</i> : scales slurred four crotchet beats to a bow; arpeggios slurred six notes to a bow; dominant 7th slurred two crotchet beats to a bow	
• A $\flat$ major tonal centre, slurred bows		separate bows	
• Chromatic scale starting on E $\flat$ , separate bows		slurred two crotchet beats to a bow	
• Diminished 7th starting on C, slurred bows			
<b>Technical Exercises</b> (from memory): a) A $\flat$ major in sixths b) G major in octaves	as illustrated in the graded syllabus	♩ = 100	

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

# Viola - Grade 7

## 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 information form.

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 <b>major tonal centre</b> , candidates should play in succession the: <ul style="list-style-type: none"> <li>major scale</li> <li>major arpeggio</li> <li>dominant 7th starting on that note and resolving onto the tonic</li> </ul>	For a <b>minor tonal centre</b> , candidates should play in succession the: <ul style="list-style-type: none"> <li>melodic minor scale</li> <li>harmonic minor scale</li> <li>minor arpeggio</li> </ul>

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. (♩ = 88)			
<i>Either</i>			
<b>2. SCALES, ARPEGGIOS &amp; TECHNICAL EXERCISES SET A</b> (from memory)			
All requirements should be performed. Candidates prepare scales and arpeggios from the following tonal centres, to be played with separate bows <i>or</i> slurred as specified.			
<ul style="list-style-type: none"> <li>E major tonal centre, slurred bows</li> <li>E minor tonal centre, slurred bows</li> <li>D<math>\flat</math> major tonal centre, separate bows</li> <li>C<math>\sharp</math> minor tonal centre, separate bows</li> </ul>	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: ♩ = 72
<ul style="list-style-type: none"> <li>Chromatic scale starting on E, slurred bows</li> <li>Diminished 7th starting on C<math>\sharp</math>, separate bows</li> </ul>	two octaves	slurred six notes to a bow separate bows	7ths: ♩ = 108
<b>Technical Exercises</b> (from memory) a) E $\flat$ major in sixths (one octave) b) G major in octaves (one octave)	as illustrated in the graded syllabus		♩ = 84
<i>Or</i>			
<b>3. SCALES, ARPEGGIOS &amp; TECHNICAL EXERCISES SET B</b> (from memory)			
All requirements should be performed. Candidates prepare scales and arpeggios from the following tonal centres, to be played with separate bows <i>or</i> slurred as specified.			
<ul style="list-style-type: none"> <li>E major tonal centre, separate bows</li> <li>E minor tonal centre, separate bows</li> <li>D<math>\flat</math> major tonal centre, slurred bows</li> <li>C<math>\sharp</math> minor tonal centre, slurred bows</li> </ul>	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: ♩ = 72
<ul style="list-style-type: none"> <li>Chromatic scale starting on D<math>\flat</math>, separate bows</li> <li>Diminished 7th starting on E, slurred bows</li> </ul>	two octaves	separate bows slurred two crotchet beats to a bow	7ths: ♩ = 108
<b>Technical Exercises</b> (from memory) a) E $\flat$ major in thirds (one octave) b) G major in octaves (one octave)	as illustrated in the graded syllabus		♩ = 84

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

# Viola - Grade 8

## 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 information form.

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 <b>major tonal centre</b> , candidates should play in succession the: <ul style="list-style-type: none"> <li>major scale</li> <li>major arpeggio</li> <li>dominant 7th starting on that note and resolving onto the tonic</li> </ul>	For a <b>minor tonal centre</b> , candidates should play in succession the: <ul style="list-style-type: none"> <li>melodic minor scale</li> <li>harmonic minor scale</li> <li>minor arpeggio</li> </ul>

<b>Either</b>			
<b>1. BOWING EXERCISE, SCALES, ARPEGGIOS &amp; TECHNICAL EXERCISES SET A</b> (from memory)			
All requirements should be performed.			
<b>Bowing Exercise</b>			
Candidates play one of the Grade 8 scales, freely chosen from the list, with hooked bowing, as illustrated in the graded syllabus. (♩ = 88)			
<b>Scales &amp; Arpeggios</b>			
Candidates prepare scales & arpeggios from the following tonal centres, to be played with separate bows <i>or</i> slurred as specified.			
<ul style="list-style-type: none"> <li>C major tonal centre, separate bows</li> <li>C# minor tonal centre, slurred bows</li> <li>D major tonal centre, slurred bows</li> <li>E♭ minor tonal centre, separate bows</li> <li>F major tonal centre, separate bows</li> </ul>	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: ♩ = 88 arpeggios: ♩ = 88
<ul style="list-style-type: none"> <li>Chromatic scale starting on F, slurred bows</li> <li>Diminished 7th starting on G, separate bows</li> </ul>			
<b>Technical Exercises</b> (from memory) a) E♭ major in thirds (two octaves) b) G major in octaves (one octave)	as illustrated in the graded syllabus		♩ = 88
<b>2. BOWING EXERCISE, SCALES, ARPEGGIOS &amp; TECHNICAL EXERCISES SET B</b> (from memory)			
All requirements should be performed.			
<b>Bowing Exercise</b>			
Candidates play one of the Grade 8 scales, freely chosen from the list, with each note of the scale played as two spiccato quavers. (♩ = 150)			
<b>Scales &amp; Arpeggios</b>			
Candidates prepare scales & arpeggios from the following tonal centres, to be played with separate bows <i>or</i> slurred as specified.			
<ul style="list-style-type: none"> <li>C major tonal centre, separate bows</li> <li>C# minor tonal centre, separate bows</li> <li>D minor tonal centre, separate bows</li> <li>E♭ major tonal centre, slurred bows</li> <li>F minor tonal centre, slurred bows</li> </ul>	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: ♩ = 88 arpeggios: ♩ = 88
<ul style="list-style-type: none"> <li>Chromatic scale starting on G, separate bows</li> <li>Diminished 7th starting on F, slurred bows</li> </ul>			
<b>Technical Exercises</b> (from memory) a) C major in sixths (two octaves) follow Grade 7 example in the graded syllabus, but over two octaves. b) G major in octaves (one octave) as illustrated in the graded syllabus			♩ = 88



<b>Or</b>	
<b>3. BOWING EXERCISE &amp; ORCHESTRAL EXTRACTS</b>	
<b>Bowing Exercises</b> (from memory) Candidates choose and perform <b>one</b> bowing exercise	
<b>Either 1.</b> Candidates play one of the Grade 8 scales, freely chosen from either list, with hooked bowing, as illustrated in the graded syllabus. (♩ = 88) <b>Or 2.</b> Candidates play one of the Grade 8 scales, freely chosen from either list, with each note of the scale played as two spiccato quavers. (♩ = 150)	
<b>Orchestral Extracts</b> (music may be used) Candidates choose and perform <b>two</b> extracts (selected from different groups).	
<b>Group 1</b>	
<b>1a.</b> Brahms: Variationen über ein Thema von Joseph Haydn, Variation 4 (page 17, entire extract)	for tone and phrasing
<b>1b.</b> Strauss: Don Juan (page 40, first 7 lines of extract)	
<b>Group 2</b>	
<b>2a.</b> Prokofjew: Symphonie Classique, 4. Satz (page 34, from beginning of extract to 1st note of fig. 70)	for bowing
<b>2b.</b> Tschaikowsky: Sinfonie Nr. 6, 1. Satz (page 42, bars 19 to 23 and bars 32 to 38)	
<b>Group 3</b>	
<b>3a.</b> Bartók: Divertimento, 3. Satz (page 8, bars 192 to 221 and bars 460 to 475)	for left hand technique
<b>3b.</b> Brahms: Sinfonie Nr. 3, 1. Satz (page 15, bars 187 to 201)	

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# Cello - Initial

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## DIGITAL GRADES: TECHNICAL WORK

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

Choice of technical work should be indicated on the submission information form.

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

Further information is available in the graded syllabus.

<p><b><i>Either</i></b></p> <p><b>1. SCALES SET A</b> (from memory)</p> <p>All requirements should be performed.</p> <p>All one octave, with the specified rhythmic pattern on each note, as illustrated in the graded syllabus.</p> <p>Minimum tempo: ♩ = 92</p>
<ul style="list-style-type: none"><li>• C major</li></ul>
<ul style="list-style-type: none"><li>• G major</li></ul>
<p><b><i>Or</i></b></p> <p><b>2. SCALES SET B</b> (from memory)</p> <p>All requirements should be performed.</p> <p>All one octave, with the specified rhythmic pattern on each note, as illustrated in the graded syllabus.</p> <p>Minimum tempo: ♩ = 92</p>
<ul style="list-style-type: none"><li>• G major</li></ul>
<ul style="list-style-type: none"><li>• D major</li></ul>

# Cello - Grade 1

## 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 information form.

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

Further information is available in the graded syllabus.

