

Strings Syllabus

Bowed Strings & Harp

2013-2014

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Strings Syllabus 2013-2014

Introduction

I am delighted to introduce this syllabus containing details of Grade and Certificate exams for stringed instruments **valid from 1 January 2013 to 31 December 2014**. However, during 2013, candidates may perform Pieces from *either* the 2012 syllabus *or* the 2013-2014 syllabus, but not a mixture of both. All Technical Work and Supporting Tests must be taken from this new syllabus.

Trinity College London ('Trinity') syllabuses have gained international acclaim for their innovative mark schemes, breadth of repertoire and flexibility of choice.

Performing is at the heart of Trinity Grade exams, which is key to their continued success around the world. Certificate exams offer an alternative to Grade assessments; designed as mini-recitals, they place increased emphasis on performance and presentation.

Further information on all our exams including full details of our assessment criteria and additional supporting materials for teachers and candidates can be found on www.trinitycollege.co.uk/music ('our website'). Please check our website regularly for the latest impression of this syllabus and any subsequent updates.

We hope you enjoy exploring the music on offer in this syllabus, and wish you every success in your exams and wider music-making.

Nicholas Keyworth
Chief Examiner for Music

For essential information about our entry and exam requirements, the conduct of our exams, as well as our processes and procedures, please read our *Information & Regulations* booklet or visit www.trinitycollege.co.uk/essentialinformation

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

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

Range of qualifications

Trinity qualifications offer a variety of routes through which candidates can progress in their musical studies. Candidates may enter Grades, Certificates or any combination of the two, and need not pass every preceding level to progress on to the next. Each level is supported by the Theory syllabus and exams that develop a greater understanding of music and notation.

No theory qualifications or other prerequisites are required in order to enter for Trinity's grade and certificate exams in music.

Beyond Grade 8, candidates should consider Trinity's suite of Diploma exams at ATCL, LTCL and FTCL levels offering qualifications in performance, teaching, theory and composition. Rock & Pop exams are also available for bass, drums, guitar, keyboards and vocals as well as jazz exams for flute, clarinet and saxophone.

QCF* Level	EQF** Level	Group and Solo Certificates†	Music Tracks†	Classical & Jazz	Rock & Pop	Theory & Written	
7	7			FTCL Diploma		Qualifications in: Performance (recital); Teaching; Theory (written); Composition	
6	6			LTCL Diploma			
4	5			ATCL Diploma			
3	4	Advanced		Grade 8	Grade 8	Grade 8	
				Grade 7	Grade 7	Grade 7	
				Grade 6	Grade 6	Grade 6	
2	3	Intermediate		Grade 5	Grade 5	Grade 5	
				Grade 4	Grade 4	Grade 4	
				Grade 3	Grade 3	Grade 3	
1	2	Foundation		Grade 2	Grade 2	Grade 2	
				Track 2*	Grade 2	Grade 2	Grade 2
				Track 1*	Grade 1	Grade 1	Grade 1
Entry Level 3	1‡			Initial Track*	Initial		
Entry Level 1 & 2				First Access Track			

* Qualifications and Credit Framework in England, Wales and Northern Ireland

** European Qualifications Framework; † Not QCF or EQF accredited; ‡ Excludes Classical & Jazz Initial exams

About the exams

Structure

Initial-Grade 5	Max. mark	Grades 6-8	Max. mark	Solo and Ensemble Certificates	Max. mark
Piece 1	22	Piece 1	22	Performance	90
Piece 2	22	Piece 2	22		
Piece 3	22	Piece 3	22		
Technical Work Bowing Exercise (for Bowed Strings only) and <i>either</i> Scales, Arpeggios & Technical Exercises <i>or</i> Studies	14	Technical Work Bowing Exercise (for Bowed Strings only) and <i>either</i> Scales, Arpeggios & Technical Exercises <i>or</i> Orchestral Extracts (for Bowed Strings)/ Studies (for Harp)	14	Presentation Skills	10
Supporting Tests Any TWO of the following: Sight Reading <i>or</i> Aural <i>or</i> Improvisation <i>or</i> Musical Knowledge	10 10	Supporting Test 1 Sight Reading	10		
		Supporting Test 2 One of the following: Improvisation <i>or</i> Aural	10		
Total	100		100		100

Order of exam

Candidates may present the elements of the exam in an order of their choice and should indicate their preferred sequence on the appointment form, which is given to the examiner when entering the exam room. If no preference is indicated, Pieces will normally be heard first in exams for accompanied instruments, and for unaccompanied instruments Technical Work will be heard first.

Pass bands

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

Assessment

Comments and marks are given for each section of the exam. It is not necessary to pass each section of the exam to achieve an overall pass.

Pieces are assessed by three distinct components:

	Initial and Grade exam Pieces	Certificate exam Programme
Notational Accuracy & Fluency: the observation and realisation of the notes and any other details in the musical score	7	30
Technical Facility: the ability to control the instrument effectively with things such as tone and articulation	7	30
Communication & Interpretation: the interpretation of the music and the way it conveys a sense of contextual understanding and audience engagement	8	30
Total	22	90

For more information on assessment and the criteria examiners use to mark the exams visit our website.

Length of the exam

Exams are designed to allow sufficient time for setting up and tuning in the exam room and performing all the necessary components. However, candidates are expected to arrive at least 15 minutes before the start time to allow for warming up the instrument and any other appropriate preparation.

Initial and Grade exams			Certificate exams		
Level	Bowed Strings exam duration (minutes)	Harp exam duration (minutes)	Level	Programme duration (minutes)	Exam duration (minutes)
Initial	11	13			
Grade 1	13	15			
Grade 2	13	15			
Grade 3	13	15	Foundation	8-10	13
Grade 4	18	20			
Grade 5	18	20			
Grade 6	23	25			
Grade 7	23	25			
Grade 8	28	30	Advanced	25-30	33

Certificate exams have a required overall timing for the chosen programme. Candidates should be aware that over-/under-running by more than 10% will result in marks being deducted.

During the exam

Candidates should note that:

- ▶ they may play or sing a few notes before the exam starts to get used to the acoustics of the room
- ▶ examiners may choose to curtail any performance once they have formed a judgement.

Instruments and accessories

- ▶ The standard exam room will be equipped with a tuned piano, an adjustable stool and a music stand.
- ▶ Trinity will not accept any liability in the event of any candidate's property being lost, stolen or damaged either while in transit to and from the exam centre or at any time during the exam itself.

Special circumstances

- ▶ When the exam is underway, no external person other than the examiner and the candidate (and accompanist and/or page turner if necessary) is allowed inside the exam room except in special cases such as with an interpreter, facilitator, or assistant for a candidate with special educational needs. Trinity's London office must approve such arrangements in writing before an entry is made.
- ▶ No photography or unauthorised audio or video recording is permitted during the exam except by Trinity examiners for moderation and/or training purposes.
- ▶ All exams are assessed on the basis of the performance given on the day of the exam, without regard to any external circumstances.

Syllabus infringements

Any syllabus infringements (e.g. performing an incorrect item) may be reported directly to Trinity's London office by the examiner. Exam reports may be withheld until the outcome of any referred exam has been considered by Trinity.

Pieces

Musical instructions

- ▶ All pieces should be prepared in full unless otherwise stated.
- ▶ Repeats of more than a few bars should not be played unless instructed otherwise in the syllabus or exam publications.
- ▶ All *da capo* and *dal segno* instructions should be observed, as should 1st and 2nd time bars where repeats are included.
- ▶ Cadenzas should be omitted unless instructed otherwise in the syllabus.
- ▶ Long introductions, tuttis and endings should be shortened as appropriate.
- ▶ Trills and other appropriate ornamentation are expected, particularly in the higher grades.
- ▶ All tempo and performance markings should be observed (e.g. *Allegro*, *rall.*, *crescendo*). Metronome marks are given as a guide.

Page turners and accompaniments

- ▶ Candidates are responsible for providing their own accompanists. Solo performances of accompanied pieces are not permitted.
- ▶ Difficult page turns should be overcome by photocopying the relevant pages. Page turners may assist the accompanist in Grade 6-8 exams.
- ▶ Accompanists and page turners may only remain in the exam room when needed.
- ▶ Candidates may use a backing track or recording of the piano accompaniment in exams up to and including Grade 3. Recordings of accompaniments need not be commercial products but must always be of a good quality and not include the solo part.
- ▶ Candidates are responsible for providing and operating their own playback equipment where necessary. This must be able to produce a good sound quality with adequate volume. Contact should be made with the centre well in advance to confirm the arrangements (power supply, equipment insurance, etc.). In all cases, arrangements must be agreed with the Trinity Local Area Representative.

Playing from memory

Candidates may choose to perform any or all of their pieces from memory, which may improve note security and confidence. However, no separate or additional marks are given specifically for memorisation.

Music and copies

- ▶ Candidates must bring an original copy (or an authorised download) of all music performed into the exam room, even if they are performing from memory. Failure to do so may result in no marks being awarded for that piece.
- ▶ Handwritten or typeset copies may be used, provided an original copy is also present.
- ▶ Sheet music can also be purchased or downloaded digitally. In this case, candidates should bring proof of purchase or write the web address on top of the music for the examiner's reference.
- ▶ Guidelines regarding the legitimacy of all forms of sheet music can be obtained from the UK Music Publishers Association's Code of Fair Practice, available at www.mpaonline.org.uk

- ▶ Candidates for graded exams are encouraged to bring photocopies of pieces not published by Trinity to their exam as reference copies for the examiner, although no marks will be lost for not doing so. Photocopies can legitimately be used for this purpose, providing an original copy of the music is also in the room.
- ▶ Candidates for Certificate exams must always bring copies of the music they are playing for the examiner.
- ▶ Any photocopies will be retained by the examiner and destroyed after the exam.

Editions

Recommended editions are listed in the syllabus. Candidates are free to perform from any other edition, provided that it has not been shortened or otherwise simplified. When a particular edition must be used this is indicated in the syllabus. Product codes for publications have been included where possible.

Special educational needs

Requests for provision for special educational needs

Trinity aims to make its exams as accessible as possible. In addition, Trinity adopts the guidelines of the UK's regulatory authorities and those of the Joint Council for Qualifications.

Trinity can make reasonable adjustments to the exam and its procedures according to an individual's special educational needs if deemed appropriate. Each candidate will always be assessed to the same standard as every other candidate.

Applying for provision for special educational needs

A special educational needs provision application form is available from our website or from your Trinity Local Area Representative. The form should be completed and sent with the candidate's entry form together with evidence to support the application.

Further information of Trinity's provision for candidates with special educational needs can be found on our website.

Composition

Candidates may offer one of their own compositions as any one of the pieces in the exam. The focus of the assessment will be on the performance following the normal marking scheme.

- ▶ The technical and musical demand must be comparable to the listed pieces at the same level.
- ▶ Compositions may be unaccompanied or accompanied.
- ▶ Compositions should be substantially the candidate's unaided work, although teachers may offer guidance as necessary.
- ▶ Two copies of the composition must be brought to the exam room. One must be handed to the examiner at the start of the exam and will be retained.
- ▶ The candidate's name and number should be clearly shown at the start of the composition.
- ▶ The composition may be handwritten or produced electronically.
- ▶ Compositions from Initial to Grade 5 may be presented in any coherent form of notation, which may include lead sheet or graphic notation.
- ▶ Compositions at Grades 6-8 must be presented in staff notation.
- ▶ Marks will be deducted if the notation is incomplete, inaccurate or if the performance varies significantly from what is written.

Specific composition requirements:

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

Instruments

Tuning

Candidates are responsible for the tuning of their instruments. Up to and including Grade 5 the teacher or accompanist may assist with tuning. From Grade 6, candidates are expected to tune or adjust their instrument without assistance.

Bowed Strings

Candidates taking Grade 6, 7 or 8 exams in Violin or Viola may choose to play one piece on the other instrument from the corresponding syllabus and grade. All technical work and supporting tests must be taken on the instrument on which the entry was made.

Pedal Harp

Pedal Harp requirements are based on an instrument with 46 or 47 strings although most studies are playable on an instrument with a smaller range.

Where an instrument lacks the highest or lowest strings used, a pragmatic response may be accepted, provided that it does not lessen the technical demands of the study or exercise.

Non-Pedal Harp

Non-pedal harp requirements and lever settings are based on a 34 string instrument tuned in E \flat . Harps tuned in other keys such as A \flat may also be used but lever settings and changes will need to be adjusted accordingly. Lever settings are given only when they are in addition to, or contrary to the key signature.

For non-pedal harps tuned in A \flat major, where E major scales are required, these may be replaced by A \flat major.

Players with single-action or triple harps may choose either lever or pedal harp studies or exercises depending on the chromatic suitability for the instrument.

Where an instrument lacks the highest or lowest strings used, a pragmatic response may be accepted, provided that it does not lessen the technical demands of the study or exercise.

Technical Work

This section of the exam encourages the development of appropriate technical skills. Candidates should aim for accuracy at an appropriate tempo with even control of rhythm and tone. Higher marks are given for attention to musical shaping, and the promptness and confidence of delivery.

Bowed Strings

Candidates begin this section with a bowing exercise where a scale, for the relevant grade, is chosen by the candidate and performed with a specific bowing pattern. These are described in greater detail on our website and in the relevant scales books.

