

# Strings Syllabus

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## Bowing patterns for scales and arpeggios

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

### Examples of scale and arpeggio bowing patterns

One octave scale, slurred in pairs



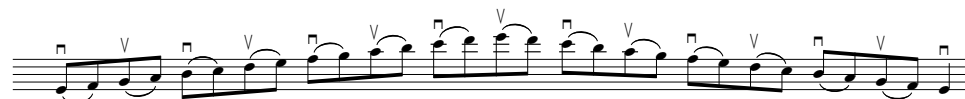
or



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



Two octave scale, slurred in pairs



or



Scale slurred four notes to a bow



or



Scale slurred seven notes to a bow



or



Scale slurred three notes to a bow



## Strings Syllabus continued

### Arpeggio slurred in pairs



### Arpeggio of a 7th slurred in pairs



### Arpeggio slurred three notes to a bow (1 octave, 2 octaves)



### Arpeggio to a 12th slurred three notes to a bow




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

Complete music for all Technical Work is contained in the four books of *Scales, Arpeggios and Studies from 2007* published by Trinity College London.

## Bowing Exercises for Bowed Strings

All candidates play a Bowing Exercise, after which they may choose to play either Scales, Arpeggios & Exercises or Studies/Orchestral Extracts. At each grade, a scale is played with a different rhythm or style. At Grades 5, 6 and 7 specific bowing techniques are performed as follows:

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