<b>1. BOWING EXERCISE</b> (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. (♩ = 72)			
<i>Either</i>			
<b>2. SCALES, ARPEGGIOS &amp; TECHNICAL EXERCISE SET A</b> (from memory)			
All requirements should be performed. Candidates play the scale followed by the arpeggio.			
• C major, separate bows	two octaves	for <i>slurred bows</i> : scales slurred in pairs with a long tonic (upper tonic may be repeated); arpeggios separate bows	min. tempo: ♩ = 88
• D major, slurred bows	one octave		
• G minor (scale only), separate bows	first 5 notes ascending and descending	separate bows	
<b>Technical exercise</b> (from memory) (♩ = 92)			
Open strings: as illustrated in the graded syllabus			
<i>Or</i>			
<b>3. SCALES, ARPEGGIOS &amp; TECHNICAL EXERCISE SET B</b> (from memory)			
All requirements should be performed. Candidates play the scale followed by the arpeggio.			
• C major, slurred bows	two octaves	for <i>slurred bows</i> : scales slurred in pairs with a long tonic (upper tonic may be repeated); arpeggios separate bows	min. tempo: ♩ = 88
• G major, separate bows	one octave		
• G minor (scale only), separate bows	first 5 notes ascending and descending	separate bows	
<b>Technical exercise</b> (from memory) (♩ = 50-75)			
Open strings: as illustrated in the graded syllabus			
<i>Or</i>			
<b>4. STUDIES</b> (music may be used).			
Candidates choose and perform <b>two</b> 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	

# Cello - Grade 2

## 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 information form.

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

Further information is available in the graded syllabus.

<b>1. BOWING EXERCISE</b> (from memory)			
Candidates play one of the Grade 2 scales, freely chosen from the list, with the rhythm <i>crotchet-quaver-quaver</i> on each degree of the scale, separate bows. The exercise may end with an additional long note on the tonic. (♩ = 80)			
<i>Either</i>			
<b>2. SCALES, ARPEGGIOS &amp; TECHNICAL EXERCISE SET A</b> (from memory)			
All requirements should be performed. Candidates play the scale followed by the arpeggio.			
• C major, slurred bows	two octaves	for <i>slurred bows</i> : scales slurred in pairs with a long tonic; arpeggios separate bows	min. tempi: scales: ♩ = 58 arpeggios: ♩. = 40
• F major, separate bows	one octave		
• B♭ major, separate bows			
• G minor, slurred bows (candidate choice of <i>either</i> natural <i>or</i> harmonic <i>or</i> melodic minor)			
<b>Technical exercise</b> (from memory) (♩ = 75-100)			
Fifths and sixths, starting on D string: as illustrated in the graded syllabus			
<i>Or</i>			
<b>3. SCALES, ARPEGGIOS &amp; TECHNICAL EXERCISE SET B</b> (from memory)			
All requirements should be performed. Candidates play the scale followed by the arpeggio.			
• C major, separate bows	two octaves	for <i>slurred bows</i> : scales slurred in pairs with a long tonic; arpeggios separate bows	min. tempi: scales: ♩ = 58 arpeggios: ♩. = 40
• A major, slurred bows	one octave		
• B♭ major, slurred bows			
• G minor, separate bows (candidate choice of <i>either</i> natural <i>or</i> harmonic <i>or</i> melodic minor)			
<b>Technical exercise</b> (from memory) (♩ = 75-100)			
Fifths and sixths, starting on C string: as illustrated in the graded syllabus			
<i>Or</i>			
<b>4. STUDIES</b> (music may be used).			
Candidates choose and perform <b>two</b> 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	

# Cello - Grade 3

## 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 information form.

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

Further information is available in the graded syllabus.

<b>1. BOWING EXERCISE</b> (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. (♩ = 60)				
<i>Either</i>				
<b>2. SCALES, ARPEGGIOS &amp; TECHNICAL EXERCISES SET A</b> (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> : scales slurred in pairs with a long tonic; arpeggios slurred three notes to a bow	min. tempi: scales: ♩ = 60 arpeggios: ♩ = 40 7ths: ♩ = 60
• E <sub>b</sub> major, slurred bows	one octave	starting on the C string		
• D minor, separate bows (candidate choice of <i>either</i> harmonic or melodic minor)	two octaves			
• Dominant 7th in the key of C, separate bows	one octave	starting on open G	separate bows	
<b>Technical exercises</b> (from memory)			as illustrated in the graded syllabus	
a) Chromatic phrase to be performed with separate bows (♩ = 60) b) Fifths, sixths and octaves, starting on the open D string (♩ = 76)				
<i>Or</i>				
<b>3. SCALES, ARPEGGIOS &amp; TECHNICAL EXERCISES SET B</b> (from memory)				
All requirements should be performed. Candidates play the scale followed by the arpeggio.				
• F major, separate bows	two octaves		for <i>slurred bows</i> : scales slurred in pairs with a long tonic; arpeggios slurred three notes to a bow	min. tempi: scales: ♩ = 60 arpeggios: ♩ = 40 7ths: ♩ = 60
• E <sub>b</sub> major, separate bows	one octave	starting on the C string		
• D minor, slurred bows (candidate choice of <i>either</i> harmonic or melodic minor)	two octaves			
• Dominant 7th in the key of G, slurred bows	one octave	starting on 1st finger D on the C string	slurred in pairs	
<b>Technical exercises</b> (from memory)			as illustrated in the graded syllabus	
a) Chromatic phrase to be performed with separate bows (♩ = 60) b) Fifths, sixths and octaves, starting on the open C string (♩ = 76)				
<i>Or</i>				
<b>4. STUDIES</b> (music may be used).				
Candidates choose and perform <b>two</b> 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		

# Cello - Grade 4

## 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 information form.

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

Further information is available in the graded syllabus.

<b>1. BOWING EXERCISE</b> (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. (♩ = 50)				
<i>Either</i>				
<b>2. SCALES, ARPEGGIOS &amp; TECHNICAL EXERCISE SET A</b> (from memory)				
All requirements should be performed. Candidates play the scale followed by the arpeggio.				
• A major, separate bows	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: ♩ = 69 arpeggios: ♩ = 44 7ths: ♩ = 69
• E $\flat$ 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 bows	starting on open C	slurred in pairs		
• Chromatic scale, separate bows	one octave	starting on open G	separate bows	
<b>Technical exercise</b> (from memory) (♩ = 100)				
Octaves and sixths, starting on the open C string: as illustrated in the graded syllabus				
<i>Or</i>				
<b>3. SCALES, ARPEGGIOS &amp; TECHNICAL EXERCISE SET B</b> (from memory)				
All requirements should be performed. Candidates play the scale followed by the arpeggio.				
• A major, separate bows	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: ♩ = 69 arpeggios: ♩ = 44 7ths: ♩ = 69
• B $\flat$ major, slurred bows				
• C minor, separate bows (candidate choice of <i>either</i> harmonic <i>or</i> melodic minor)				
• Dominant 7th in the key of G, slurred bows	starting on 1st finger D on the C string	slurred in pairs		
• Chromatic scale, separate bows	one octave	starting on open G	separate bows	
<b>Technical exercise</b> (from memory) (♩ = 100)				
Octaves and sixths, starting on the open D string: as illustrated in the graded syllabus				
<i>Or</i>				
<b>4. STUDIES</b> (music may be used)				
Candidates choose and perform <b>two</b> studies.				
1.	Lament	for tone and phrasing		
2.	Countdown	for mixed articulation and bowing styles		
3.	Barcarolle	for cello techniques		

# Cello - Grade 5

## 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 information form.

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

Further information is available in the graded syllabus.

<b>1. BOWING EXERCISE</b> (from memory)				
Candidates play one of the Grade 5 scales, freely chosen from the list, with a martelé bow stroke. (♩ = 88)				
<i>Either</i>				
<b>2. SCALES, ARPEGGIOS &amp; TECHNICAL EXERCISE SET A</b> (from memory)				
All requirements should be performed. Candidates play the scale followed by the arpeggio.				
• C major, slurred bows	three octaves		for <i>slurred bows</i> : scales slurred two crotchet beats to a bow; arpeggios slurred three notes to a bow	min. tempi: scales: ♩ = 69 arpeggios: ♩ = 44 7ths: ♩ = 69
• A $\flat$ major, slurred bows	two octaves			
• E minor, separate bows (candidate choice of <i>either</i> harmonic <i>or</i> melodic minor)				
• D major scale	one octave	in thumb position starting on the D string	with a down and an up bow on each note	
• Chromatic scale starting on C, slurred bows	two octaves		slurred four notes to a bow	
• Dominant 7th in the key of G, separate bows		starting on D	separate bows	
• Diminished 7th starting on A, separate bows	one octave	starting on the G string, 1st finger	separate bows	
<b>Technical exercise</b> (from memory) (♩ = 112)				
Octaves, sixths and thirds, starting on the open D string: as illustrated in the graded syllabus				
<i>Or</i>				
<b>3. SCALES, ARPEGGIOS &amp; TECHNICAL EXERCISE SET B</b> (from memory)				
All requirements should be performed. Candidates play the scale followed by the arpeggio.				
• C major, slurred bows	three octaves		for <i>slurred bows</i> : scales slurred two crotchet beats to a bow; arpeggios slurred three notes to a bow	min. tempi: scales: ♩ = 69 arpeggios: ♩ = 44 7ths: ♩ = 69
• E major, separate bows	two octaves			
• A minor, slurred bows (candidate choice of <i>either</i> harmonic <i>or</i> melodic minor)				
• D major scale	one octave	in thumb position starting on the D string	with a down and an up bow on each note	
• Chromatic scale starting on D, separate bows	two octaves		separate bows	
• Dominant 7th in the key of F, slurred bows		starting on C	slurred four notes to a bow	
• Diminished 7th starting on A, separate bows	one octave	starting on the G string, 1st finger	separate bows	
<b>Technical exercise</b> (from memory) (♩ = 112)				
Octaves, sixths and thirds, starting on the open C string: as illustrated in the graded syllabus				
<i>Or</i>				
<b>4. STUDIES</b> (music may be used)				
Candidates choose and perform <b>two</b> studies.				
1.	Ornamental Journey	for tone and phrasing		
2.	Tarantella	for mixed articulation and bowing styles		
3.	On the Slide	for cello techniques		

# Cello - Grade 6

## 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 information form.

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 <b>major tonal centre</b> , candidates should play in succession the: <ul style="list-style-type: none"> <li>major scale</li> <li>major arpeggio</li> <li>dominant 7th starting on that note and resolving onto the tonic</li> </ul>	For a <b>minor tonal centre</b> , candidates should play in succession the: <ul style="list-style-type: none"> <li>melodic minor scale</li> <li>harmonic minor scale</li> <li>minor arpeggio</li> </ul>

### 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. (♩ = 132)

*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.