All candidates must prepare the listed **Bowing Exercise** (except for Initial candidates). Candidates can then choose between the following two options:

either i) Scales, Arpeggios & Exercises

- ▶ Scales, arpeggios and exercises to be performed from memory.
- ▶ Scales and arpeggios to be performed ascending then descending.

or ii) Studies

From Initial-Grade 5 three studies are to be prepared. These are available in the relevant scales book.

- ▶ The candidate will choose the first to be played.
- ▶ The examiner will choose the next one to be played.
- ▶ Only two studies will be heard in the exam.
- ▶ The studies may be played using the printed music.

From Grades 6-8 Orchestral Extracts or Studies should be performed as prescribed in this syllabus.

- ▶ These are to be performed unaccompanied.
- ▶ In Orchestral Extracts, rests of more than one bar should be suitably curtailed.

Harp

All candidates choose between the following two options:

either i) Scales, Arpeggios & Exercises

- ▶ All scales and arpeggios to be performed from memory.
- ▶ With lever settings as indicated.
- ▶ With hands together for melodic minor scales on single action harps following the guidance for non-pedal harps in Eb.

Three exercises are also to be prepared. These are available in *Studies and Exercises for Harp* published by Trinity.

- ▶ All exercises to be performed from memory.
- ▶ The candidate will choose the first to be played.
- ▶ The examiner will choose the next one to be played.
- ▶ Only two exercises will be heard in the exam.

or ii) Studies

Three studies are to be prepared. These are available in *Studies and Exercises for Harp* published by Trinity.

- ▶ The candidate will choose the first to be played.
- ▶ The examiner will choose the next one to be played.
- ▶ Only two studies will be heard in the exam.
- ▶ The studies may be played using the printed music.

Tempi for scales and arpeggios

Scales and arpeggios with separate bows should be played at a steady pace in order to allow attention to be focused on tone quality and accuracy of intonation. Slurred material should be played faster in order to demonstrate fluency and agility, although speed should not compromise the quality of sound, musicality or accuracy of the performance. Minimum tempi for all string instruments can be found on our website.

Support for preparing scales and arpeggios

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

Supporting Tests

All candidates of graded exams prepare two supporting tests for their exam; this allows candidates to select supporting tests that draw on their strengths and interests. Trinity provides additional support and resources for teaching and learning, please visit our website for more information.

Sight Reading

Sight Reading tests are set at the level of a piece prescribed approximately two grades lower than the grade undertaken; for instance, Grade 5 candidates will be given a piece of about Grade 3 level.

Candidates will be allowed 30 seconds to study the test before they attempt it. During this time they may practise and try out the music. The examiner will then invite the candidate to perform the test for assessment.

Examples of Sight Reading tests can be found in Trinity's *Sound at Sight* series available from your local music retailer or from www.trinitycollege.co.uk/onlinestore

Tests meet the following parameters:

Grade	Violin (cumulative*)	Viola (cumulative*)	Cello (cumulative*)	Double Bass (cumulative*)	Harp (cumulative*)
Initial	Open strings only				C major
Grade 1	G, D, A major	C, G, D major		G, D major	F major
Grade 2				C, A major	
Grade 3	C major; D, A minor	F major; D, A minor	F, B \flat major; D, A, G minor	F, B \flat major; A, G minor	B \flat * major; A, D** minor
Grade 4	F, B \flat major; E, G minor plus accidentals	B \flat , E \flat major; E, G minor plus accidentals	A major; E, B minor plus accidentals	D, B minor plus accidentals.	D, A major; E*, D* minor
Grade 5	E \flat major; C, B minor	A major; B, C minor	E \flat major; F \sharp minor	E major; E minor	B \flat ***, A** major; G* minor
Grade 6	E, A \flat major; F, F \sharp minor	E, A \flat major; F, F \sharp minor	E, A \flat major; C minor	E \flat major; C minor	E** major
Grade 7	B, D \flat major; C \sharp minor		B, D \flat major; C \sharp , F minor	A \flat major; F, F \sharp minor	A major; F minor
Grade 8	all major and minor keys			B major; C \sharp minor	all keys appropriate to tuning of the harp

* Tests may also include requirements from preceding grades.

* Pedal harp

** Non-pedal harp in F

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

Sight Reading Parameters for Bowed Strings and Harp

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

* Tests may also include requirements from preceding grades.

* Not for Harp in F

** Pedal Harp only

Aural

Aural tests are designed to develop the candidate's abilities in the fields of musical perception, discrimination, memory, understanding, analysis and response. The questions, which are all based on one musical example, encourage a deepening of knowledge and are carefully graded from basic skills to more advanced understanding.

At Grades 3 and 4, the printed copy will be provided in treble, bass or alto (viola) clef as appropriate. Tests meet the following parameters:

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

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

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

Improvisation

This test explores the candidate's ability to respond fluently, coherently and creatively to a musical stimulus.

- ▶ There are three possible types of stimulus a candidate can use in the exam as the starting point for their improvisation:
 - Melodic: based on a series of pitches
 - Rhythmic: based on a rhythmic idea
 - Chordal: based on a set of chord symbols.
- ▶ Candidates indicate their choice of stimulus on the appointment form.
- ▶ In the exam the examiner will present the candidate with the notated stimulus. The examiner will play the stimulus twice and then invite the candidate to play it back; this is to ensure the candidate has understood the stimulus.
- ▶ For Initial-Grade 5, candidates will be given 30 seconds' preparation time.
- ▶ For Grades 6-8, candidates will be given 60 seconds' preparation time.
- ▶ During this time they may practise their response. The examiner will then invite the candidate to perform the test for assessment.
- ▶ There are two possible ways of using the chordal stimulus:
 - Unaccompanied: the candidate will be invited to give a solo performance.
 - Accompanied by the examiner: the examiner will play through the chord sequence on a loop while the candidate improvises a melodic line above. The candidate may give instructions to the examiner regarding performance directions, e.g. tempo and style.
- ▶ In all cases the stimulus is just a starting point for the improvisation. Candidates should therefore develop a response that includes melodic, rhythmic and harmonic interest as appropriate for their instrument.
- ▶ Good responses may also include articulation and dynamic interest and be idiomatic of the voice or instrument.
- ▶ We provide further guidance and examples of responses on our website.
- ▶ The parameters are given in the chart on page 20.

Written keys for chordal stimulus

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

* Tests may also include requirements from preceding grades.

Parameters for Improvisation tests

Grade	Melodic stimulus: max. range of given motif	Rhythmic stimulus (cumulative*)	Chordal stimulus (cumulative*)
Initial	3 stepwise notes	$\frac{4}{4}$ 2 bars crotchets, minims	4-bar phrase major key I/V 2 bars per chord
Grade 1	3 notes – one step one leap – up to a 4th	quavers	4-bar phrase major key I/V 1 chord per bar
Grade 2	4 notes – range up to a 5th	with dots	4-bar phrase major key I/IV/V 1 chord per bar
Grade 3	5 notes – range up to a 6th	with ties	4-bar phrase major key I/IV/V/ii 1 chord per bar
Grade 4	octave (diatonic)	$\frac{2}{4}, \frac{3}{4}$ semiquavers	4-bar phrase minor key I/IV/V 1 chord per bar
Grade 5	octave (simple chromaticism)		4-bar phrase minor key I/IV/V/vi 1 chord per bar
Grade 6	twelfth (chromatic)	$\frac{6}{8}$	8-bar phrase major key I/ii/IV/V & 7ths 1 chord per bar
Grade 7		triplets	8-12 bar phrase major or minor key I/ii/III/iv/V/VI & 6ths/7ths 1 or 2 chords per bar
Grade 8		$\frac{7}{8}$	12-16 bar phrase major or minor key all chords 6ths/7ths /9ths & dim/aug simple suspensions 1 or 2 chords per bar

* Tests may also include requirements from preceding grades.

Musical Knowledge (Initial-Grade 5 only)

The examiner will ask candidates five questions in the exam which test their understanding of the pieces played, their knowledge of the notation and their instrument.

The examiner will first ask candidates to choose their favourite piece from the ones performed in the exam and will then ask some of the questions on that piece. The examiner will then choose one of the other pieces performed to complete the questions.

The printed score should be free of annotations except for essential markings such as fingerings, bowings etc. as appropriate. The examiner will usually point to part of the score when asking the questions.

Sample questions and answers are included in the table below. Where English note values are specified (e.g. quaver, minim), American terms may alternatively be used (e.g. eighth note, half note).

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

* Tests may also include requirements from preceding grades.

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

* Tests may also include requirements from preceding grades.

Certificate exams

For Certificate repertoire lists please visit
www.trinitycollege.co.uk/certificates

Solo Certificate exams

- ▶ In Solo Certificate exams candidates can create their own programme to meet the required programme duration from the pieces listed on our website. Up to one third of the programme can be own choice or own composition.
- ▶ Any own choice or own compositions must be of a similar technical and musical level of demand as the listed pieces for that certificate. More information can be found on our website.
- ▶ Trinity does not pre-approve any own-choice repertoire.

Group and Ensemble Certificate exams

- ▶ These are available for two or more candidates and offer opportunities for musical interaction and engagement with other musicians.
- ▶ No repertoire or song lists are provided for group and ensemble exams except in Rock & Pop exams.
- ▶ Each part of the repertoire may be played by one player, as in chamber music, or by multiple performers.
- ▶ Players may change instruments or parts between pieces.
- ▶ The ensemble must be given a name (e.g. 'The Proctor Quintet'), which will be printed on the report form and certificates.
- ▶ One written report will be issued for each ensemble. Each member will receive a certificate if the exam is passed.
- ▶ A candidate's teacher may not take part in an ensemble exam except as a conductor.

Presentation Skills

This is an assessed item in all Certificate exams, which should be approached as if it were a public recital. Consideration will be given to the following areas:

- ▶ Stagecraft – the candidate's performance will be viewed as a whole from their entry into the exam room until their exit.
- ▶ Programme notes – candidates should present neatly produced programme notes. These could be in a folded A4 booklet and should include the following items:
 - Date, time and place of the recital.
 - Names of those involved.
 - Titles, composers and a brief description of each piece.
 - Brief biography of the candidate.
- ▶ Durations – each piece should have its running time listed in the programme notes.
- ▶ Sense of occasion – the examiner will expect the candidate and anyone else involved in the exam to be appropriately dressed and aware of a recital style of presentation.
- ▶ Programme notes may be in any language although an English translation should always be provided for the examiner.

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 10).

Group A

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

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

The following alternative pieces are also available:

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

Group B

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

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

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Blackwell	Rowing Boat <i>or</i> Summer Sun [†]	Fiddle Time Joggers	OUP
K & H Colledge	Lazybones <i>or</i> Polly's Polka	Fast Forward	Boosey M060114120
Dawe	Grazing Sheep	New Road to String Playing Violin book 1	Cramer
de Keyser	Go to Sleep	Violin Playtime book 1	Faber
Hausmann	In Olden Times	Violin Playtime book 1	Faber
Lumsden & Attwood	Wilhelmina's Cocktail Shop <i>or</i> Stinkbomb Surprise	Witches' Brew	Peters EP7676
Nelson	Moravian Carol [†]	The Essential String Method, Violin book 2	Boosey M060105036

[†] Piano accompaniment published separately.

Technical Work (14 marks) (see page 12)

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

Scales (from memory):

All one octave, with the indicated rhythmic patterns on each note.

G major



D major



A major



Supporting Tests (2 x 10 marks)

Candidates to prepare two from:

Sight Reading (see page 14)	Aural (see page 16)	Improvisation (see page 19)	Musical Knowledge (see page 21)
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Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 10).

Group A

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

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

The following alternative pieces are also available:

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

Group B

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

Cohen	All Mixed Up!
Dawe	Valsette
Trad. Irish	Down by the Salley Gardens
Trad. arr. Jones	Corfu and Cefalonia
Trory/Mays	Sailing

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Brahms	Lullaby	Violin All Sorts Initial-Grade 1	Trinity Faber
Dawe	By the Lake	New Road to String Playing Violin book 2	Cramer 90288
Moffat	Abenlied or Wiegenlied	Six Easy Pieces	Schott ED849/MDS
Traditional	Nobody Knows the Trouble	Violin All Sorts Initial-Grade 1	Trinity Faber
Trad. arr. Cohen	The dashing white sergent* or The wind that shakes the barley*	Bags of Folk for Violin	Faber 0571531148
Trory/Mays	Ice Skating Waltz	Violin Playing – First Book of Concert Pieces	Waveney/Spartan

[†] Piano accompaniment published separately. *Denotes unaccompanied repertoire.

Technical Work (14 marks) (see page 12)

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

Candidates to prepare the Bowing Exercise and then <i>either</i> Section i) or Section ii) in full.			
Bowing Exercise (from memory)			
Candidates should play one of their Grade 1 scales with two separate crotchets on each degree of the scale, one down bow and one up bow. [\downarrow = 66]			
either i) Scales, Arpeggios & Technical Exercise (from memory)			
Candidates should prepare scales and arpeggios from one of the two groups listed below. When the examiner requests a key, the candidate should play the scale and then the arpeggio.			
either Group 1: C and G major	one octave	starting on 3rd finger	scales separate bows or slurred in pairs (upper tonic may be repeated); arpeggios separate bows only
D and A major		starting on the open string	
D minor (scale only)			
or Group 2: G and D major	one octave	starting on the open string	
A and E major		starting from the 1st finger in 1st position	
E minor (scale only)			
Technical Exercise:			
Double Stops [open strings]			
This exercise can be found on our website or in the scale and repertoire books for the grade.			
or ii) Studies (music may be used):			
Candidates to prepare the following three studies – only two will be heard in the exam (see page 12).			
1. Floating Leaf in a Stream			
2. Continental Song			
3. Marching On!			
All studies are contained in the book <i>Violin Scales, Arpeggios and Studies from 2007</i> published by Trinity.			

Supporting Tests (2 x 10 marks)

Candidates to prepare two from:			
Sight Reading (see page 14)	Aural (see page 16)	Improvisation (see page 19)	Musical Knowledge (see page 21)

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 10).

Group A

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

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

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Carroll	Singhalese Dancer	The Enchanted Isle	Forsyth FCW15
K & H Colledge	Once upon a time or Hornpipe	Fast Forward	Boosey MO60114120
Elgar	Allegretto	The Young Violinist's Repertoire book 2	Faber 0571506577
Hindson	Leapfrog [opt. double stops]	Fingerprints (Violin)	Faber
Nelson	Upon Paul's Steeple†	The Essential String Method, Violin book 4	Boosey
Schubert	Waltz	The Young Violinist's Repertoire book 2	Faber 0571506577
Trory/Mays	Gypsy Dance	Violin Playing – Second Book of Concert Pieces	Waveney/Spartan
Wedgwood	The Contented Frog	Up-Grade! Violin Grades 1-2	Faber

Group B

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

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

The following alternative pieces are also available:

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

† Piano accompaniment published separately. * Denotes unaccompanied repertoire.

Technical Work (14 marks) (see page 12)

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

Candidates to prepare the Bowing Exercise and then <i>either</i> Section i) or Section ii) in full.			
Bowing Exercise (from memory) Candidates should play one of their Grade 2 scales with the rhythm ♩ ♪♪ on each degree of the scale, separate bows. The exercise may end with an additional long note on the tonic [♪ ♪♪ ♪]. [♩ = 80]			
<i>either</i> i) Scales, Arpeggios & Technical Exercise (from memory) Candidates should play the scale and then the arpeggio. The examiner will select from the following:			
G major	two octaves		separate bows or slurred in pairs
C and F major	one octave	starting on the A string in 3rd position	
D major		in 1st position	
E and D minor (candidate's choice of <i>either</i> natural or harmonic or melodic minor)			
Technical Exercise:			
Double Stops [octave and sixth] This exercise can be found on our website or in the scale and repertoire books for the grade.			
<i>or</i> ii) Studies (music may be used):			
Candidates to prepare the following three studies – only two will be heard in the exam (see page 12).			
1. Folk Dance 2. Farmer's Song 3. Royal Procession			
All studies are contained in the book <i>Violin Scales, Arpeggios and Studies from 2007</i> published by Trinity.			

Supporting Tests (2 x 10 marks)

Candidates to prepare two from:			
Sight Reading (see page 14)	Aural (see page 16)	Improvisation (see page 19)	Musical Knowledge (see page 21)

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 10).

Group A

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

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

The following alternative pieces are also available:

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

Group B

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

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

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Berlin	There's no business like show business*	Bags of Showbiz for Violin	Faber 0571532942
Carse	Dance Scherzo	Classic Carse book 2	Stainer H355
Cohen	It's the end of the show!*	Bags of Showbiz for Violin	Faber 0571532942
Handel	Musette in G	Classical and Romantic Pieces book 2	OUP
Nelson	Gondola Song [†] [printed fingering must be used in the examination]	Technitunes	Boosey M060039621
Rogers & Hammerstein	Sixteen Going On Seventeen	Play Broadway: Violin	Faber
Trott	The Puppet Show op. 5 no. 1	Solos for the Young Violinist book 1	Summy-Birchard/Faber

[†] Piano accompaniment published separately. * Denotes unaccompanied repertoire.

Technical Work (14 marks) (see page 12)

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

Candidates to prepare the Bowing Exercise and then <i>either</i> Section i) or Section ii) in full.			
Bowing Exercise (from memory)			
Candidates should play one of their Grade 3 scales with eight semiquavers on each degree of the scale. The exercise may end with an additional long note on the tonic. [♩ = 60]			
either i) Scales, Arpeggios & Technical Exercises (from memory)			
Candidates should play the scale and then the arpeggio. The examiner will select from the following:			
D major	two octaves	starting on the open string	scales separate bows or slurred in pairs; arpeggios separate bows or slurred three notes to a bow
A major			
F major	one octave	starting on the D string in 2nd position	
E♭ major			
A minor (candidate's choice of <i>either</i> harmonic or melodic minor)	two octaves		
G minor (candidate's choice of <i>either</i> harmonic or melodic minor)	one octave	starting on the D string	
Dominant 7th in the key of G		starting on D	separate bows
Dominant 7th in the key of A		starting on E	
Technical Exercises:			
a) Chromatic Phrase to be performed with separate bows, starting on the D string			
b) Double Stops [octave, sixth and third]			
Exercises can be found on our website or in the scale and repertoire books for the grade.			
or ii) Studies (music may be used):			
Candidates to prepare the following three studies – only two will be heard in the exam (see page 12).			
1. Sweet and Sour Waltz			
2. Space Journey			
3. Fond Memories			
All studies are contained in the book <i>Violin Scales, Arpeggios and Studies from 2007</i> published by Trinity.			

Supporting Tests (2 x 10 marks)

Candidates to prepare two from:			
Sight Reading (see page 14)	Aural (see page 16)	Improvisation (see page 19)	Musical Knowledge (see page 21)

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 10).

Group A

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

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

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Corelli	Sonata op. 5 no. 5, 5th movt: Giga	Violin Sonatas op. 5 vol. 1	Wiener Urtext UT50235
Desmond	Take Five	Jazz, Blues & Ragtime	Boosey
Kirnberger	Carillon	First Solo Pieces for Violin & Piano book 1	Schott ED11473/MDS
Mozart	Allegro from Allegro & Menuetto	Real Repertoire for Violin	Trinity Faber
Trad.	Mexican Hat Dance	What Else Can I Play? Violin Grade 4	Faber

Group B

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

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

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Grieg	Solveig's Song	Concert Repertoire for Violin	Faber
Kern <i>arr.</i> Jones	Smoke Gets In Your Eyes [violin melody line and printed fingerings must be played in the examination]	Jazz, Blues & Ragtime for Violin	Boosey
Somervell	Allemande	The Violinist's Collection book 1	Mayhew
Tchaikovsky	Serenade	Concert Repertoire for Violin	Faber
Wedgwood	Sometime Maybe	Jazzin' About – Violin	Faber

Technical Work (14 marks) (see page 12)

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

Candidates to prepare the Bowing Exercise and then <i>either</i> Section i) or Section ii) in full.			
Bowing Exercise (from memory) Candidates should play one of their Grade 4 scales with the rhythm  on each degree of the scale. The exercise may end with an additional long note on the tonic. [♩ = 50]			
<i>either</i> i) Scales, Arpeggios & Technical Exercises (from memory) Candidates should play the scale and then the arpeggio. The examiner will select from the following:			
C and B \flat major	two octaves		scales separate bows or slurred two crotchet beats to a bow; arpeggios separate bows or slurred three notes to a bow
E major	one octave	starting on the A string in 4th position	
C and B \flat minor (candidate's choice of <i>either</i> harmonic or melodic minor)	two octaves		
E minor (candidate's choice of <i>either</i> harmonic or melodic minor)	one octave	starting on the A string in 4th position	separate bows or slurred two crotchet beats to a bow
Dominant 7th in the key of C		starting on G	
Dominant 7th in the key of D		starting on A	
Dominant 7th in the key of E \flat		starting on B \flat	
Chromatic scale		starting on open D	separate bows
Technical Exercises:			
a) Octaves b) D major phrase Exercises can be found on our website or in the scale and repertoire books for the grade.			
or ii) Studies (music may be used):			
Candidates to prepare the following three studies – only two will be heard in the exam (see page 12).			
1. Hungarian Violins! 2. The Grand House 3. Rustic Dance			
All studies are contained in the book <i>Violin Scales, Arpeggios and Studies from 2007</i> published by Trinity.			

Supporting Tests (2 x 10 marks)

Candidates to prepare two from:			
Sight Reading (see page 14)	Aural (see page 16)	Improvisation (see page 19)	Musical Knowledge (see page 21)

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 10).

Group A

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

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

The following alternative pieces are also available:

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

Group B

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

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

The following alternative pieces are also available:

Composer	Piece	Book	Publisher
Arlen	If I Only Had a Brain	Red Hot Violin Grades 5-6	Faber 0571534279
Bridge	Amaryllis	Eleven Pieces vol. 2	Thames/Music Sales
Gál	Sonatina no. 3 in F op. 71, 2nd movt: Alla Serenata	3 Sonatinas	Schott/MDS
Rodney Bennett	Buskin	no. 2 from Six Country Dances	Novello/Music Sales
Sanz	Canarios	Red Hot Violin Grades 5-6	Faber 0571534279
Schubert	Adagio	Classical and Romantic Pieces book 3	OUP 9780193564923
J Woolrich	Midnight Song	Unbeaten Tracks	Faber

Technical Work (14 marks) (see page 12)

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

Candidates to prepare the Bowing Exercise and then either Section i) or Section ii) in full.		
Bowing Exercise (from memory) Candidates should play one of their Grade 5 scales with a martelé bow stroke. [♩ = 88]		
either i) Scales, Arpeggios & Technical Exercises (from memory) Candidates should play the scale and then the arpeggio. The examiner will select from the following:		
G major	three octaves	separate bows or slurred three notes to a bow
G minor (candidate's choice of <i>either</i> harmonic <i>or</i> melodic minor)		
B, E and A♭ major	two octaves	scales separate bows or slurred two crotchet beats to a bow; arpeggios separate bows or slurred six notes to a bow
B, E and G♯ minor (candidate's choice of <i>either</i> harmonic <i>or</i> melodic minor)		
Chromatic scales starting on G and A		
Dominant 7th in the key of C, starting on G		
Dominant 7th in the key of D♭, starting on A♭	one octave	separate bows or slurred two crotchet beats to a bow
Diminished 7th starting on D		
Technical Exercises:		
a) C major in double-stopped thirds b) B♭ major in double-stopped sixths c) D major scale on one string		
or ii) Studies (music may be used):		
Candidates to prepare the following three studies – only two will be heard in the exam (see page 12). 1. Country Fair 2. Bee-Bop Blues 3. Heroic Film Tune All studies are contained in the book <i>Violin Scales, Arpeggios and Studies from 2007</i> published by Trinity.		

Supporting Tests (2 x 10 marks)

Candidates to prepare two from:			
Sight Reading (see page 14)	Aural (see page 16)	Improvisation (see page 19)	Musical Knowledge (see page 21)

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 10).

Group A

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

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

The following alternative pieces are also available:

Composer	Piece	Publisher
Corelli	Preludio and Allegro (no. 3 from Classical and Romantic Pieces book 4)	OUP 9780193564954
Dancla	1st Air Varie on a Theme by Paccini op. 89 no. 1 (from Kleine Melodien mit Variationen op. 89)	Schott ED4213/MDS
Farmer	Hope Told a Flattering Tale – Theme, var. 1 and Finale (from Romantic Violinist ed. Nelson)	Boosey M060102042
Kreisler	Syncopation	Schott BSS37968/MDS
Mozart	Sonata K. 379: Allegro (from Sonatas for Violin & Piano vol. 2)	Peters/Faber
Muldowney	Lear's Fool (from Unbeaten Tracks)	Faber
Tučapský	Polka (from Five Little Pieces)	Goodmusic
Vivaldi	Sonata in A minor no. 12: Allemande (from Vivaldi: 12 Sonatas for Violin & Basso continuo op. 2 book 2)	Schott ED4213/MDS

Group B

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

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

The following alternative pieces are also available:

Composer	Piece	Publisher
Boulanger	Nocturne (from Deux Morceaux)	G. Schirmer/Music Sales
Fiocco	Arioso	Schott ED11964
Hess	Ladies in Lavender	Faber 0571533965
Joplin	The Entertainer (from 6 Ragtimes for Violin or Cello and Piano vol. 1)	Kunzelmann PEGM0889D
Kraemer	Invitation to the Dance (from Gypsy Jazz – Intermediate Level)	Faber
Respighi	Berceuse	Edizioni Bongiovanni Bologna 188
Sutherland	Sonatina, 1st movt (from Australian Violin Music: Concert Pieces)	Currency Press

Technical Work (14 marks) (see page 12)

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

Candidates to prepare the Bowing Exercise and then <i>either</i> Section i) or Section ii) in full.			
<p>Bowing Exercise (from memory)</p> <p>Candidates should play one of their Grade 6 scales with each note of the scale played as two spiccato quavers. [♩ = 150]</p>			
<p><i>either</i> i) Scales, Arpeggios & Technical Exercises (from memory)</p> <p>Candidates should prepare major and minor scales and arpeggios from one of the following two groups of tonal centres, to be played with separate bows <i>or</i> slurred as requested by the examiner:</p>			
Group 1: A	Group 2: A	three octaves	separate bows <i>or</i> slurred three notes to a bow
F and Eb	F# and F#/Db	two octaves	separate bows <i>or</i> slurred two crotchet beats to a bow (scales) and six notes to a bow (arpeggios)
Plus: Chromatic scale starting on Bb		two octaves	separate bows <i>or</i> slurred two crotchet beats to a bow
Diminished 7th starting on G			
<p>Major tonal centre</p> <p>When the examiner requests a major tonal centre, the candidate should play in succession:</p> <ul style="list-style-type: none"> The major scale The major arpeggio The dominant 7th starting on that note and resolving onto the tonic (to be prepared with separate bows and slurred two crotchet beats to a bow) 			
<p>Minor tonal centre</p> <p>When the examiner requests a minor tonal centre, the candidate should play in succession:</p> <ul style="list-style-type: none"> The melodic minor scale The harmonic minor scale The minor arpeggio 			
Technical Exercises:			
<p>a) D major in double-stopped thirds b) Eb major in double-stopped sixths c) D major in double-stopped octaves d) E major scale on one string</p> <p>Exercises can be found on our website or in the scale and repertoire books for the grade.</p>			