• 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 a bow; dominant 7ths slurred two crotchet beats to a bow	min. tempi: scales: ♩ = 76 arpeggios: ♩ = 48 7ths: ♩ = 76
• B major tonal centre, separate bows	two octaves		
• E <sub>b</sub> minor tonal centre, separate bows	two octaves	slurred in pairs with a long tonic	
• D major scale in thumb position, starting on the D string, slurred bows	one octave		
• Chromatic scale starting on C#, slurred bows	two octaves	slurred two crotchet beats to a bow	
• Diminished 7th starting on E, separate bows		separate bows	

**Technical exercise** (from memory) (♩ = 100)

Sixths in C major: as illustrated in the graded syllabus

*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.

• C minor tonal centre, slurred bows	three 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: ♩ = 76 arpeggios: ♩ = 48 7ths: ♩ = 76
• B major tonal centre, slurred bows	two octaves		
• E <sub>b</sub> minor tonal centre, separate bows	two octaves	slurred in pairs with a long tonic	
• D major scale in thumb position, starting on the D string, slurred bows	one octave		
• Chromatic scale starting on E <sub>b</sub> , separate bows	two octaves	separate bows	
• Diminished 7th starting on C, slurred bows		slurred two crotchet beats to a bow	

**Technical exercise** (from memory) (♩ = 100)

Sixths in C major: as illustrated in the graded syllabus



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

# Cello - Grade 7

## 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 information form.

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 <b>major tonal centre</b> , candidates should play in succession the: <ul style="list-style-type: none"> <li>major scale</li> <li>major arpeggio</li> <li>dominant 7th starting on that note and resolving onto the tonic</li> </ul>	For a <b>minor tonal centre</b> , candidates should play in succession the: <ul style="list-style-type: none"> <li>melodic minor scale</li> <li>harmonic minor scale</li> <li>minor arpeggio</li> </ul>

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. (♩ = 88)				
<i>Either</i>				
<b>2. SCALES, ARPEGGIOS &amp; TECHNICAL EXERCISES SET A</b> (from memory)				
All requirements should be performed. Candidates prepare scales and arpeggios from the following tonal centres, to be played with separate bows <i>or</i> slurred as specified.				
<ul style="list-style-type: none"> <li>D minor tonal centre, separate bows</li> <li>F major tonal centre, slurred bows</li> <li>F minor tonal centre, slurred bows</li> <li>D<math>\flat</math> major tonal centre, separate bows</li> </ul>	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; dominant 7ths slurred two crotchet beats to a bow	min. tempi: scales: ♩ = 84 chromatic scales: ♩ = 100 arpeggios: ♩ = 50 7ths: ♩ = 84	
<ul style="list-style-type: none"> <li>Chromatic scale starting on E, slurred bows</li> <li>Diminished 7th starting on F#, separate bows</li> </ul>	two octaves	slurred six notes to a bow separate bows		
<ul style="list-style-type: none"> <li>D harmonic minor scale and arpeggio in thumb position, slurred bows</li> </ul>	one octave	scale slurred two crotchet beats to a bow; arpeggio slurred three notes to a bow		
<b>Technical exercise</b> (from memory) (♩ = 120)				
C major in sixths (one octave): as illustrated in the graded syllabus				
<i>Or</i>				
<b>3. SCALES, ARPEGGIOS &amp; TECHNICAL EXERCISES SET B</b> (from memory)				
All requirements should be performed. Candidates prepare scales and arpeggios from the following tonal centres, to be played with separate bows <i>or</i> slurred as specified.				
<ul style="list-style-type: none"> <li>D major tonal centre, slurred bows</li> <li>F major tonal centre, separate bows</li> <li>F minor tonal centre, separate bows</li> <li>C# minor tonal centre, slurred bows</li> </ul>	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; dominant 7ths slurred two crotchet beats to a bow	min. tempi: scales: ♩ = 84 chromatic scales: ♩ = 100 arpeggios: ♩ = 50 7ths: ♩ = 84	
<ul style="list-style-type: none"> <li>Chromatic scale starting on D<math>\flat</math>, separate bows</li> <li>Diminished 7th starting on F, slurred bows</li> </ul>	two octaves	separate bows slurred two crotchet beats to a bow		
<ul style="list-style-type: none"> <li>D melodic minor scale and arpeggio in thumb position, separate bows</li> </ul>	one octave	separate bows		
<b>Technical exercise</b> (from memory) (♩ = 120)				
B $\flat$ major in thirds (one octave): as illustrated in the graded syllabus				

<b>Or</b>	
<b>4. ORCHESTRAL EXTRACTS</b> (music may be used)	
Candidates choose and perform <b>two</b> extracts (selected from different groups).	
<b>Group 1</b>	
<b>1a.</b> Bruckner: Sinfonie Nr. 7, 1. Satz (page 16, entire extract)	for tone and phrasing
<b>1b.</b> Tschaikowsky: Schwanensee, 2. Akt, Nr. 13 (page 57, beginning of extract to 1st note of bar 97)	
<b>Group 2</b>	
<b>2a.</b> Brahms: Sinfonie Nr. 2, 2. Satz (page 16, entire extract)	for bowing
<b>2b.</b> Tschaikowsky: Sinfonie Nr. 6, 2. Satz (page 30, bar 1 to 1st note of bar 15)	
<b>Group 3</b>	
<b>3a.</b> Mozart: Die Hochzeit des Figaro, Ouvertüre (page 20, entire extract)	for left hand technique
<b>3b.</b> Strauss: Don Juan (page 23, beginning of extract to first note of 6th line)	

# Cello - Grade 8

## 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 information form.

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 <b>major tonal centre</b> , candidates should play in succession the: <ul style="list-style-type: none"> <li>major scale</li> <li>major arpeggio</li> <li>dominant 7th starting on that note and resolving onto the tonic</li> </ul>	For a <b>minor tonal centre</b> , candidates should play in succession the: <ul style="list-style-type: none"> <li>melodic minor scale</li> <li>harmonic minor scale</li> <li>minor arpeggio</li> </ul>

<i>Either</i>				
<b>1. BOWING EXERCISE, SCALES, ARPEGGIOS &amp; TECHNICAL EXERCISES SET A</b> (from memory)				
All requirements should be performed.				
<b>Bowing Exercise</b> (from memory) (♩ = 132)				
Candidates play one of the Grade 8 scales, freely chosen from the list, with each note of the scale played as two spiccato quavers.				
<b>Scales &amp; Arpeggios</b> (from memory)				
Candidates prepare scales & arpeggios from the following tonal centres, to be played with separate bows <i>or</i> slurred as specified.				
<ul style="list-style-type: none"> <li>A major tonal centre, slurred bows</li> <li>F# minor tonal centre, slurred bows</li> <li>B<math>\flat</math> major tonal centre, separate bows</li> <li>D<math>\flat</math> major tonal centre, separate bows</li> <li>C# minor tonal centre, separate bows</li> </ul>	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; dominant 7ths slurred two crotchet beats to a bow	min. tempi: scales: ♩ = 92 chromatic scales: ♩ = 100 arpeggios: ♩ = 50 7ths: ♩ = 92	
<ul style="list-style-type: none"> <li>Chromatic scale starting on F#, separate bows</li> <li>Diminished 7th starting on B<math>\flat</math>, slurred bows</li> </ul>				two octaves
<b>Technical exercises</b> (from memory)		as illustrated in the graded syllabus		♩ = 120
a) E $\flat$ major in thirds (one octave) b) G major in octaves (one octave)				
<i>Or</i>				
<b>2. BOWING EXERCISE, SCALES, ARPEGGIOS &amp; TECHNICAL EXERCISES SET B</b> (from memory)				
All requirements should be performed.				
<b>Bowing Exercise</b> (from memory) (♩ = 88)				
Candidates play one of the Grade 8 scales, freely chosen from the list, with hooked bowing, as illustrated in the graded syllabus.				
<b>Scales &amp; Arpeggios</b> (from memory)				
Candidates prepare scales & arpeggios from the following tonal centres, to be played with separate bows <i>or</i> slurred as specified.				
<ul style="list-style-type: none"> <li>A minor tonal centre, slurred bows</li> <li>F# major tonal centre, slurred bows</li> <li>F# minor tonal centre, slurred bows</li> <li>B<math>\flat</math> major tonal centre, separate bows</li> <li>C# minor tonal centre, separate bows</li> </ul>	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; dominant 7ths slurred two crotchet beats to a bow	min. tempi: scales: ♩ = 92 chromatic scales: ♩ = 100 arpeggios: ♩ = 50 7ths: ♩ = 92	
<ul style="list-style-type: none"> <li>Chromatic scale starting on B<math>\flat</math>, slurred bows</li> <li>Diminished 7th starting on C#, separate bows</li> </ul>				two octaves
<b>Technical exercises</b> (from memory)		as illustrated in the graded syllabus		♩ = 120
a) C major in sixths (one octave) b) G major in octaves (one octave)				

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

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# Double Bass - Initial

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## DIGITAL GRADES: TECHNICAL WORK

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

Choice of technical work should be indicated on the submission information form.