Section ii) and Supporting Tests overleaf

or ii) Orchestral Extracts:

The candidate should choose two extracts to perform, one from each of the following groups:

Group 1:

Johann Strauss	Die Fledermaus [Allegretto] (from Test Pieces for Orchestral Auditions vol. 2, page 59, bars 75-102)	Schott ED 7851
Mozart	Symphony no. 39 [2nd movt: Andante con moto] (from The Orchestral Violinist book 1, page 48)	Boosey
Mozart	Symphony no. 41 [2nd movt: Andante cantabile] (from The Orchestral Violinist book 1, page 15 – as far as letter A)	Boosey

Group 2:

Mozart	Die Zauberflöte [Allegro] (from Test Pieces for Orchestral Auditions vol. 2, page 49 – 2nd violin part)	Schott ED 7851
Mozart	Symphony no. 39 [4th movt: Allegro] (from The Orchestral Violinist book 1, pages 48/49 as far as the first beat of bar 41)	Boosey
Haydn	Symphony no. 104 [4th movt: Spiritoso] (♩ = 116) (from The Orchestral Violinist book 1, page 25)	Boosey
Rossini	Overture The Thieving Magpie [Allegro] (from The Orchestral Violinist book 1, page 10 only)	Boosey

Supporting Tests *(2 x 10 marks)*

Candidates to prepare i) and ii)

i) Sight Reading
(see page 14)

ii) Aural (see page 16)
or Improvisation (see page 19)

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 10).

Group A

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

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

The following alternative pieces are also available:

Composer	Piece	Publisher
Arnold	Prelude no. 1 (from Five Pieces)	Paterson's Publications/Music Sales
Brahms	Hungarian Dance no. 2 (from Hungarian Dances nos. 1-12)	Peters EP3894A/Faber
Fiocco	L'anglaise	Schott ED09720/MDS
Grieg	Sonata in G: Allegretto op. 13 (from Romantic Violinist)	Boosey M060102042
Moszkowski	Spanish Dance no. 3 or 4 (from Spanish Dances op. 12)	Peters EP2167/Faber
Sibelius	Rondino (no. 2 from Five Violin Pieces op. 81)	Fenica Gehrman/MDS
Ç Zadeja	Sonata, 1st movt: Moderato	Emerson 284

Group B

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

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

The following alternative pieces are also available:

Composer	Piece	Publisher
Boisdeffre	Ballade op. 24 (no. 2 from Suite Romantique)	Kalmus K09196/Faber
Dvorák	Sonatine in G, op. 100, 1st movt: Allegro risoluto	Peters EP9363
Kocian	Intermezzo Pittoresque (from Trois pièces d'impression op. 18)	Bärenreiter Praha/Faber
Kreisler	Liebeslied (Chagrin d'amour) (from Old Viennese Dance Tunes)	Schott ED21012
Martinů	Arabesque no. 1 (from Sept Arabesques)	Salabert
Stravinsky		
arr. Dushkin	Introduction <i>and</i> Serenata (from Suite Italienne)	Boosey M060027116

*Denotes unaccompanied repertoire.

Technical Work *(14 marks)* (see page 12)

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

Candidates to prepare the Bowing Exercise and then <i>either</i> Section i) or Section ii) in full.			
Bowing Exercise (from memory)			
Candidates should play one of their Grade 7 scales with hooked bowing, as in the following example [$\text{♩} = 120$]:			
			
<i>either</i> i) Scales, Arpeggios & Technical Exercises (from memory)			
Candidates should prepare major and minor scales and arpeggios from one of the following two groups of tonal centres, to be played with separate bows <i>or</i> slurred as requested by the examiner:			
Group 1: G, B and $A\flat/G\sharp$	Group 2: D, A and B	three octaves	scales with separate bows <i>or</i> slurred seven notes to a bow; arpeggios with separate bows <i>or</i> slurred nine notes to a bow
Plus: Chromatic scales starting on B and $A\flat$		two octaves	separate bows <i>and</i> slurred six notes to a bow
Diminished 7ths starting on A and $A\flat$			separate bows <i>or</i> slurred two crotchet beats to a bow
Major tonal centre			
When the examiner requests a major tonal centre, the candidate should play in succession:			
The major scale			
The major arpeggio			
The dominant 7th starting on that note and resolving onto the tonic (to be prepared with separate bows and slurred two crotchet beats to a bow)			
Minor tonal centre			
When the examiner requests a minor tonal centre, the candidate should play in succession:			
The melodic minor scale			
The harmonic minor scale			
The minor arpeggio			
Technical Exercises:			
a) C major in thirds b) D major in thirds c) $B\flat$ major in sixths d) D major in octaves		one octave	
Exercises can be found on our website or in the scale and repertoire books for the grade.			

or ii) Orchestral Extracts:

The candidate should choose two extracts to perform, one from each of the following groups:

Group 1:

Verdi	Aida [Act 4 Finale – Andantino] (from Test Pieces for Orchestral Auditions vol. 2, page 72 – first 4 lines only)	Schott ED 7851
Bartók	Concerto for Orchestra [Elegia] (from The Orchestral Violinist book 1, page 35)	Boosey
Dvořák	Serenade for Strings [Larghetto] (from The Orchestral Violinist book 1, page 26 – as far as the down beat of bar 47)	Boosey

Group 2:

Mendelssohn	Ein Sommernachtstraum [Scherzo: ♩ = 80] (from Test Pieces for Orchestral Auditions vol. 2, pages 34-36 – 1st violin part)	Schott ED 7851
Weber	Overture Oberon [Allegro con fuoco: ♩ = 112] (from The Orchestral Violinist book 1, pages 6/7 – bars 23-58)	Boosey
Berlioz	Overture Roman Carnival [Allegro vivace] (from The Orchestral Violinist book 1, pages 32/33 as far as figure 9)	Boosey
Mozart	Symphony no. 35 [1st movt: Allegro con spirito] (from The Orchestral Violinist book 1, page 38)	Boosey

Supporting Tests *(2 x 10 marks)*

Candidates to prepare i) and ii)

i) Sight Reading
(see page 14)

ii) Aural (see page 16)
or Improvisation (see page 19)

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 10).

Group A

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

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

The following alternative pieces are also available:

Composer	Piece	Publisher
J S Bach	Concerto in A minor, BWV 1041, 1st movt	Bärenreiter BA5189-90
J S Bach	Concerto in E, BWV 1042, 3rd movt: Allegro assai	Bärenreiter BA518990/Faber
J S Bach	Partita no. 3 in E, BWV 1006, 3rd movt: Gavotte en Rondo (from Three Sonatas and Three Partitas for Solo Violin BWV 1001-1006)	Bärenreiter
Beethoven	Sonata in G, op. 30 no. 3, 1st movt: Allegro assai	Henle HN8/MDS
Brahms	Hungarian Dance no. 7 in G (from Romantic Violinist)	Boosey M060102042
Mozart	Concerto no. 3 in G, KV 216, 1st movt: Allegro	Bärenreiter BA4865-90
Mozart	Sonata in A, K. 526, 1st movt: Molto allegro (from Sonatas for Violin & Piano vol. 3)	Henle HN79/MDS
Persichetti	Capriccio (from Serenade no. 4)	Elkan-Vogel/UMP
J Tákacs	Vivace Hongarese (from Sonata for Violin & Piano op. 6)	Doblinger O3 282/MDS

Group B

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

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

The following alternative pieces are also available:

Composer	Piece	Publisher
Bartók		
arr. Székely	Romanian Folk Dances nos. 1, 2, 5 and 6	Universal UE8474/MDS
Copland	Nocturne	Boosey 19766
Fiorillo	Study no. 28 (from 36 Studies ed. Galamian)	IMC/MDS
Granados		
arr. Kreisler	Dance Espagnole	Schott BSS31140/MDS
Kodály	Adagio	Edition Musica Budapest/MDS
Svendsen	Romanze op. 26	Peters EP9016
Williams	Remembrances (from Three Pieces from Schindler's List)	MCA/Hal Leonard HL849954

Technical Work (14 marks) (see page 12)

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

Candidates to prepare the Bowing Exercise and then <i>either</i> Section i) or Section ii) in full.			
Bowing Exercise (from memory) Candidates should choose one of their Grade 8 scales and the examiner will choose any one of the specified bowings from Grades 5-7 and ask the candidate to play their scale with that bowing.			
<i>either i) Scales, Arpeggios & Technical Exercises</i> (from memory) Candidates should prepare major and minor scales and arpeggios from one of the following two groups of tonal centres, to be played with separate bows <i>or</i> slurred as requested by the examiner:			
Group 1: G, A, E \flat and D \flat /C \sharp	Group 2: C, D, B \flat and A \flat /G \sharp	three octaves	separate bows <i>or</i> slurred seven notes to a bow (scales) and slurred three notes to a bow (arpeggios)
Plus: Chromatic scales starting on each of the four notes of the chosen group		two octaves	in quavers with separate bows <i>or</i> slurred twelve notes to a bow
Diminished 7ths starting on each of the four notes of the chosen group			in quavers with separate bows <i>or</i> slurred eight notes to a bow
Major tonal centre When the examiner requests a major tonal centre, the candidate should play in succession: <ul style="list-style-type: none"> The major scale The major arpeggio The dominant 7th starting on that note and resolving onto the tonic (to be prepared with separate bows and slurred two crotchet beats to a bow) 			
Minor tonal centre When the examiner requests a minor tonal centre, the candidate should play in succession: <ul style="list-style-type: none"> The melodic minor scale The harmonic minor scale The minor arpeggio 			
Technical Exercises (double stops):			
a) C major in thirds b) D major in thirds c) G major in sixths d) G major in octaves		two octaves	
Exercises can be found on our website or in the scale and repertoire books for the grade.			

Section ii) and Supporting Tests overleaf

or ii) Orchestral Extracts:

The candidate should choose three extracts from the lists below, **at least one** from each of the following groups:

Group 1:		
Bruckner	Symphony no. 2 [2nd movt: Feierlich, etwas bewegt] (from Test Pieces for Orchestral Auditions vol. 2, page 26 – as far as down beat of bar 157)	Schott ED 7851
Tchaikovsky	Overture Romeo and Juliette [Allegro giusto] (from The Orchestral Violinist book 1, page 18 – as far as letter R)	Boosey
Bartók	Concerto for Orchestra [Introduzione: Andante non troppo] (from The Orchestral Violinist book 1, page 34 – top part as far as bar 63)	Boosey
Group 2:		
J Strauss	Allegro moderato [bar 227 to end of extract]; and più vivo [♩ = 126] (from Test Pieces for Orchestral Auditions vol. 2, pages 59-61 – top line)	Schott ED 7851
Weber	Euryanthe [Allegro marcato con fuoco: ♩ = 76] (from Test Pieces for Orchestral Auditions vol. 2, page 79)	Schott ED 7851
Britten	The Young Person's Guide to the Orchestra [Var.E & Fugue] [♩ = 138] (from The Orchestral Violinist book 1, page 3 – from letter M to the end)	Boosey
Tchaikovsky	Overture Romeo and Juliette [Allegro giusto] (from The Orchestral Violinist book 1, pages 18/19 – bar 112 to the end)	Boosey
Rimsky-Korsakoff	Capriccio Espagnol [Vivace assai] (from The Orchestral Violinist book 1, page 31)	Boosey

Supporting Tests (2 x 10 marks)

Candidates to prepare i) <i>and</i> ii)	
i) Sight Reading (see page 14)	ii) Aural (see page 16) or Impvisation (see page 19)

Turn over for Viola repertoire lists

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 10).

Group A

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

Group B

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

[†] Piano accompaniment published separately.

Technical Work (14 marks) (see page 12)

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

Scales (from memory):

All one octave, with the indicated rhythmic pattern on each note.

C major



G major



D major



Supporting Tests (2 x 10 marks)

Candidates to prepare two from:

Sight Reading (see page 14)	Aural (see page 16)	Improvisation (see page 19)	Musical Knowledge (see page 21)
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Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 10).

Group A

Composer	Piece	Book	Publisher
K & D Blackwell	Patrick's Reel†	Viola Time Joggers	OUP
Huws Jones	Toodle-Pip†	Ten O'Clock Rock for Viola	Boosey MO60097928
Lumsden & Wedgwood	Fly high, Pterodactyl	Jurassic Blue for Viola & Piano	Faber
Nelson	The Busybody†	The Essential String Method, Viola book 3	Boosey M060105166
Norton	Snooker Table	Microjazz for Starters Viola	Boosey
Trad.	Country Gardens	First Repertoire for Viola book 1	Faber
Trad. arr. Scott	When a Knight won his Spurs	Play it Again	Faber
Trad. ed. Nelson	I am a Fine Musician†	The Essential String Method, Viola book 3	Boosey M060105166
Wilkinson & Bass	Computer Games	Viva Viola!	Faber

Group B

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

† Piano accompaniment published separately.

Technical Work (14 marks) (see page 12)

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

Candidates to prepare the Bowing Exercise and then either Section i) or Section ii) in full.			
Bowing Exercise (from memory) Candidates should play one of their Grade 1 scales with two separate crotchets on each degree of the scale, one down bow and one up bow. [$\downarrow = 66$]			
either i) Scales, Arpeggios & Technical Exercise (from memory) Candidates should play the scale and then the arpeggio. The examiner will select from the following:			
either Group 1: F and C major	one octave	starting on 3rd finger	scales separate bows or slurred in pairs (upper tonic may be repeated); arpeggios separate bows only
G and D major		starting on the open string	
G minor	to the 5th		
or Group 2: C and G major	one octave	starting from the 1st finger in 1st position	
D and A major		starting on the G string	
A minor	to the 5th		
Technical Exercise:			
Double Stops [open strings] This exercise can be found on our website or in the scale and repertoire books for the grade.			
or ii) Studies (music may be used):			
Candidates to prepare the following three studies – only two will be heard in the exam (see page 12).			
1. Floating Leaf in a Stream			
2. Continental Song			
3. Marching On!			
All studies are contained in the book <i>Viola Scales, Arpeggios and Studies from 2007</i> published by Trinity.			

Supporting Tests (2 x 10 marks)

Candidates to prepare two from:			
Sight Reading (see page 14)	Aural (see page 16)	Improvisation (see page 19)	Musical Knowledge (see page 21)

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 10).

Group A

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

Group B

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

[†] Piano accompaniment published separately.

Technical Work (14 marks) (see page 12)

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

Candidates to prepare the Bowing Exercise and then either Section i) or Section ii) in full.			
Bowing Exercise (from memory) Candidates should play one of their Grade 2 scales with the rhythm ♩ ♪♪ on each degree of the scale, separate bows. The exercise may end with an additional long note on the tonic [♩ ♪♪ ♩]. [♩ = 80]			
either i) Scales, Arpeggios & Technical Exercise (from memory) Candidates should play the scale and then the arpeggio. The examiner will select from the following:			
C major	two octaves		separate bows or slurred in pairs
F and B♭ major	one octave		
G major		starting on the D string in 3rd position	
A and G minor (candidate's choice of either natural or harmonic or melodic minor)		in 1st position	
Technical Exercise (from memory):			
Double Stops [octave and sixth] This exercise can be found on our website or in the scale and repertoire books for the grade.			
or ii) Studies (music may be used):			
Candidates to prepare the following three studies – only two will be heard in the exam (see page 12).			
1. Folk Dance 2. Farmer's Song 3. Royal Procession			
All studies are contained in the book <i>Viola Scales, Arpeggios and Studies from 2007</i> published by Trinity.			

Supporting Tests (2 x 10 marks)

Candidates to prepare two from:			
Sight Reading (see page 14)	Aural (see page 16)	Improvisation (see page 19)	Musical Knowledge (see page 21)

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 10).

Group A

Composer	Piece	Book	Publisher
C P E Bach <i>arr.</i> Wilkinson & Hart	March	First Repertoire for Viola book 3	Faber
Barrell	Final Dance	A Pageant of Pieces for Viola & Piano op. 100	Stainer & Bell
Bizet	Carmen (Overture)	The Classic Experience for Viola & Piano	Cramer 90536
K & D Blackwell Boyce <i>arr.</i> Wilkinson & Hart	Wild West [†]	Viola Time Sprinters	OUP
Colledge	Bourrée	First Repertoire for Viola book 3	Faber
Handel	The Ceilidh	Fast Forward for Viola	Boosey
Handel	Hornpipe, from The Water Music [†]	Viola Time Sprinters	OUP
Handel	Tempo di Gavotta*	A Second Year Classical Album for Viola Players	OUP (Allegro Archive)
Joplin	The Entertainer	14 Easy Tunes for Viola	Fentone F830-400
Nelson	German Dance [†]	Technitunes for Viola	Boosey M060070853
Nelson	Toad in the Hole [†] [including double stops]	Technitunes for Viola	Boosey M060070853

Group B

Beethoven	Andante Cantabile from Trio op. 97 (Archduke)	Schott Viola Album	Schott ED10900/MDS
Colledge	By Candlelight or Stiffkey Blues	Shooting Stars for Viola	Boosey M060103452
Goedicke <i>arr.</i> Wilkinson & Hart	Prelude	First Repertoire for Viola book 3	Faber
Grieg	Morning from Peer Gynt Suite	The Classic Experience for Viola & Piano	Cramer 90536
Haydn <i>arr.</i> Wilkinson & Hart	Poco adagio, from the 'Emperor' Quartet	First Repertoire for Viola book 3	Faber
Khachaturian	Adagio from Spartacus	The Classic Experience for Viola & Piano	Cramer 90536
Mozart	Papageno's Song	First Repertoire for Viola book 1	Faber
Schumann	Piece in Folk Style from Five Pieces in Folk Style	Schott Viola Album	Schott ED10900/MDS
Spiritual	Wade in the Water [†]	Viola Time Sprinters	OUP
Tchaikovsky	Rococo Theme from Variations on a Rococo Theme	Schott Viola Album	Schott ED10900/MDS

[†] Piano accompaniment published separately.

* Print on demand only.

Technical Work (14 marks) (see page 12)

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

Candidates to prepare the Bowing Exercise and then <i>either</i> Section i) or Section ii) in full.				
Bowing Exercise (from memory) Candidates should play one of their Grade 3 scales with eight semiquavers on each degree of the scale. The exercise may end with an additional long note on the tonic. [♩ = 60]				
<i>either i) Scales, Arpeggios & Technical Exercises</i> (from memory) Candidates should play the scale and then the arpeggio. The examiner will select from the following:				
G major	two octaves	starting on the open string	scales separate bows or slurred in pairs; arpeggios separate bows or slurred three notes to a bow	
D major				
B♭ major	one octave	starting on the G string in 2nd position		
A♭ major				
D minor (candidate's choice of <i>either</i> harmonic or melodic minor)	two octaves			
C minor (candidate's choice of <i>either</i> harmonic or melodic minor)	one octave	starting on the G string		
Dominant 7th in the key of C		starting on G		separate bows
Dominant 7th in the key of D		starting on A		
Technical Exercises (from memory):				
a) Chromatic Phrase to be performed with separate bows, starting on the G string b) Double Stops [octave, sixth and third] Exercises can be found on our website or in the scale and repertoire books for the grade.				
or ii) Studies (music may be used):				
Candidates to prepare the following three studies – only two will be heard in the exam (see page 12).				
1. Sweet and Sour Waltz 2. Space Journey 3. Fond Memories				
All studies are contained in the book <i>Viola Scales, Arpeggios and Studies from 2007</i> published by Trinity.				

Supporting Tests (2 x 10 marks)

Candidates to prepare two from:			
Sight Reading (see page 14)	Aural (see page 16)	Improvisation (see page 19)	Musical Knowledge (see page 21)

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 10).

Group A

Composer	Piece	Book	Publisher
Bartók	An Evening at the Village – Slovak Peasant's Dance		EMB/Faber
Bennett	All in a Garden Green	Six Country Dances for Viola & Piano	Novello/Music Sales
de Beriot	Theme with Variations	Selected Studies	De Haske DHP1043672400
Cohen	Prelude, no. 1*	Technique Takes Off!	Faber
Eccles	Aire Round O	Chester String Series Book 2	Chester/Music Sales
Ferguson	Jig	Five Irish Folk Tunes	ABRSM/OUP 9781854725158
Joplin	New Rag or Maple Leaf	Joplin Ragtime Favourites – Viola	Fentone F854-400
Purcell	Dance	Chester String Series Book 2	Chester/Music Sales
Roche	Chant Pastoral		Combre/UMP
G M Rodríguez	La Cumparsita from The Tango Fiddler	The Fiddler Playalong Viola Collection	Boosey M060117855
Valentine	Sonata no. 9 in A minor, 2nd movt: Allegro or 4th movt: Giga		Schott ED11263
Shubert <i>arr. Forbes</i>	Ballet Music from Rosamunde	Classical and Romantic Pieces for Viola & Piano	OUP

Group B

Beethoven <i>arr. Forbes</i>	Song of Love, from Three Songs	Popular Pieces for Viola	OUP
Borodin	Nocturne	The Classic Experience Encores for Viola & Piano	Cramer 90674
Bridge	Cradle Song	Four Pieces for Viola & Piano	Faber
Delibes	Waltz from Coppélia	The Classic Experience Encores for Viola & Piano	Cramer 90674
Elgar	Chanson de Matin	The Classic Experience for Viola & Piano	Cramer 90536
B Hummel	Sonatina for Viola no. 1, op. 35b, 2nd movt: Elegie		Simrock/MDS
Saint-Saëns	The Swan	The Classic Experience Encores for Viola & Piano	Cramer 90674
Sitt	Album Leaves op. 39 no. 3: Allegro	Solos for Young Violists, vol. 4	Alfred/Faber
Trad. Peruvian	Stars, no Moon	Amazing Solos for Viola	Boosey M060094156

* Denotes unaccompanied repertoire.

Technical Work (14 marks) (see page 12)

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

Candidates to prepare the Bowing Exercise and then <i>either</i> Section i) or Section ii) in full.			
Bowing Exercise (from memory)			
Candidates should play one of their Grade 4 scales with the rhythm  on each degree of the scale. The exercise may end with an additional long note on the tonic. [\downarrow = 50]			
<i>either</i> i) Scales, Arpeggios & Technical Exercises (from memory)			
Candidates should play the scale and then the arpeggio. The examiner will select from the following:			
F and Eb major F and Eb minor (candidate's choice of <i>either</i> harmonic or melodic minor)	two octaves		scales separate bows or slurred two crotchet beats to a bow; arpeggios separate bows or slurred three notes to a bow
A major A minor (candidate's choice of <i>either</i> harmonic or melodic minor)	one octave	starting on the D string in 4th position	separate bows or slurred two crotchet beats to a bow
Dominant 7th in the key of F		starting on C	
Dominant 7th in the key of G		starting on D	
Dominant 7th in the key of Ab		starting on Eb	
Chromatic scale		starting on open G	
Technical Exercises:			
a) Octaves b) G major phrase			
Exercises can be found on our website or in the scale and repertoire books for the grade.			
<i>or</i> ii) Studies (music may be used):			
Candidates to prepare the following three studies – only two will be heard in the exam (see page 12).			
1. Hungarian Violas! 2. The Grand House 3. Rustic Dance			
All studies are contained in the book <i>Viola Scales, Arpeggios and Studies from 2007</i> published by Trinity.			

Supporting Tests (2 x 10 marks)

Candidates to prepare two from:			
Sight Reading (see page 14)	Aural (see page 16)	Improvisation (see page 19)	Musical Knowledge (see page 21)

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 10).

Group A

Composer	Piece	Book	Publisher
Bizet	Seguidilla from Carmen	Amazing Solos for Viola	Boosey M060094156
Flackton	Sonata in C minor op. 2 no. 8, 2nd movt: Allegro moderato		Schott ED10957
Granados <i>arr.</i> Forbes	Spanish Dance no. 5 – Andaluza	Popular Pieces for Viola & Piano	OUP 9780193566125
Handel <i>arr.</i> Forbes	Giga from Sonata no. 5 for Flute	Classical and Romantic Pieces for Viola & Piano	OUP 9780193565012
B Hummel	Sonatina for Viola no. 1, op. 35b, 1st movt: Maestoso		Simrock/MDS
Kalliwoda	Nocturne no. 3	Six Nocturnes op. 186	IMC/MDS
Marcello	Sonata in C, 2nd movt: Allegro	Two Sonatas (G major & C major)	IMC/MDS
Purcell <i>arr.</i> Forbes	Dances from King Arthur	Classical and Romantic Pieces for Viola & Piano	OUP 9780193565012
Senaillé	Sonata in G minor op. 5 no. 9, 4th movt		Stainer & Bell
Tchaikovsky <i>arr.</i> Forbes	Humoreske op. 10 no. 2	Popular Pieces for Viola & Piano	OUP 9780193566125

Group B

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

Technical Work (14 marks) (see page 12)

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

Candidates to prepare the Bowing Exercise and then either Section i) or Section ii) in full.		
Bowing Exercise (from memory) Candidates should play one of their Grade 5 scales with a martelé bow stroke. [♩ = 88]		
either i) Scales, Arpeggios & Technical Exercises (from memory) Candidates should play the scale and then the arpeggio. The examiner will select from the following:		
C major	three octaves	separate bows or slurred three notes to a bow
C minor (candidate's choice of <i>either</i> harmonic or melodic minor)		
E, A and D \flat major	two octaves	scales separate bows or slurred two crotchet beats to a bow; arpeggios separate bows or slurred six notes to a bow.
E, A and C \sharp minor (candidate's choice of <i>either</i> harmonic or melodic minor)		
Chromatic scales starting on C and D		
Dominant 7th in the key of F, starting on C		
Dominant 7th in the key of G \flat , starting on D \flat	one octave	separate bows or slurred two crotchet beats to a bow
Diminished 7th starting on G		
Technical Exercises:		
a) F major in double-stopped thirds b) E \flat major in double-stopped sixths c) G major scale on one string Exercises can be found on our website or in the scale and repertoire books for the grade.		
or ii) Studies (music may be used):		
Candidates to prepare the following three studies – only two will be heard in the exam (see page 12). 1. Country Fair 2. Bee-Bop Blues 3. Heroic Film Tune All studies are contained in the book <i>Viola Scales, Arpeggios and Studies from 2007</i> published by Trinity.		