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

Further information is available in the graded syllabus.

<b>SCALES &amp; ARPEGGIO PHRASES SET A</b> (from memory)
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To be performed with the specified rhythmic pattern on each note, as illustrated in the graded syllabus (minimum tempo: ♩ = 112)
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- |   |
|---|
| <ul style="list-style-type: none"><li>• D major scale (to the 6th)</li><li>• A major arpeggio phrase (triad with added 6th)</li></ul> |
|---|

<b>SCALES &amp; ARPEGGIO PHRASES SET B</b> (from memory)
--

To be performed with the specified rhythmic pattern on each note, as illustrated in the graded syllabus (minimum tempo: ♩ = 112)
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- |   |
|---|
| <ul style="list-style-type: none"><li>• A major scale (to the 6th)</li><li>• D major arpeggio phrase (triad with added 6th)</li></ul> |
|---|

# Double Bass - Grade 1

## 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 information form.

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

Further information is available in the graded syllabus.

<b>1. BOWING EXERCISE</b> (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. (♩ = 72)			
<i>Either</i>			
<b>2. SCALES &amp; ARPEGGIO PHRASES SET A</b> (from memory)			
All requirements should be performed.			
<b>Major keys - Candidates play the scale followed by the arpeggio phrase.</b>			
• A major, slurred bows	scale to 6th; arpeggio phrase a major triad with added 6th	for <i>slurred bows</i> : scales slurred in pairs; arpeggio phrases separate bows	min. tempo: ♩ = 88
• C major, separate bows			
<b>Minor keys - Candidates play the scale only.</b>			
• A minor, separate bows	to flattened 6th	separate bows	min. tempo: ♩ = 88
• D minor, slurred bows		slurred in pairs	
<i>Or</i>			
<b>3. SCALES &amp; ARPEGGIO PHRASES SET B</b> (from memory)			
All requirements should be performed.			
<b>Major keys - Candidates play the scale followed by the arpeggio phrase.</b>			
• C major, separate bows	scale to 6th; arpeggio phrase a major triad with added 6th	for <i>slurred bows</i> : scales slurred in pairs; arpeggio phrases separate bows	min. tempo: ♩ = 88
• D major, slurred bows			
<b>Minor keys - Candidates play the scale only.</b>			
• A minor, slurred bows	to flattened 6th	slurred in pairs	min. tempo: ♩ = 88
• D minor, separate bows		separate bows	
<i>Or</i>			
<b>4. STUDIES</b> (music may be used)			
Candidates choose and perform <b>two</b> studies.			
1.	Look Smart	for tone and phrasing	
2.	Jolly Song	for mixed articulation and bowing styles	
3.	Waltz	for double bass techniques	

# Double Bass - Grade 2

## 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 information form.

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

Further information is available in the graded syllabus.

<b>1. BOWING EXERCISE</b> (from memory)			
Candidates play the scale of D major (one octave) with the rhythm <i>crotchet-quaver-quaver</i> on each degree of the scale, separate bows. The exercise may end with an additional long note on the tonic. (♩ = 80)			
<i>Either</i>			
<b>2. SCALES &amp; ARPEGGIOS SET A</b> (from memory)			
All requirements should be performed. Candidates play the scale followed by the arpeggio.			
• G major, slurred bows	one octave	for <i>slurred bows</i> : scales slurred in pairs; arpeggios separate bows (highest note of slurred scales may be repeated)	min. tempi: scales: ♩ = 60 arpeggios: ♩. = 36
• F major, separate bows			
• B $\flat$ major, separate bows			
• E minor, slurred bows	to flattened 6th		
Minor arpeggios should be performed according to the pattern illustrated in the graded syllabus.			
<i>Or</i>			
<b>3. SCALES &amp; ARPEGGIOS SET B</b> (from memory)			
All requirements should be performed. Candidates play the 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 of slurred scales may be repeated)	min. tempi: scales: ♩ = 60 arpeggios: ♩. = 36
• B $\flat$ major, separate bows			
• E minor, slurred bows	to flattened 6th		
• G minor, separate bows			
Minor arpeggios should be performed according to the pattern illustrated in the graded syllabus.			
<i>Or</i>			
<b>4. STUDIES</b> (music may be used)			
Candidates choose and perform <b>two</b> studies.			
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	



# Double Bass - Grade 3

## 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 information form.

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

Further information is available in the graded syllabus.

<b>1. BOWING EXERCISE</b> (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. (♩ = 60)			
<i>Either</i>			
<b>2. SCALES, ARPEGGIOS &amp; TECHNICAL EXERCISE SET A</b> (from memory)			
All requirements should be performed. Candidates play the scale followed by the arpeggio.			
• C major, separate bows	candidate choice of <i>either</i> harmonic <i>or</i> melodic minor	one octave	for <i>slurred bows</i> : scales slurred in pairs with a long tonic; arpeggios separate bows
• D major, slurred bows			
• A minor, separate bows			min. tempi: scales: ♩ = 69 arpeggios: ♩. = 40 7ths: ♩ = 58
• G minor, slurred bows			
• Dominant 7th in the key of D, separate bows			separate bows
• Chromatic scale starting on A, separate bows			
<b>Technical exercise</b> (from memory) (♩ = 72) Fifths and sixths, as illustrated in the graded syllabus			
<i>Or</i>			
<b>3. SCALES, ARPEGGIOS &amp; TECHNICAL EXERCISE SET B</b> (from memory)			
All requirements should be performed. Candidates play the scale followed by the arpeggio.			
• A major, separate bows	candidate choice of <i>either</i> harmonic <i>or</i> melodic minor	one octave	for <i>slurred bows</i> : scales slurred in pairs with a long tonic; arpeggios separate bows
• C major, slurred bows			
• D minor, separate bows			min. tempi: scales: ♩ = 69 arpeggios: ♩. = 40 7ths: ♩ = 58
• G minor, slurred bows			
• Dominant 7th in the key of D, separate bows			separate bows
• Chromatic scale starting on G, separate bows			
<b>Technical exercise</b> (from memory) (♩ = 72) Fifths and sixths, as illustrated in the graded syllabus			
<i>Or</i>			
<b>4. STUDIES</b> (music may be used)			
Candidates choose and perform <b>two</b> studies.			
1.	Bangers and Mash	for tone and phrasing	
2.	Intermezzo	for mixed articulation and bowing styles	
3.	El Sombrero	for double bass techniques	

# Double Bass - Grade 4

## 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 information form.

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

Further information is available in the graded syllabus.

<b>1. BOWING EXERCISE</b> (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. (♩ = 50)			
<i>Either</i>			
<b>2. SCALES, ARPEGGIOS &amp; TECHNICAL EXERCISE SET A</b> (from memory)			
All requirements should be performed. Candidates play the scale followed by the arpeggio.			
• G major, slurred bows	candidate choice of <i>either</i> harmonic <i>or</i> melodic minor	to the 12th	for <i>slurred bows</i> : scales slurred in pairs with a long tonic; arpeggios slurred three notes to a bow
• F major, separate bows			
• A minor, slurred bows			
• G minor, separate bows			
• Dominant 7th in the key of C, starting on G, slurred bows	one octave	slurred in pairs	
• Chromatic scale starting on D, separate bows		separate bows	
<b>Technical exercise</b> (from memory) (♩ = 84)			
Fourths, fifths and sixths, as illustrated in the graded syllabus			
<i>Or</i>			
<b>3. SCALES, ARPEGGIOS &amp; TECHNICAL EXERCISE SET B</b> (from memory)			
All requirements should be performed. Candidates play the scale followed by the arpeggio.			
• A major, slurred bows	candidate choice of <i>either</i> harmonic <i>or</i> melodic minor	to the 12th	for <i>slurred bows</i> : scales slurred in pairs with a long tonic; arpeggios slurred three notes to a bow
• G major, separate bows			
• A minor, separate bows			
• G minor, slurred bows			
• Dominant 7th in the key of B $\flat$ , starting on F, slurred bows	one octave	slurred in pairs	
• Chromatic scale starting on C, separate bows		separate bows	
<b>Technical exercise</b> (from memory) (♩ = 84)			
Fourths, fifths and sixths, as illustrated in the graded syllabus			
<i>Or</i>			
<b>4. STUDIES</b> (music may be used)			
Candidates choose and perform <b>two</b> studies.			
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	

# Double Bass - Grade 5

## 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 information form.

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

Further information is available in the graded syllabus.