Supporting Tests (2 x 10 marks)

Candidates to prepare two from:			
Sight Reading (see page 14)	Aural (see page 16)	Improvisation (see page 19)	Musical Knowledge (see page 21)

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 10).

Group A

Composer	Piece	Publisher
J S Bach <i>arr.</i> Forbes	Cello Suite no. 1 in G BWV 1007, Menuetto 1 & 2* (from The Solo Cello Suites arr. for Viola)	Chester/Music Sales
J S Bach	Viola da Gamba Sonata no. 2 BWV 1028 in D, 1st movt: Adagio and 2nd movt: Allegro (from Three Sonatas BWV 1027-1029)	Bärenreiter BA5186
Beethoven	Rondo for Viola & Piano	Schott/MDS
Bonporti	Invention op. 10 no. 3, 4th movt: Bizarria (from Two Inventions)	Kunzelmann/MDS
Eccles	Sonata no. 11 in G minor, 1st movt: Largo and 4th movt: Allegro Vivace	Peters/Faber
Handel	Sonata in G minor op. 1 no. 6, 4th movt: Allegro	Stainer & Bell
Senaillé	Sonata in G minor op. 5 no. 9, 1st movt: Largo and 2nd movt: Allegro	Stainer & Bell
Sitt	Album Leaves op. 39 no 6: Allegro, molto vivace (from Solos for Young Violists vol. 4)	Alfred/Faber
Telemann	Concerto in G major, 1st movt: Largo and 2nd movt: Allegro	Bärenreiter BA587890
Viotti	Serenade no. 2, Allegretto più tosto vivo (from Chester String Series book 2)	Chester/Music Sales

Group B

Bridge	Spring Song (from Ten Pieces for Viola & Piano vol. 2)	Thames/Music Sales
Fauré	Sicilienne op. 78	Peters/Faber
Fibich	Poème (from the Idyll at Twilight op. 39)	Schott/MDS
Grieg <i>arr.</i> Forbes	No. 9, Two Elegaic Melodies (part 2 Last Spring) (from Classical and Romantic Pieces for Viola & Piano)	OUP 9780193565012
Herschel Hill	Novelette (from Two Pieces for Viola & Piano)	Stainer & Bell
B Hummel	Little Suite op. 19c, 2nd movt: Andante sostenuto	Simrock/MDS
Ilyinsky <i>arr.</i> Forbes	Berceuse op. 13 (from Chester Music for Viola)	Chester/Music Sales
Richardson	Sussex Lullaby	Comus
Schumann	Romance no. 1 (from Three Romances op. 94 for Viola & Piano)	Stainer & Bell
Tchaikovsky	Barcarolle (from Chester Music for Viola)	Chester/Music Sales

* Denotes unaccompanied repertoire.

Technical Work *(14 marks) (see page 12)*

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

Candidates to prepare the Bowing Exercise and then <i>either</i> Section i) or Section ii) in full.			
Bowing Exercise (from memory) Candidates should play one of their Grade 6 scales with each note of the scale played as two spiccato quavers. [♩ = 150]			
<i>either</i> i) Scales, Arpeggios & Technical Exercises (from memory) Candidates should prepare major and minor scales and arpeggios from one of the following two groups of tonal centres, to be played with separate bows <i>or</i> slurred as requested by the examiner:			
Group 1: D	Group 2: D	three octaves	separate bows <i>or</i> slurred three notes to a bow
B \flat and A \flat	B and F \sharp	two octaves	separate bows <i>or</i> slurred two crotchet beats to a bow (scales) and six notes to a bow (arpeggios)
Plus: Chromatic scale starting on E \flat			separate bows <i>or</i> slurred two crotchet beats to a bow
Diminished 7th starting on C			
Major tonal centre When the examiner requests a major tonal centre, the candidate should play in succession: <ul style="list-style-type: none"> The major scale The major arpeggio The dominant 7th starting on that note and resolving onto the tonic (to be prepared with separate bows and slurred two crotchet beats to a bow) 			
Minor tonal centre When the examiner requests a minor tonal centre, the candidate should play in succession: <ul style="list-style-type: none"> The melodic minor scale The harmonic minor scale The minor arpeggio 			
Technical Exercises:			
<ul style="list-style-type: none"> a) G major in double-stopped thirds b) A\flat major in double-stopped sixths c) G major in double-stopped octaves d) A major scale on one string 			
Exercises can be found on our website or in the scale and repertoire books for the grade.			

Section ii) and Supporting Tests overleaf

or ii) Orchestral Extracts:

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

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

Weber	Die Freischütz [Overture, Act 1 and Act 3] (from Test Pieces for Orchestral Auditions, page 54 complete)	Schott ED 7852
Bizet	Carmen [Act 1 and Act 4] (from Test Pieces for Orchestral Auditions, page 14 complete)	Schott ED 7852
Rossini	Overture The Barber of Seville (from Test Pieces for Orchestral Auditions, page 35)	Schott ED 7852
Mozart	Symphony no. 40 [4th movt: Allegro assai] (from Test Pieces for Orchestral Auditions, page 30)	Schott ED 7852

Supporting Tests *(2 x 10 marks)*

Candidates to prepare i) *and* ii)

i) Sight Reading
(see page 14)

ii) Aural (see page 16)
or Improvisation (see page 19)

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 10).

Group A

Composer	Piece	Publisher
J S Bach	Viola da Gamba Sonata no. 2 in D, BWV 1028, 3rd movt: Andante and 4th movt: Allegro (from Three Sonatas BWV 1027-1029)	Bärenreiter BA5186
J S Bach <i>arr.</i> Forbes	Cello Suite no. 3 in C, BWV 1009, 3rd movt: Courante* (from The Solo Cello Suites arr. for Viola)	Chester/Music Sales
Brahms	Hungarian Dance no. 1 in D minor, Allegro molto (from Hungarian Dances nos. 1 & 3 arr. for Viola)	Peters/Faber
Dittersdorf	Sonata in E flat, 5th movt: Tema con variazioni	Hofmeister Musikverlag FH3115
Handel <i>arr.</i> Forbes	The Harmonious Blacksmith – Air with Variations from Suite No. 5 (from Baroque Pieces for Viola & Piano)	OUP 9780193566125
Joplin	Pineapple Rag	Viola World/Music Sales
Marais	Provençale (from Five Old French Dances)	Chester/Music Sales
Mussorgsky <i>arr.</i> Forbes	Gopak (from Popular Pieces for Viola)	OUP
Telemann	Concerto in G TWV51:G9, 3rd movt: Andante and 4th movt: Presto	Bärenreiter BA587890
Telemann	Fantasia no. 10: Presto* (from Twelve Fantasias for Viola)	Viola World/Music Sales

Group B

J C Bach	Concerto in C minor, 2nd movt: Adagio molto espressivo	Salabert SLB00392200
Bloch	Processional (from Meditation and Processional)	G. Schirmer/Music Sales
Brahms	Sonata in F minor op. 120 no. 1, 2nd movt: Andante un poco adagio	Wiener Urtext or Henle HN231/MDS
Finzi	Prelude no. 1 (from Five Bagatelles)	Boosey
Gershwin	Three Preludes no. 2: Andante con moto e poco rubato	Viola World/Music Sales
Massenet	Meditation (from Thaïs)	Viola World/Music Sales
Roche	Vacance	Combre/UMP
Schumann	Märchenbilder op. 113, 1st movt: Nicht schnell	Stainer & Bell
Schumann	Romance no. 2 (from Three Romances op. 94 for Viola & Piano)	Stainer & Bell
Tchaikovsky	Valse Sentimentale	Viola World/Music Sales

* Denotes unaccompanied repertoire.

Technical Work *(14 marks) (see page 12)*

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

Candidates to prepare the Bowing Exercise and then <i>either</i> Section i) or Section ii) in full.			
Bowing Exercise (from memory) Candidates should play one of their Grade 7 scales with hooked bowing, as in the following example [♩ = 120]: 			
<i>either</i> i) Scales, Arpeggios & Technical Exercises (from memory) Candidates should prepare major and minor scales and arpeggios from one of the following two groups of tonal centres, to be played with separate bows <i>or</i> slurred as requested by the examiner:			
Group 1: C, E and D \flat /C \sharp	Group 2: G, D and E	three octaves	separate bows <i>or</i> slurred seven notes to a bow (scales) and nine notes to a bow (arpeggios)
Plus: Chromatic scales starting on E and D \flat		two octaves	separate bows <i>or</i> slurred six notes to a bow
Diminished 7ths starting on D and D \flat			separate bows <i>or</i> slurred two crotchet beats to a bow
Major tonal centre When the examiner requests a major tonal centre, the candidate should play in succession: <ul style="list-style-type: none"> The major scale The major arpeggio The dominant 7th starting on that note and resolving onto the tonic (to be prepared with separate bows and slurred two crotchet beats to a bow) 			
Minor tonal centre When the examiner requests a minor tonal centre, the candidate should play in succession: <ul style="list-style-type: none"> The melodic minor scale The harmonic minor scale The minor arpeggio 			
Technical Exercises (double stops):			
a) F major in thirds b) G major in thirds c) E \flat major in sixths d) G major in octaves		one octave	
Exercises can be found on our website or in the scale and repertoire books for the grade.			

or ii) Orchestral Extracts:

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

Berlioz	Overture Roman Carnival [Andante sostenuto] (from Test Pieces for Orchestral Auditions, page 12)	Schott ED 7852
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Plus one of the following:

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

Supporting Tests *(2 x 10 marks)*

Candidates to prepare i) *and* ii)

i) Sight Reading
(see page 14)

ii) Aural (see page 16)
or Improvisation (see page 19)

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 10).

Group A

Composer	Piece	Publisher
J C Bach	Concerto in C minor, 1st movt: Allegro molto ma maestoso	Salabert
J S Bach	Viola da Gamba Sonata no. 1 in G, BWV 1027, 1st movt: Adagio <i>and</i> 2nd movt: Allegro ma non tanto (from 3 Sonatas BWV 1027-1029)	Bärenreiter BA5186
J S Bach <i>arr. Forbes</i>	Cello Suite no. 3 in C, BWV 1009, 2nd movt: Allemande (from The Solo Cello Suites <i>arr. for Viola</i>)*	Chester/Music Sales
Beethoven	Seven Variations on Mozart's Bei Männern (from The Magic Flute; theme and all variations except 2 & 4)	Peters/Faber
Bloch	Affirmation no. 3 (from Suite Hébraïque)	G. Schirmer/Music Sales
Finzi	Fughetta no. 5 (from Five Bagatelles)	Boosey BH11917
Handel	Concerto in B Minor: Allegro Molto	Eschig
Jacob	Air <i>and</i> Dance	OUP 9780193573413
Aaron Minsky	Like Crazy (from Three American Pieces)*	OUP 9780193858459
Rhian Samuel	Gannets dining (from Blythswood: Three pieces for Viola & Piano)	Stainer & Bell
Telemann	Fantasia no. 1: Largo <i>and</i> Allegro (from Twelve Fantasias for Viola)*	Viola World/Music Sales

Group B

Bartók <i>arr. Székely</i>	Roumanian Folk Dances nos. 1, 2, 5, 6	Viola World/Music Sales
Bonporti	Invention op. 10 no. 6, 1st movt: Lamentevole <i>and</i> 2nd movt: Balletto (Allegro) (from Two Inventions for Viola & Piano)	Kunzelmann/MDS
Brahms	Sonata in Eb, op. 120 no. 2, 1st movt: Allegro amabile	Wiener Urtext or Henle HN231
Bridge	Allegro appassionato (from Two Pieces for Viola & Piano)	Stainer & Bell
Bruch	Romance for Viola and Orchestra in F op. 85	Henle HN785/MDS
Glazounov	Elegie for Viola op. 44	Belaieff BEL200/MDS
Glinka	Sonata in D minor, 2nd movt: Larghetto ma non troppo (Andante)	Musica Rara MR 1034/ Breitkopf & Härtel
Kodály	Adagio	EMB/Faber
Pütz	Blues for Benny	Schott
Tchaikovsky	Nocturne in D minor, op. 19 no. 4	IMC/MDS

* Denotes unaccompanied repertoire.

Technical Work *(14 marks) (see page 12)*

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

Candidates to prepare the Bowing Exercise and then <i>either</i> Section i) or Section ii) in full.			
Bowing Exercise (from memory) Candidates should choose one of their Grade 8 scales and the examiner will choose any one of the specified bowings from Grades 5-7 and ask the candidate to play their scale with that bowing.			
<i>either i) Scales, Arpeggios & Technical Exercises</i> (from memory) Candidates should prepare major and minor scales and arpeggios from one of the following two groups of tonal centres, to be played with separate bows or slurred as requested by the examiner:			
Group 1: C, D, Ab/G#, F#	Group 2: F, G, Eb, Db/C#	three octaves	separate bows or slurred seven notes to a bow (scales) and three notes to a bow (arpeggios)
Plus: Chromatic scales starting on each of the four notes of the chosen group		two octaves	in quavers with separate bows or slurred twelve notes to a bow
Diminished 7ths starting on each of the four notes of the chosen group			in quavers with separate bows or slurred eight notes to a bow
Major tonal centre When the examiner requests a major tonal centre, the candidate should play in succession: <ul style="list-style-type: none"> The major scale The major arpeggio The dominant 7th starting on that note and resolving onto the tonic (to be prepared with separate bows and slurred two crotchet beats to a bow) 			
Minor tonal centre When the examiner requests a minor tonal centre, the candidate should play in succession: <ul style="list-style-type: none"> The melodic minor scale The harmonic minor scale The minor arpeggio 			
Technical Exercises (double stops):			
a) F major in thirds b) G major in thirds c) C major in sixths d) C major in octaves		two octaves	
Exercises can be found on our website or in the scale and repertoire books for the grade.			

Section ii) and Supporting Tests overleaf

or ii) Orchestral Extracts:

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

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

Berlioz	Symphonie Fantastique [5th movt: Allegro] (from Test Pieces for Orchestral Auditions, pages 12/13)	Schott ED 7852
Prokofiev	Classical Symphony [4th movt: Molto vivace] (from Test Pieces for Orchestral Auditions, page 34)	Schott ED 7852
Bruckner	Symphony no. 3 [3rd movt: Trio] (from Test Pieces for Orchestral Auditions, page 18)	Schott ED 7852
Mahler	Symphony no. 1 [4th movt] (from Test Pieces for Orchestral Auditions, pages 25/26 [from figure 6-figure 47])	Schott ED 7852

Supporting Tests *(2 x 10 marks)*

Candidates to prepare i) *and* ii)

i) **Sight Reading**
(see page 14)

ii) **Aural** (see page 16)
or **Improvisation** (see page 19)

Turn over for Cello repertoire lists

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 10).

Group A

Composer	Piece	Book	Publisher
Anon.	German Dance, no. 3	Violoncello Music for Beginners book 1	EMB Z. 6312
Blackwell	Listen to the Rhythm	Cello Time Joggers	OUP
Blackwell	Summer Sun, no. 26	Cello Time Joggers	OUP
Bull, Goodborn & Duckett	Chanson no. 1, p. 33 [†]	Team Strings	IMP/Faber
Carse	Eventide	The Fiddler's Nursery for Cello & Piano	Stainer H434
Colledge	Goldfish Bowl, no. 3 or Waterfall, no. 10	Waggon Wheels for Cello	Boosey MO60087486
Evans	Scale Play, no. 3	Cello Time	Novello
Huws Jones	Gone for Good	Ten O'Clock Rock	Boosey MO60097911
Kershaw	Lazy Daze	Mellow Cello	Fentone Music F828-400
Lumsden & Attwood	Hubble Bubble, Here Comes Trouble	Witches' Brew	Peters EP 7677
Lumsden & Attwood	Trick, Treat or Tango	Witches' Brew	Peters EP 7677
Nelson	Ice Dance [†]	The Essential String Method, Cello book 2	Boosey MO60105135
Nelson	Over the Moon	Piece by Piece book 1	Boosey MO60087912
Norton	Grizzly Bear, no. 5	The Microjazz Cello Collection 1	Boosey MO60110269
Simson	Halfway Down the Stairs	Abracadabra Cello book 1	A & C Black
Trad. French	Au clair de la lune	Classic and Folk Melodies in the 1st Position	Presser
Trad.	French Folk Song, p. 19 [†]	The Essential String Method, Cello book 2	Boosey MO60105135
Trad.	Twinkle Duet [top line]	The Essential String Method, Cello book 2	Boosey MO60105135
Yandell	Battle Call	Cello All Sorts	Trinity Faber

Group B

Anon.	Sound For Us	Stringsongs for Cello	Boosey
Blackwell	City Lights	Cello Time Joggers	OUP
Bull, Goodborn & Duckett	Daydreams, no. 25 [†]	Team Strings	Faber
Colledge	Bell-ringers or Knickerbocker Glory	Waggon Wheels for Cello	Boosey MO60087486
Huws Jones	Ink-Spot	Ten O'Clock Rock	Boosey MO60097911
Lovell & Page	Marching Tune or Ah! Vous Dirais-je Maman? or The Dark Forest	Four Strings and a Bow book 1	Bosworth BOE003927
Lumsden & Attwood	Stinkbomb Surprise	Witches' Brew	Peters EP 7677
Nelson	Chicken Feed	Piece by Piece book 1	Boosey MO60087912
Trad.	Baa, Baa, Black Sheep*	55 for Fun	Fentone Music F758-401
Trad.	Go Tell Aunt Rhody, no. 5	Suzuki Cello School vol. 1	Suzuki

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

* Denotes unaccompanied repertoire. † Piano accompaniment published separately.

Technical Work (14 marks) (see page 12)

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

Scales (from memory) All one octave, with the indicated rhythmic patterns on each note.	
C major	 etc.
G major	 etc.
D major	 etc.

Supporting Tests (2 x 10 marks)

Candidates to prepare two from:			
Sight Reading (see page 14)	Aural (see page 16)	Improvisation (see page 19)	Musical Knowledge (see page 21)

Pieces *(3 x 22 marks)*

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 10).

Group A

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

Group B

J S Bach	Conversation Piece†	The Essential String Method, Cello book 3	Boosey M060105142
Blackwell	Patrick's Reel	Cello Time Joggers	OUP
Carse	A Lively Tune	3 Short Pieces	Stainer
Carulli	Signor Carulli's Allegro†	The Essential String Method, Cello book 3	Boosey M060105142
Clark	Minuet, no. 3	Old Music for Violoncello	EMB Z. 2452
Blackwell	Cello Time	Cello Time Joggers	OUP
Cohen	Simple Gifts*	Bags of American Folk for Cello	Faber
Cohen & Spearing	Turkey in the Straw	Superstart for Cello	Faber
Eccles	Minuet, no. 5	Violoncello Music for Beginners book 1	EMB Z. 6312
Handel	Gavotte [top line]	Stringsongs for Cello	Boosey M060039331
Huws Jones	Toodle-Pip	Ten O'Clock Rock	Boosey M060097911
Küffner	Ländler, no. 18	Violoncello Music for Beginners book 1	EMB Z. 6312

* Denotes unaccompanied repertoire. † Piano accompaniment published separately.

Legg	The Swing, no. 5*	Superstudies for Cello book 1	Faber
Macmillan	March, no. 1	Northern Skies for Cello & Piano	Boosey M060113451
Nelson	Whirlpool Waltz	Piece by Piece book 1	Boosey M060087912
Norton	Snooker Table	The Microjazz Cello Collection 1	Boosey M060110269
Trad. Scottish	Davy Nick Nack*	The Ceilidh Collection	Taigh Na Teud
Trad.	The Four Posted Bed	Stringsongs for Cello	Boosey M060039331
Trad.	What Shall We Do with the Drunken Sailor?	Up-Grade for Cello grades 1-2	Faber

* Denotes unaccompanied repertoire. † Piano accompaniment published separately.

Technical Work (14 marks) (see page 12)

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

Candidates to prepare the Bowing Exercise and then <i>either</i> Section i) or Section ii) in full.		
Bowing Exercise (from memory) Candidates should play one of their Grade 1 scales with two separate crotchets on each degree of the scale, one down bow and one up bow. [$\downarrow = 72$]		
<i>either</i> i) Scales, Arpeggios & Technical Exercise (from memory): Candidates should play the scale and then the arpeggio. The examiner will select from the following:		
C major	two octaves	scales separate bows <i>or</i> slurred in pairs (upper tonic may be repeated); arpeggios separate bows only
D and G major	one octave	
G minor (scale only)	to 5th	
Technical Exercise:		
Double Stops [open strings] Exercises can be found on our website or in the scale and repertoire books for the grade.		
<i>or</i> ii) Studies (music may be used):		
Candidates to prepare the following three studies – only two will be heard in the exam (see page 12). 1. Marching On! 2. Procession 3. Gliding in a Clear Blue Sky All studies are contained in the book <i>Cello Scales, Arpeggios and Studies from 2007</i> published by Trinity.		

Supporting Tests (2 x 10 marks)

Candidates to prepare two from:			
Sight Reading (see page 14)	Aural (see page 16)	Improvisation (see page 19)	Musical Knowledge (see page 21)

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 10).

Group A

Composer	Piece	Book	Publisher
Bart	As Long As He Needs Me	Play Showtime	Faber
Blackwell	Starry Night, no. 18	Cello Time Runners	OUP
Blake	Archangel's Lullaby	First Repertoire for Cello book 1	Faber
Carse	Sweet Sorrow	Fiddle Fancies for Cello & Piano	Stainer H437
Colledge	Mellow Cello, no. 12	Fast Forward for Cello	Boosey M060090837
Colledge	The Misty Isle	Shooting Stars for Cello	Boosey M060103476
Dare	Serenade	Serenade for Cello & Piano	Schott 10738
Hamilton			
arr. Yandell	Sing a Rainbow	Cello All Sorts	Trinity Faber
Handel	Chaconne	Easy Classics for Cello book 1	OUP
Mancini			
& Mercer	Moon River	Short Cello Pieces	Bosworth
Nelson	Reel [top part]	Technitunes for Cello	Boosey
Schumann	A Distant Land	Easy Classics for cello book 1	OUP
Spohr	Romanza, no. 8	Classical Pieces for the Beginning book 1	Schott ED4918
Springthorpe	Bossa Nova	Go with the Flow for Cello & Piano	Mayhew 3612303
Stoker	Air	14 Easy Tunes for Cello	Fentone Music F829-400
Tchaikovsky	An Old French Song	Easy Classics for Cello book 1	OUP
Trad.	All Through the Night [†] or Jenny Jones [†]	The Essential String Method, Cello book 4	Boosey M060105159
Trad. Scottish	Loch Lomond, no. 13	Piece by Piece 2	Boosey M060087929
Trowell	Minuet op. 4 no. 4	12 Morceaux Faciles op. 4 book 2	Schott 11211
Williams	Schindler's List	Short Cello Pieces	Bosworth

Group B

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

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

† Piano accompaniment published separately.

Technical Work (14 marks) (see page 12)

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

Candidates to prepare the Bowing Exercise and then either Section i) or Section ii) in full.			
Bowing Exercise (from memory) Candidates should play one of their Grade 2 scales with the rhythm ♩ ♪♪ on each degree of the scale, separate bows. The exercise may end with an additional long note on the tonic [♩ ♪♪ ♩]. [♩ = 80]			
either i) Scales, Arpeggios & Technical Exercise (from memory) Candidates should play the scale and then the arpeggio. The examiner will select from the following:			
C major	two octaves		separate bows or slurred in pairs
A, F and B♭ major	one octave		
G minor (candidate's choice of either natural or harmonic or melodic minor)			
Technical Exercise:			
Double Stops [fifths and sixths] starting on G, D and C strings Exercises can be found on our website or in the scale and repertoire books for the grade.			
or ii) Studies (music may be used): Candidates to prepare the following three studies – only two will be heard in the exam (see page 12). 1. Waltz 2. Morris Dance 3. Barcarolle All studies are contained in the book <i>Cello Scales, Arpeggios and Studies from 2007</i> published by Trinity.			

Supporting Tests (2 x 10 marks)

Candidates to prepare two from:			
Sight Reading (see page 14)	Aural (see page 16)	Improvisation (see page 19)	Musical Knowledge (see page 21)

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 10).

Group A

Composer	Piece	Book	Publisher
Beethoven	Marmotte	Playing the Cello	Novello
Blackwell	Falling Leaves	Cello Time Sprinters	OUP
Colledge	Winter Wind	Shooting Stars for Cello	Boosey M060103476
Dacre	Daisy Bell	First Repertoire for Cello book 1	Faber
Dyson	Melody	Melody & Intermezzo	Stainer H38
Elgar	Andante	Cello Time Sprinters	OUP
Foster	Beautiful Dreamer	14 Easy Tunes for Cello	Fentone Music F829-400
Handel	Sarabande and Variations [without repeats]	Cellowise	Spartan Press
Hoffman	Andante	Classical Pieces for the Beginning book 2	Schott
Mozart	Romance	Classical and Romantic Pieces for Cello	OUP
Offenbach	Barcarolle (from <i>The Tales of Hoffmann</i>)	The Classic Experience for Cello & Piano	Cramer 90537
Rebikov	Chanson Triste	Classical and Romantic Pieces for Cello	OUP
Romberg	Schwedisch	Classical Pieces for the Beginning book 2	Schott
Rota & Kusik	Speak Softly Love (Theme from <i>The Godfather</i>)	Short Cello Pieces	Bosworth
Schubert	To Music	Cello Canto	Fentone Music F697-401
Schumann	Cradle Song, no. 31	Violoncello Music for Beginners book 3	EMB Z. 14037
Springthorpe	Tango	Go with the Flow for Cello & Piano	Mayhew 3612303
Trad.	Simple Gifts	O Shenandoah!	Faber
Trad. Irish	Danny Boy	Jigs, Reels and More	Boosey M060112195

Group B

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

* Denotes unaccompanied repertoire.

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

* Denotes unaccompanied repertoire. † Piano accompaniment published separately.