<b>1. BOWING EXERCISE</b> (from memory)				
Candidates play one of the Grade 5 scales, freely chosen from the list, with a martelé bow stroke. (♩ = 88)				
<i>Either</i>				
<b>2. SCALES, ARPEGGIOS &amp; TECHNICAL EXERCISE SET A</b> (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> : scales slurred two crotchet beats to a bow; arpeggios slurred three notes to a bow	min. tempi: scales: ♩ = 88 chromatic scales: ♩. = 63 arpeggios: ♩. = 54 7ths: ♩ = 66
• B $\flat$ major, separate bows		to the 12th		
• C minor, separate bows	(candidate choice of <i>either</i> harmonic <i>or</i> melodic minor)			
• B $\flat$ minor, slurred bows				
• Chromatic scale starting on G, slurred bows		one octave	slurred three notes to a bow	
• Dominant 7th in the key of F, starting on C, separate bows			separate bows	
• Diminished 7th starting on C, separate bows			separate bows	
<b>Technical exercise</b> (from memory) (♩ = 92-108)				
Broken thirds in C major, as illustrated in the graded syllabus				
<i>Or</i>				
<b>3. SCALES, ARPEGGIOS &amp; TECHNICAL EXERCISE SET B</b> (from memory)				
All requirements should be performed. Candidates play the scale followed by the arpeggio.				
• C major, separate bows		to the 12th	for <i>slurred bows</i> : scales slurred two crotchet beats to a bow; arpeggios slurred three notes to a bow	min. tempi: scales: ♩ = 88 chromatic scales: ♩. = 63 arpeggios: ♩. = 54 7ths: ♩ = 66
• B $\flat$ major, slurred bows				
• E $\flat$ major, slurred bows		one octave		
• G minor, separate bows	candidate choice of <i>either</i> harmonic <i>or</i> melodic minor	two octaves		
• Chromatic scale starting on E $\flat$ , separate bows			one octave	separate bows
• Dominant 7th in the key of E $\flat$ , starting on B $\flat$ , slurred bows		one octave	slurred in pairs	
• Diminished 7th starting on B $\flat$ , separate bows			separate bows	
<b>Technical exercise</b> (from memory) (♩ = 92-108)				
Broken thirds in C major, as illustrated in the graded syllabus				
<i>Or</i>				
<b>4. STUDIES</b> (music may be used)				
Candidates choose and perform two studies.				
1.	Victorian Elegance	for tone and phrasing		
2.	Spicy Goulash	for mixed articulation and bowing styles		
3.	Get With It!	for double bass techniques		

# Double Bass - Grade 6

## 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 information form.

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 <b>major tonal centre</b> , candidates should play in succession the: <ul style="list-style-type: none"> <li>major scale</li> <li>major arpeggio</li> <li>dominant 7th starting on that note and resolving onto the tonic</li> </ul>		For a <b>minor tonal centre</b> , candidates should play in succession the: <ul style="list-style-type: none"> <li>melodic minor scale</li> <li>harmonic minor scale</li> <li>minor arpeggio</li> </ul>		
<b>1. BOWING EXERCISE</b> (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. (♩ = 132)				
<i>Either</i>				
<b>2. SCALES, ARPEGGIOS &amp; TECHNICAL EXERCISES SET A</b> (from memory)				
All requirements should be performed. Candidates prepare scales and arpeggios from the following tonal centres, to be played with separate bows <i>or</i> slurred as specified.				
<ul style="list-style-type: none"> <li>A major tonal centre, slurred bows</li> <li>E minor tonal centre, separate bows</li> <li>F major tonal centre, separate bows</li> </ul>	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: ♩ = 96 arpeggios: ♩ = 58 7ths: ♩ = 72	
<ul style="list-style-type: none"> <li>D melodic minor scale in thumb position</li> </ul>	one octave	with a down bow and an up bow on each note		
<ul style="list-style-type: none"> <li>Chromatic scale starting on E, slurred bows</li> <li>Diminished 7th starting on F, separate bows</li> </ul>	two octaves	slurred two crotchet beats to a bow separate bows		
<b>Technical exercise</b> (from memory)				
Broken thirds in G major (one octave), as illustrated in the graded syllabus. (♩ = 92-108)				
<i>Or</i>				
<b>3. SCALES, ARPEGGIOS &amp; TECHNICAL EXERCISES SET B</b> (from memory)				
All requirements should be performed. Candidates prepare scales and arpeggios from the following tonal centres, to be played with separate bows <i>or</i> slurred as specified.				
<ul style="list-style-type: none"> <li>A minor tonal centre, separate bows</li> <li>E major tonal centre, separate bows</li> <li>F minor tonal centre, slurred bows</li> </ul>	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: ♩ = 96 arpeggios: ♩ = 58 7ths: ♩ = 72	
<ul style="list-style-type: none"> <li>D major scale in thumb position</li> </ul>	one octave	with a down bow and an up bow on each note		
<ul style="list-style-type: none"> <li>Chromatic scale starting on F, separate bows</li> <li>Diminished 7th starting on E, slurred bows</li> </ul>	two octaves	separate bows slurred two notes to a bow		
<b>Technical exercise</b> (from memory)				
Broken thirds in G major (one octave), as illustrated in the graded syllabus. (♩ = 92-108)				
<i>Or</i>				
<b>4. ORCHESTRAL EXTRACTS</b> (music may be used)				
Candidates choose and perform <b>two</b> extracts.				
1.	Brahms: Sinfonie Nr. 2, 4. Satz (page 15, bars 44 to 63)	for tone and phrasing		
2.	Mozart: Die Zauberflöte, Ouvertüre (page 28, bars 33 to 53)	for bowing		
3.	Beethoven: Sinfonie Nr. 5, 2. Satz (page 11, entire extract)	for left hand technique		

# Double Bass - Grade 7

## 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 information form.

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 <b>major tonal centre</b> , candidates should play in succession the: <ul style="list-style-type: none"> <li>major scale</li> <li>major arpeggio</li> <li>dominant 7th starting on that note and resolving onto the tonic</li> </ul>		For a <b>minor tonal centre</b> , candidates should play in succession the: <ul style="list-style-type: none"> <li>melodic minor scale</li> <li>harmonic minor scale</li> <li>minor arpeggio</li> </ul>	
<b>1. BOWING EXERCISE</b> (from memory)			
Candidates play one of the Grade 7 scales, freely chosen from the list, with hooked bowing, as illustrated in the graded syllabus. (♩ = 88)			
<i>Either</i>			
<b>2. SCALES, ARPEGGIOS &amp; TECHNICAL EXERCISES SET A</b> (from memory)			
All requirements should be performed. Candidates prepare scales and arpeggios from the following tonal centres, to be played with separate bows <i>or</i> slurred as specified.			
<ul style="list-style-type: none"> <li>D major tonal centre, slurred bows</li> <li>F# major tonal centre, separate bows</li> <li>F# minor tonal centre, slurred bows</li> <li>Bb minor tonal centre, separate bows</li> <li>Chromatic scale starting on Bb, slurred bows</li> <li>Diminished 7th starting on F#, separate bows</li> </ul>	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  slurred two crotchet beats to a bow  separate bows	min. tempi: scales: ♩ = 104 arpeggios: ♩. = 60 7ths: ♩ = 76
<b>Technical exercise</b> (from memory)			
Broken thirds in Bb major, as illustrated in the graded syllabus. (♩ = 120)			
<i>Or</i>			
<b>3. SCALES, ARPEGGIOS &amp; TECHNICAL EXERCISES SET B</b> (from memory)			
All requirements should be performed. Candidates prepare scales and arpeggios from the following tonal centres, to be played with separate bows <i>or</i> slurred as specified.			
<ul style="list-style-type: none"> <li>D minor tonal centre, separate bows</li> <li>F# major tonal centre, slurred bows</li> <li>Bb major tonal centre, separate bows</li> <li>Bb minor tonal centre, slurred bows</li> <li>Chromatic scale starting on F#, separate bows</li> <li>Diminished 7th starting on Bb, slurred bows</li> </ul>	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  separate bows  slurred two notes to a bow	min. tempi: scales: ♩ = 104 arpeggios: ♩. = 60 7ths: ♩ = 76
<b>Technical exercise</b> (from memory):			
Running thirds in Bb major, as illustrated in the graded syllabus. (♩. = 60)			
<i>Or</i>			
<b>4. ORCHESTRAL EXTRACTS</b> (music may be used)			
Candidates choose and perform <b>two</b> extracts.			
1.	Beethoven: Sinfonie Nr. 9, 4. Satz (page 14, beginning of extract to bar 47)	for tone and phrasing	
2.	Weber: Euryanthe, Ouverture (page 56, bars 164 to 185)	for bowing	
3.	Mozart: Sinfonie Nr. 40, 1. Satz (page 22, bars 114 to 134)	for left hand technique	

# Double Bass - Grade 8

## 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 information form.

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 <b>major tonal centre</b> , candidates should play in succession the: <ul style="list-style-type: none"> <li>• major scale</li> <li>• major arpeggio</li> <li>• dominant 7th starting on that note and resolving onto the tonic</li> </ul>	For a <b>minor tonal centre</b> , candidates should play in succession the: <ul style="list-style-type: none"> <li>• melodic minor scale</li> <li>• harmonic minor scale</li> <li>• minor arpeggio</li> </ul>

<b>Either</b>				
<b>1. BOWING EXERCISE, SCALES, ARPEGGIOS &amp; TECHNICAL EXERCISES SET A</b> (from memory)				
All requirements should be performed.				
<b>Bowing Exercise</b> (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. (♩ = 132)				
<b>Scales &amp; Arpeggios</b> (from memory)				
Candidates prepare scales and arpeggios from the following tonal centres, to be played with separate bows <i>or</i> slurred as specified.				
• G major tonal centre, slurred bows	three octaves (dominant 7th two octaves)	for <i>slurred bows</i> : scales slurred four crotchet beats to a bow; arpeggios slurred three notes to a bow; dominant 7ths slurred two crotchet beats to a bow	min. tempi: scales: ♩ = 112 chromatic scales: ♩ = 80 arpeggios: ♩ = 66 7ths: ♩ = 84	
• A <sub>b</sub> major tonal centre, separate bows	two octaves			
• B major tonal centre, slurred bows				
• B minor tonal centre, separate bows				
• C minor tonal centre, slurred bows				
• Chromatic scale starting on C, separate bows				separate bows
• Diminished 7th starting on A <sub>b</sub> , slurred bows				slurred two notes to a bow
<b>Technical exercises</b> (from memory)				
a) Broken thirds in F major (two octaves), as illustrated in the graded syllabus. (♩ = 76)				
b) Running thirds in G major on the G string (one octave), see Grade 7 example in the graded syllabus. (♩ = 60)				

<p><b>Or</b></p> <p><b>2. BOWING EXERCISE, SCALES, ARPEGGIOS &amp; TECHNICAL EXERCISES SET B</b> (from memory)</p> <p>All requirements should be performed.</p>			
<p><b>Bowing Exercise</b> (from memory)</p> <p>Candidates play one of the Grade 8 scales, freely chosen from the list, with hooked bowing, as illustrated in the graded syllabus (♩ = 88)</p>			
<p><b>Scales &amp; Arpeggios</b> (from memory)</p> <p>Candidates prepare scales and arpeggios from the following tonal centres, to be played with separate bows <i>or</i> slurred as specified.</p>			
• G minor tonal centre, slurred bows	three octaves	for <i>slurred bows</i> : scales slurred four crotchet beats to a bow; arpeggios slurred three notes to a bow; dominant 7ths slurred two crotchet beats to a bow  slurred six notes to a bow  separate bows	min. tempi: scales: ♩ = 112 chromatic scales: ♩ = 80 arpeggios: ♩ = 66 7ths: ♩ = 84
• G# minor tonal centre, separate bows	two octaves		
• B major tonal centre, separate bows			
• B minor tonal centre, slurred bows			
• C major tonal centre, slurred bows			
• Chromatic scale starting on G, slurred bows			
• Diminished 7th starting on B, separate bows			
<p><b>Technical exercises</b> (from memory)</p> <p>a) Broken thirds in C major (one octave), as illustrated in the graded syllabus. (♩ = 76)</p> <p>b) Running thirds in G major on the G string (one octave), see Grade 7 example in the graded syllabus. (♩ = 60)</p>			
<p><b>Or</b></p> <p><b>3. BOWING EXERCISE &amp; ORCHESTRAL EXTRACTS</b></p>			
<p><b>Bowing Exercise</b> (from memory)</p> <p>Candidates choose and perform <b>one</b> bowing exercise.</p>			
<p><b>Either 1.</b> Candidates play one of the Grade 8 scales, freely chosen from either list, with each note of the scale played as two spiccato quavers. ♩ = 132</p> <p><b>Or 2.</b> Candidates play one of the Grade 8 scales, freely chosen from either list, with hooked bowing, as illustrated in the graded syllabus ♩ = 88</p>			
<p><b>Orchestral Extracts</b> (music may be used)</p> <p>Candidates choose and perform <b>two</b> extracts.</p>			
1.	Verdi: Othello, 4. Akt (page 44, entire extract)		for tone and phrasing
2.	Stravinsky: Pulcinella-Suite, 7. Satz (page 60, fig. 85 to bar before fig. 89, without repeat)		for bowing
3.	Schubert: Sinfonie Nr. 8, 3. Satz: Scherzo (pages 30–31, bar 105 to 1st note of bar 145)		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 information form.

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

Further information is available in the graded syllabus.

<b>Either</b>				
<b>1. SCALES, ARPEGGIOS &amp; EXERCISES SET A</b>				
<b>Scales &amp; arpeggios</b> (from memory) All requirements should be performed.				
• C major scale	one octave	divided between hands	min. tempo: ♩ = 60 (one note per quaver)	<b>mf</b>
• A minor arpeggio	to the 5th	right hand		
<b>Exercises</b> (music may be used) Candidates choose and perform <b>two</b> exercises.				
a.	1. Swinging	for arpeggio patterns		
b.	2. Small Scissors	for playing in thirds		
c.	3. Big Scissors	for playing in sixths		
<b>Or</b>				
<b>2. SCALES, ARPEGGIOS &amp; EXERCISES SET B</b>				
<b>Scales &amp; arpeggios</b> (from memory) All requirements should be performed.				
• A minor scale (candidate choice of <i>either</i> harmonic <i>or</i> natural minor)	one octave	divided between hands	min. tempo: ♩ = 60 (one note per quaver)	<b>mf</b>
• C major arpeggio	to the 5th	left hand		
<b>Exercises</b> (music may be used) Candidates choose and perform <b>two</b> exercises.				
a.	1. Swinging	for arpeggio patterns		
b.	2. Small Scissors	for playing in thirds		
c.	3. Big Scissors	for playing in sixths		
<b>Or</b>				
<b>3. STUDIES</b> (music may be used) Candidates choose and perform <b>two</b> studies.				
a.	31. Bears in a Cage			
b.	33. Fanfare			
c.	34. Rodeo			



# Harp - Grade 1

## 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 information form.

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>				
<b>1. SCALES, ARPEGGIOS &amp; EXERCISES SET A</b>				
Scales & arpeggios (from memory) All requirements should be performed.				
<b>Scales:</b> • G major	one octave	right hand	min. tempo: ♩ = 60 (one note per quaver)	<i>mf</i>
• D minor (candidate choice of <i>either</i> harmonic <i>or</i> natural minor)		left hand		
<b>Arpeggios:</b> • F major		left hand		
• E minor		right hand		
<b>Exercises</b> (music may be used) Candidates choose and perform <b>two</b> exercises.				
a.	4. Zebra Crossing	for turning under and over loudly		
b.	5. Why did the Chicken Cross the Road?	for turning under and over softly		
c.	6. Stilts	for playing octaves in one hand		
<i>Or</i>				
<b>2. SCALES, ARPEGGIOS &amp; EXERCISES SET B</b>				
Scales & arpeggios (from memory) All requirements should be performed.				
<b>Scales:</b> • F major	one octave	left hand	min. tempo: ♩ = 60 (one note per quaver)	<i>mf</i>
• E minor (candidate choice of <i>either</i> harmonic <i>or</i> natural minor)		right hand		
<b>Arpeggios:</b> • G major		right hand		
• D minor		left hand		
<b>Exercises</b> (music may be used) Candidates choose and perform <b>two</b> exercises.				
a.	4. Zebra Crossing	for turning under and over loudly		
b.	5. Why did the Chicken Cross the Road?	for turning under and over softly		
c.	6. Stilts	for playing octaves in one hand		
<i>Or</i>				
<b>3. STUDIES</b> (music may be used) Candidates choose and perform <b>two</b> studies.				
a.	35. A Grand Event			
b.	37. Chimes Across the Fields			
c.	39. Rocking Horse			

# 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 information form.

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

Further information is available in the graded syllabus.

<b>Either</b>			
<b>1. SCALES, ARPEGGIOS &amp; EXERCISES SET A</b>			
Scales & arpeggios (from memory) All requirements should be performed.			
<b>Scales:</b> <ul style="list-style-type: none"> <li>B♭ major - <i>f</i></li> <li>G minor - <i>p</i> (candidate choice of <i>either</i> harmonic <i>or</i> natural minor)</li> </ul>	two octaves	hands together	min. tempo: ♩ = 70 (one note per quaver)
<b>Arpeggios:</b> <ul style="list-style-type: none"> <li>D major - <i>p</i></li> <li>B minor - <i>f</i></li> </ul>			
<b>Exercises</b> (music may be used) Candidates choose and perform <b>two</b> exercises.			
a.	7. Oceans Eight	for arpeggio patterns in inversions	
b.	8. Sliding Down	for sliding the thumb	
c.	9. Hard as Nails	for use of the fingernail	
<b>Or</b>			
<b>2. SCALES, ARPEGGIOS &amp; EXERCISES SET B</b>			
Scales & arpeggios (from memory) All requirements should be performed.			
<b>Scales:</b> <ul style="list-style-type: none"> <li>D major - <i>f</i></li> <li>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)</li> </ul>	two octaves	hands together	min. tempo: ♩ = 70 (one note per quaver)
<b>Arpeggios:</b> <ul style="list-style-type: none"> <li>B♭ major - <i>p</i></li> <li>G minor - <i>f</i></li> </ul>			
<b>Exercises</b> (music may be used) Candidates choose and perform <b>two</b> exercises.			
a.	7. Oceans Eight	for arpeggio patterns in inversions	
b.	8. Sliding Down	for sliding the thumb	
c.	9. Hard as Nails	for use of the fingernail	
<b>Or</b>			
<b>3. STUDIES</b> (music may be used) Candidates choose and perform <b>two</b> studies.			
a.	41. Hymn		
b.	42. Sailing the Isles		
c.	48. Scales in the Mountains (pedal harp) / 47. Scales in the Desert (non-pedal harp)		

# Harp - Grade 3

## 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 information form.

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

Further information is available in the graded syllabus.

<b>Either</b>			
<b>1. SCALES, ARPEGGIOS &amp; EXERCISES SET A</b>			
Scales & arpeggios (from memory) All requirements should be performed.			
<b>Scales:</b> <ul style="list-style-type: none"> <li>• E<math>\flat</math> major - <i>f</i></li> <li>• C minor - <i>p</i> (non-pedal harp) <i>or</i> F minor - <i>p</i> (pedal harp) (candidate choice of <i>either</i> harmonic <i>or</i> melodic minor)</li> </ul>	two octaves	hands together (melodic minor scale on non-pedal harp RH only)	min. tempo: ♩ = 80 (one note per quaver)
• E $\flat$ major contrary motion starting from single E $\flat$ string - <i>f</i>			
<b>Arpeggios:</b> <ul style="list-style-type: none"> <li>• E<math>\flat</math> major - <i>p</i></li> <li>• F minor - <i>f</i></li> </ul>			
<b>Exercises</b> (music may be used) Candidates choose and perform <b>two</b> exercises.			
a.	10. Popcorn	for staccato playing	
b.	11. Bluesy	for étouffés in the left hand	
c.	12. Sliding Up	for sliding the 4th finger	
<b>Or</b>			
<b>2. SCALES, ARPEGGIOS &amp; EXERCISES SET B</b>			
Scales & arpeggios (from memory) All requirements should be performed.			
<b>Scales:</b> <ul style="list-style-type: none"> <li>• A major - <i>p</i></li> <li>• C minor - <i>f</i> (non-pedal harp) <i>or</i> F minor - <i>f</i> (pedal harp) (candidate choice of <i>either</i> harmonic <i>or</i> melodic minor)</li> </ul>	two octaves	hands together (melodic minor scale on non-pedal harp RH only)	min. tempo: ♩ = 80 (one note per quaver)
• E $\flat$ major contrary motion starting from single E $\flat$ string - <i>p</i>			
<b>Arpeggios:</b> <ul style="list-style-type: none"> <li>• A major - <i>f</i></li> <li>• C minor - <i>p</i></li> </ul>			
<b>Exercises</b> (music may be used) Candidates choose and perform <b>two</b> exercises.			
a.	10. Popcorn	for staccato playing	
b.	11. Bluesy	for étouffés in the left hand	
c.	12. Sliding Up	for sliding the 4th finger	
<b>Or</b>			
<b>2. STUDIES</b> (music may be used) Candidates choose and perform <b>two</b> studies.			
a.	44. The Watermill		
b.	49. Camel Ride		
c.	52. Goldfish		

# Pedal Harp - Grade 4

## DIGITAL GRADES: TECHNICAL WORK

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

Choice of technical work should be indicated on the submission information form.

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

Further information is available in the graded syllabus.

<b>Either</b>			
<b>1. SCALES, ARPEGGIOS &amp; EXERCISES</b>			
Scales & arpeggios (from memory) All requirements should be performed.			
<b>Scales:</b> <ul style="list-style-type: none"> <li>• E major - <i>f</i></li> <li>• F# harmonic minor - <i>p</i></li> <li>• F# melodic minor - <i>p</i></li> </ul>	two octaves	hands together	min. tempo: = 90 (one note per quaver)
<ul style="list-style-type: none"> <li>• A<math>\flat</math> major contrary motion starting from single A<math>\flat</math> string - <i>p</i></li> </ul>			
<b>Arpeggios:</b> <ul style="list-style-type: none"> <li>• A<math>\flat</math> major - <i>f</i></li> <li>• C# minor - <i>p</i></li> </ul>			
<b>Exercises</b> (music may be used) Candidates choose and perform <b>two</b> exercises.			
a.	13. A Bit Jazzy	for étouffés and pedal/lever glissandi	
b.	14. Rocking Chair	for finger articulation and thumb placing	
c.	15. PDLT	for près de la table	
<b>Or</b>			
<b>2. STUDIES</b> (music may be used) Candidates choose and perform <b>two</b> studies.			
a.	53. Shining Scales		
b.	55. Cool Dude		
c.	60. Elizabeth's Revel		

# Non-Pedal Harp - Grade 4

## DIGITAL GRADES: TECHNICAL WORK

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

Choice of technical work should be indicated on the submission information form.

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

Further information is available in the graded syllabus.

<b>Either</b>			
<b>1. SCALES, ARPEGGIOS &amp; EXERCISES</b>			
Scales & arpeggios (from memory) All requirements should be performed.			
<b>Scales:</b> <ul style="list-style-type: none"> <li>• E or A<math>\flat</math> major * - <i>p</i></li> <li>• D harmonic minor - <i>f</i></li> <li>• D melodic minor - <i>p</i></li> </ul>	two octaves	major and harmonic minor scales: hands together	min. tempo: ♩ = 90 (one note per quaver)
<ul style="list-style-type: none"> <li>• E major contrary motion starting from single E string <i>or</i> A<math>\flat</math> major contrary motion starting from single A<math>\flat</math> string * - <i>p</i></li> </ul>		melodic minor scales: RH only	
<b>Arpeggios:</b> <ul style="list-style-type: none"> <li>• E <i>or</i> A<math>\flat</math> major * - <i>p</i></li> <li>• G minor - <i>f</i></li> </ul>		hands together	
<b>Exercises</b> (music may be used) Candidates choose and perform <b>two</b> exercises.			
a.	13. A Bit Jazzy	for étouffés and pedal/lever glissandi	
b.	14. Rocking Chair	for finger articulation and thumb placing	
c.	15. PDLT	for près de la table	
<b>Or</b>			
<b>2. STUDIES</b> (music may be used) Candidates choose and perform <b>two</b> studies.			
a.	53. Shining Scales		
b.	55. Cool Dude		
c.	60. Elizabeth's Revel		

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

# Pedal Harp - Grade 5

## DIGITAL GRADES: TECHNICAL WORK

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

Choice of technical work should be indicated on the submission information form.

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>				
<b>1. SCALES, ARPEGGIOS &amp; EXERCISES</b>				
Scales & arpeggios (from memory) All requirements should be performed.				
<b>Scales:</b> • D $\flat$ major - <i>f</i> • B $\flat$ harmonic minor - <i>p</i> • B $\flat$ melodic minor - <i>p</i>		three octaves	hands together	min. tempo: ♩ =100 (one note per quaver)
• G harmonic minor contrary motion starting from single G string - <i>f</i>		two octaves		
<b>Arpeggios:</b> • B major - <i>p</i>	root position	three octaves		
• E $\flat$ minor - <i>f</i>	first inversion			
• Diminished 7th starting on B - <i>p</i>				
<b>Exercises</b> (music may be used) Candidates choose and perform <b>two</b> exercises.				
a.	16. 4, 3, 2, Strong!	for finger strengthening, evenness and articulation		
b.	17. Impressive Twiddles	for mordents		
c.	18. Waterfall	for cantabile right thumb		
<i>Or</i>				
<b>2. STUDIES</b> (music may be used) Candidates choose and perform <b>two</b> studies.				
a.	57. Spooky Strings			
b.	62. The Elegant Drawing Room			
c.	67. An Ornamental Tune			

# Non-Pedal Harp - Grade 5

## DIGITAL GRADES: TECHNICAL WORK

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

Choice of technical work should be indicated on the submission information form.

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

Further information is available in the graded syllabus.

<b>Either</b>				
<b>1. SCALES, ARPEGGIOS &amp; EXERCISES</b>				
<b>Scales &amp; arpeggios</b> (from memory) All requirements should be performed.				
<b>Scales:</b> • D harmonic minor - <i>p</i> • G melodic minor - <i>f</i>		three octaves	harmonic minor: hands together melodic minor: RH only	min. tempo: ♩ = 100 (one note per quaver)
• G harmonic minor contrary motion starting from single G string - <i>f</i>		two octaves	hands together	
<b>Arpeggios:</b> • A minor - <i>p</i>	root position	three octaves		
• D minor - <i>f</i>	first inversion			
• Diminished 7th starting on B - <i>p</i>		two octaves		
<b>Exercises</b> (music may be used) Candidates choose and perform <b>two</b> exercises.				
a.	16. 4, 3, 2, Strong!	for finger strengthening, evenness and articulation		
b.	17. Impressive Twiddles	or mordents		
c.	18. Waterfall	for cantabile right thumb		
<b>Or</b>				
<b>2. STUDIES</b> (music may be used) Candidates choose and perform <b>two</b> studies.				
a.	57. Spooky Strings			
b.	62. The Elegant Drawing Room			
c.	67. An Ornamental Tune			

# Pedal Harp - Grade 6

## 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 information form.

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.

<b>Either</b>				
<b>1. SCALES, ARPEGGIOS &amp; EXERCISES</b>				
<b>Scales &amp; arpeggios</b> (from memory) All requirements should be performed.				
<b>Scales:</b> • C# major - <i>p</i> • A $\flat$ harmonic minor - <i>f</i> • A $\flat$ melodic minor - <i>mf</i>		four octaves	hands together	min. tempo: ♩ = 110 (one note per quaver)
• G $\flat$ major contrary motion starting from single G $\flat$ string - <i>f</i>		two octaves		
<b>Arpeggios:</b> • G $\flat$ major - <i>mf</i>	root position	four octaves		
• A $\flat$ minor - <i>p</i>	first inversion			
• Dominant 7th in the key of A $\flat$ * - <i>f</i>	root position			
• Diminished 7th starting on C# - <i>mf</i>				
<b>Exercises</b> (music may be used) Candidates choose and perform <b>two</b> exercises.				
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		
<b>Or</b>				
<b>2. STUDIES</b> (music may be used) Candidates choose and perform <b>two</b> studies.				
a.	61. Reflections			
b.	68. Middle of the Irish Sea			
c.	70. A Firm Fist			
<b>Or</b>				
<b>3. ORCHESTRAL EXTRACTS</b> (music may be used) Candidates choose and perform <b>two</b> 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	

\* Rhythm and fingering patterns available from [trinitycollege.com/strings-resources](http://trinitycollege.com/strings-resources)



# Non-Pedal Harp - Grade 6

## DIGITAL GRADES: TECHNICAL WORK

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

Choice of technical work should be indicated on the submission information form.

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>				
<b>1. SCALES, ARPEGGIOS &amp; EXERCISES</b>				
Scales & arpeggios (from memory) All requirements should be performed.				
<b>Scales:</b> • B $\flat$ major - <i>p</i>		two octaves	hands together	min. tempo: ♩ = 110 (one note per quaver)
• 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		
<b>Arpeggios:</b> • D major - <i>mf</i>	root position	three octaves	hands together	
• A minor - <i>p</i>	second inversion			
• Dominant 7th in the key of E $\flat$ * - <i>f</i>	first inversion			
• Diminished 7th starting on C# - <i>mf</i>				
<b>Exercises</b> (music may be used) Candidates choose and perform <b>two</b> exercises.				
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		
<i>Or</i>				
<b>2. STUDIES</b> (music may be used) Candidates choose and perform <b>two</b> studies.				
a.	61. Reflections			
b.	68. Middle of the Irish Sea			
c.	71. Two into One			

\* Rhythm and fingering patterns available from [trinitycollege.com/strings-resources](http://trinitycollege.com/strings-resources)

# Pedal Harp - Grade 7

## 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 information form.

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.

<b>Either</b>				
<b>1. SCALES, ARPEGGIOS &amp; EXERCISES</b>				
<b>Scales &amp; arpeggios</b> (from memory) All requirements should be performed.				
<b>Scales:</b> • F# major - <i>mf</i> • B $\flat$ harmonic minor - <i>p</i> • B $\flat$ melodic minor - <i>cresc./dim (p - f - p)</i>	sixth apart (RH starting on keynote)	four octaves	hands together	min. tempo: ♩ = 120 (one note per quaver)
• Contrary motion scale of C $\flat$ major - <i>mf</i>	starting a third apart with LH on keynote	two octaves		
<b>Arpeggios:</b> • C $\flat$ major - <i>p</i> • C# minor - <i>cresc./dim (p - f - p)</i>	second inversion	four octaves		
• Dominant 7th in the key of B $\flat$ * - <i>f</i> • Diminished 7th starting on F# - <i>mf</i>	first inversion			
<b>Exercises</b> (music may be used) Candidates choose and perform <b>two</b> exercises.				
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		
<b>Or</b>				
<b>2. STUDIES</b> (music may be used) Candidates choose and perform <b>two</b> studies.				
a.	73. The Sea			
b.	75. Weaving In and Out			
c.	76. Paired Bells			
<b>Or</b>				
<b>3. ORCHESTRAL EXTRACTS</b> (music may be used) Candidates choose and perform <b>two</b> extracts.				
a.	Tchaikowsky: 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	
c.	Britten: The Young Person's Guide to the Orchestra, Variation I (pages 14-15)		for chords, arpeggios and glissandos	

\* Rhythm and fingering patterns available from [trinitycollege.com/strings-resources](http://trinitycollege.com/strings-resources)

# Non-Pedal Harp - Grade 7

## DIGITAL GRADES: TECHNICAL WORK

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

Choice of technical work should be indicated on the submission information form.

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

Further information is available in the graded syllabus.

<b>Either</b>				
<b>1. SCALES, ARPEGGIOS &amp; EXERCISES</b>				
<b>Scales &amp; arpeggios</b> (from memory) All requirements should be performed.				
<b>Scales:</b> • D major - <i>mf</i>	sixth apart (RH starting on keynote)	three octaves	hands together	min. tempo: ♩ = 120 (one note per quaver)
• D harmonic minor - <i>p</i> • D melodic minor - <i>cresc./dim (p - f - p)</i>			hands together (harmonic minor), RH only (melodic minor)	
• F major contrary motion starting on single F string - <i>mf</i>			two octaves	
<b>Arpeggios:</b> • D major - <i>p</i>	first inversion	three octaves	hands together	
• C minor - <i>cresc./dim (p - f - p)</i>	second inversion			
• Dominant 7th in the key of D* - <i>f</i>	first inversion			
• Diminished 7th starting on F# - <i>mf</i>				
<b>Exercises</b> (music may be used) Candidates choose and perform <b>two</b> exercises.				
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		
<b>Or</b>				
<b>2. STUDIES</b> (music may be used) Candidates choose and perform <b>two</b> studies.				
a.	74. Turning & Trilliant			
b.	75. Weaving In and Out			
c.	76. Paired Bells			

\* Rhythm and fingering patterns available from [trinitycollege.com/strings-resources](http://trinitycollege.com/strings-resources)

# Pedal Harp - Grade 8

## 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 information form.

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.

<b>Either</b>				
<b>1. SCALES, ARPEGGIOS &amp; EXERCISES</b>				
<b>Scales &amp; arpeggios</b> (from memory) All requirements should be performed.				
<b>Scales:</b> • F# major - <i>f</i> • E $\flat$ melodic minor - <i>cresc./dim. (p - f - p)</i>	sixth apart (RH starting on keynote)	four octaves	hands together	min. tempo: ♩ = 130 (one note per quaver)
• E $\flat$ major - <i>mf</i>	tenth apart (LH starting on keynote)			
• Contrary motion scale of F# major - <i>p</i>	starting a third apart with LH on keynote	two octaves	right hand	min. tempo: ♩ = 70 (one note per quaver)
• B major scale in double thirds* - <i>mf</i>	starting with keynote as lower note			
<b>Arpeggios:</b> • F# major - <i>f</i>	second inversion	four octaves	hands together	min. tempo: ♩ = 130 (one note per quaver)
• B minor - <i>cresc./dim. (p - f - p)</i>	first inversion			
• Dominant 7th in the key of A $\flat$ * - <i>mf</i>	first inversion			
• Diminished 7th starting on B - <i>p</i>				
<b>Exercises</b> (music may be used) – Candidates choose and perform <b>two</b> exercises.				
a.	25. Psychotriller	for right hand trill and crossing left hand over right		
b.	27. Sliding Low	for left hand legato sixths and octaves with sliding thumb		
c.	28. Hairy Slides	for mordents and slides		
<b>Or</b>				
<b>2. STUDIES</b> (music may be used) Candidates choose and perform <b>two</b> studies.				
a.	77. Hommage			
b.	80. Very Cross Fingering			
c.	82. Incy Wincy Slider			
<b>Or</b>				
<b>3. ORCHESTRAL EXTRACTS</b> (music may be used) Candidates choose and perform <b>two</b> extracts.				
a.	Verdi: Die Macht des Schicksals (The Force of Destiny), Ouverture (pages 58-59)	for continuous arpeggios in right hand, and pedalling		
b.	Berlioz: Symphonie Fantastique, 2. Satz: Un bal (pages 12-13)	for arpeggios, broken arpeggios and scales		
c.	Tschaikowsky: Schwanensee (Swan Lake), 2. Akt, Nr. 13 (pages 52-53)	for arpeggios and chords		

\* Fingering patterns available from [trinitycollege.com/strings-resources](http://trinitycollege.com/strings-resources)

# Non-Pedal Harp - Grade 8

## DIGITAL GRADES: TECHNICAL WORK

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

Choice of technical work should be indicated on the submission information form.

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>				
<b>1. SCALES, ARPEGGIOS &amp; EXERCISES</b>				
Scales & arpeggios (from memory) All requirements should be performed.				
<b>Scales:</b> • B $\flat$ major - <i>f</i>	sixth apart (RH starting on keynote)	three octaves	hands together	min. tempo: ♩ = 130 (one note per quaver)
• E $\flat$ major - <i>cresc./dim. (p - f - p)</i>	tenth apart (LH starting on keynote)			
• Contrary motion scale of E $\flat$ major - <i>p</i>	starting a third apart with LH on keynote	two octaves	right hand	min. tempo: ♩ = 70 (one note per quaver)
• Scale in double thirds: A melodic minor <i>or</i> E melodic minor* - <i>mf</i>	starting with keynote as lower note			
<b>Arpeggios:</b> • E $\flat$ major - <i>f</i>	second inversion	three octaves	hands together	min. tempo: ♩ = 130 (one note per quaver)
• A minor - <i>cresc./dim. (p - f - p)</i>	first inversion			
• Dominant 7th in the key of G - <i>mf</i>	third inversion			
• Diminished 7th starting on F# - <i>p</i>				
<b>Exercises</b> (music may be used) Candidates choose and perform <b>two</b> exercises.				
a.	26. Psychotriller	for right hand trill and crossing left hand over right		
b.	27. Sliding Low	for left hand legato sixths and octaves with sliding thumb		
c.	28. Hairy Slides	for mordents and slides		
<i>Or</i>				
<b>2. STUDIES</b> (music may be used) Candidates choose and perform <b>two</b> studies.				
a.	79. I'm a B-Lever			
b.	80. Very Cross Fingering			
c.	81. Flashing Levers			

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