Technical Work (14 marks) (see page 12)

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

Candidates to prepare the Bowing Exercise and then <i>either</i> Section i) or Section ii) in full.				
Bowing Exercise (from memory) Candidates should play one of their Grade 3 scales with eight semiquavers on each degree of the scale. The exercise may end with an additional long note on the tonic. [♩ = 60]				
<i>either</i> i) Scales, Arpeggios & Technical Exercises (from memory) Candidates should play the scale and then the arpeggio. The examiner will select from the following:				
G major	two octaves		scales separate bows or slurred in pairs; arpeggios separate bows <i>and</i> slurred three notes to a bow	
D and F major				
E♭ major	one octave	starting on the C string		
D minor (candidate's choice of <i>either</i> harmonic <i>or</i> melodic minor)	two octaves			
Dominant 7th in the key of C	one octave	starting on open G		separate bows or slurred in pairs
Dominant 7th in the key of G		starting on 1st finger D on the C string		
Technical Exercises (from memory):				
a) Chromatic Phrase to be performed with separate bows				
b) Double Stops [fifths, sixths and octaves] starting on the open G, D and C strings				
Exercises can be found on our website or in the scale and repertoire books for the grade.				
<i>or</i> ii) Studies (music may be used):				
Candidates to prepare the following three studies – only two will be heard in the exam (see page 12).				
1. Andantino				
2. Minuetto				
3. Tango				
All studies are contained in the book <i>Cello Scales, Arpeggios and Studies from 2007</i> published by Trinity.				

Supporting Tests (2 x 10 marks)

Candidates to prepare two from:			
Sight Reading (see page 14)	Aural (see page 16)	Improvisation (see page 19)	Musical Knowledge (see page 21)

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 10).

Group A

Composer	Piece	Book	Publisher
Blackwell	Some Day, no. 26	Cello Time Sprinters	OUP
Carse	Waltz Steps	Fiddle Fancies for Cello & Piano	Stainer H437
Franck	Panis Angelicus	Up-Grade for Cello Grades 3-4	Faber
Gossek	Gavotte	Cellowise	Spartan Press
Handel	Largo (from Xerxes)		Schott
Järnefelt	Berceuse		Chester 00305
Loewe	I Could Have Danced All Night	Play Showtime	Faber
Le Fleming	Air	Air & Dance	Chester
Lehár	Waltz – Love Unspoken	Play Showtime	Faber
Mozart	From the Flute Quartet	Playing the Cello	Novello
Purcell	Dido's Farewell, no. 3	Violoncello Music for Beginners book 3	EMB Z. 14037
Springthorpe	Bustling Boulevard	Go with the Flow for Cello & Piano	Mayhew 3612303
Squire	Romance for Cello & Piano		Stainer 2284
Tchaikovsky	Sweet Reverie, no. 40	Violoncello Music for Beginners book 3	EMB Z. 14037
Trad.	Blow the Wind Southerly	Three Northumbrian Folk Songs	S J Music D1995-1
Wedgwood	Castaway	Up-Grade for Cello Grades 3-4	Faber
Widger	A Minor Waltz	Easy Jazz Cello	Spartan SP279
Williams	Hedwig's Theme	Harry Potter & the Chamber of Secrets	Warner IFM0249CD

Group B

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

* Denotes unaccompanied repertoire.

Technical Work *(14 marks) (see page 12)*

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

Candidates to prepare the Bowing Exercise and then <i>either</i> Section i) or Section ii) in full.			
Bowing Exercise (from memory) Candidates should play one of their Grade 4 scales with the rhythm  on each degree of the scale. The exercise may end with an additional long note on the tonic. [\downarrow = 50]			
<i>either</i> i) Scales, Arpeggios & Technical Exercises (from memory) Candidates should play the scale and then the arpeggio. The examiner will select from the following:			
A, B \flat and E \flat major	two octaves		scales separate bows or slurred two crotchet beats to a bow; arpeggios separate bows or slurred three notes to a bow
C and G minor (candidate's choice of <i>either</i> harmonic or melodic minor)			
Dominant 7th in the key of F		starting on open C	separate bows or slurred in pairs
Dominant 7th in the key of G	starting on 1st finger D on the C string		
Dominant 7th in the key of E \flat	one octave	starting on B \flat	
Chromatic scale		starting on open G	separate bows
Technical Exercise (from memory):			
Double Stops [octaves and sixths] starting on the open G, D and C strings Exercises can be found on our website or in the scale and repertoire books for the grade.			
or ii) Studies (music may be used): Candidates to prepare the following three studies – only two will be heard in the exam (see page 12). 1. Elegy 2. Shanty 3. Polonaise All studies are contained in the book <i>Cello Scales, Arpeggios and Studies from 2007</i> published by Trinity.			

Supporting Tests *(2 x 10 marks)*

Candidates to prepare two from:			
Sight Reading (see page 14)	Aural (see page 16)	Improvisation (see page 19)	Musical Knowledge (see page 21)

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 10).

Group A

Compoer	Piece	Book	Publisher
Beethoven	Sonatina in D minor after WoO 43		Peters EP4221
Bridge	Berceuse	Four Pieces for Cello & Piano	Faber
Chopin	Prelude in B minor op. 28 no. 6	Chopin for Cello & Piano 1	PWM 10 382
Cohen	Prelude*	Technique Takes Off	Faber
Fauré	Aurore	Two Songs from 20 Mélodies	S J Music D1996-8
Flotow	M'appari (Like a Dream)	Cello Canto	Fentone F697-401
Gershwin	Summertime	Play Gershwin for Cello & Piano	Faber
Handel	Arie, no. 9	Melodies by Old Masters for Young Cellists book 2	Schott ED5533
Lloyd Webber	Memory	Play Showtime	Faber
Macmillan	Northern Skies, no. 7	Northern Skies for Cello & Piano	Boosey MO60113451
Mooney	The Irish Tenor*	Position Pieces book 1	Summy Birchard
Mozart	Ave verum corpus, no. 17	Violoncello Music for Beginners book 3	EMB Z.14037
Pergolesi	Nina, no. 11	Violoncello Music for Beginners book 3	EMB Z.14037
Schumann	Traumerei op. 15 no. 7		Schott
Shostakovich	Romance from the Suite 'The Gadfly'		S J Music D1990-5
Tchaikovsky	Chanson Triste op. 40 no. 2	Learning the Tenor Clef	Faber
Trowell	Meditation op. 4 no. 9	12 Morceaux Façiles op. 4 book 3	Schott ED11212
Vivaldi	Largo from Sonata no. 3	First Repertoire for Cello book 3	Faber
Williams	Fawkes The Phoenix	Harry Potter & the Chamber of Secrets	Warner IFM0249CD

Group B

Bazelaire	Suite Française op. 114, 5th movt: Montagnarde d'Auvergne		Schott SF7936
Boccherini	Minuet	The Suzuki Cello School vol. 3	Suzuki
Bridge	Spring Song for Cello & Piano		Stainer 2196
De Fesch	Sonata in C, Alla breve		Schott CB88
Dyson	Intermezzo	Melody & Intermezzo	Stainer H38
Gabriel-Marie	La Cinquantaine	Cello Solos	Amsco AM40205
Gershwin	I Got Rhythm	Play Gershwin for Cello & Piano	Faber
Hindemith	Lebhaft	3 Easy Pieces	Schott ED2771
Le Fleming	Dance	Air & Dance	Chester
Macmillan	Sabre Dance, no. 6	Northern Skies for Cello & Piano	Boosey MO60113451
Marcello	Sonata no. 6 in G, 4th movt: Allegro		Peters 7394
Philidor	La Sauterelle (Rondeau)	Lost Melodies – Old Masterpieces for Cello	UE 10627
Schenk	Gigue	Lost Melodies – Old Masterpieces for Cello	UE 10627
Squire	Minuet for Cello & Piano		Stainer 2286
Strauss I	Radetzky March	The Classic Experience for Cello & Piano	Cramer 90537

* Denotes unaccompanied repertoire.

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

* Denotes unaccompanied repertoire.

Technical Work (14 marks) (see page 12)

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

Candidates to prepare the Bowing Exercise and then <i>either</i> Section i) or Section ii) in full.			
Bowing Exercise (from memory) Candidates should play one of their Grade 5 scales with a martelé bow stroke. [♩ = 88]			
<i>either</i> i) Scales, Arpeggios & Technical Exercises (from memory) Candidates should play the scale and then the arpeggio. The examiner will select from the following:			
C major	three octaves		scales separate bows or slurred two crotchet beats to a bow; arpeggios separate bows or slurred three notes to a bow
E and A \flat major	two octaves		
A and E minor (candidate's choice of <i>either</i> harmonic or melodic minor)			
D major scale	one octave	in thumb position starting on the D string	with a down and an up bow on each note
Chromatic scales starting on C and D	two octaves		separate bows or slurred four notes to a bow
Dominant 7th in the key of F		starting on C	
Dominant 7th in the key of G		starting on D	
Diminished 7th starting on A	one octave	starting on the G string, 1st finger	separate bows
Technical Exercise (from memory):			
Double stops [octaves, sixths and thirds] starting on the open G, D and C strings: Exercises can be found on our website or in the scale and repertoire books for the grade.			
or ii) Studies (music may be used): Candidates to prepare the following three studies – only two will be heard in the exam (see page 12). 1. Jig 2. Arioso 3. Habañera All studies are contained in the book <i>Cello Scales, Arpeggios and Studies from 2007</i> published by Trinity.			

Supporting Tests (2 x 10 marks)

Candidates to prepare two from:			
Sight Reading (see page 14)	Aural (see page 16)	Improvisation (see page 19)	Musical Knowledge (see page 21)

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 10).

Group A

Composer	Piece	Publisher
Bloch	Supplication, no. 2 from Jewish Life (from Ernest Bloch Music for Cello & Piano)	Fischer
Brahms	Hungarian Dance no. 5 (from Cellowise)	Spartan Press
Bunting	Elegy	Sangeeta
Cui	Orientale op. 50 no. 9	Simrock EE 3479
Elgar	Chanson de matin (from Learning the Tenor Clef)	Faber
Handel	Arioso	Schott 9610
Kreisler	Liebeslied (from Liebeslied & Liebesfreud)	Schott CB 161
W Lloyd Webber	In the Half-Light (from Three Pieces for Cello & Piano)	Stainer H376
Massenet	Melodie op. 10, no. 5 (from Salon – Pieces for Cello & Piano)	Kunzelmann GM 1603a
Mendelssohn	Song without Words (from The Great Cello Solos [ed. Lloyd Webber])	Chester
Paradis	Sicilienne (from Learning the Tenor Clef)	Faber
Popper	To the Memory of my Parents op. 64 no. 1 (from Popular Concert Pieces vol. 1)	EMB Z. 12943
Rachmaninov	Lied (from Steven Isserlis's Cello World)	Faber
Saint-Saëns	Prière op. 158 or Romance op. 36 (from The Complete Shorter Works for Cello & Piano)	Faber
Seiber	Tango (from Learning the Tenor Clef)	Faber
Sibelius	Romance op. 78 no. 2	Hansen
Tenaglia	Aria (from Classical Pieces of the 17th & 18th Century)	Schott ED 3678
Vaughan Williams	Fantasia on Greensleeves	OUP

Group B

Albéniz	Tango (from Dancing Cello)	PWM 10 324
Albrechtsberger	Scherzando (from Lost Melodies – Old Masterpieces for Cello)	Universal UE 10627
J S Bach	Suite no. 1 in G BWV 1007, Allemande* or Menuets 1 and 2* (from Six Solo Cello Suites BWV 1007-1012)	Bärenreiter BA 320
Davidoff	Romance Sans Paroles (from Salon – Pieces for Cello & Piano)	Kunzelmann GM 1603a
de Caix	Sarabande, no. 4a and Menuet, no. 4b (from Melodies by Old Masters book 2)	Schott ED 5533
d'Hervelois	Sérénade espagnole op. 20 no. 2	Belaieff 204
Glazunov	The Clock, no. 3 (from Divertimento)	Lengnick
Maraix	L'agréable (from Five Old French Dances)	Chester
Minsky	Broadway, no. 3* (from Ten American Cello Etudes)	OUP
Rachmaninov	Symphony no. 2, Theme from 3rd movt	Boosey M060116155
Schubert	Moment Musical (from Cello Solos)	Amsco AM 40205
Schumann	Fantasiestücke op. 73, no. 1: Zart und mit Ausdruck	Peters EP 7297
Squire	Danse Rustique	Stainer
Telemann	Viola da gamba Sonata in A minor, 1st movt: Largo and 2nd movt: Allegro	Peters EP 4625
Trad.	The Keel Row, no. 3 (from Three Northumbrian Folk Songs)	S J Music D1995-1
Valensin	Menuet (from Melodies by Old Masters book 2)	Schott ED 5533
Vivaldi	Sonata no. 5 in E minor RV40, 3rd movt: Largo and 4th movt: Allegro (from Complete Sonatas for Cello)	Bärenreiter BA 6995

Technical Work *(14 marks) (see page 12)*

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

Candidates to prepare the Bowing Exercise and then <i>either</i> Section i) or Section ii) in full.			
Bowing Exercise (from memory) Candidates should play one of their Grade 6 scales with each note of the scale played as two spiccato quavers. [♩ = 150]			
<i>either i) Scales, Arpeggios & Technical Exercise</i> (from memory) Candidates should prepare major and minor scales and arpeggios from one of the following two groups of tonal centres, to be played with separate bows <i>or</i> slurred as requested by the examiner:			
Group 1: C	Group 2: D	three octaves	separate bows <i>or</i> slurred two crotchet beats to a bow (scales) and three notes to a bow (arpeggios)
B and Eb	F and Ab/G#	two octaves	
Plus: D major scale in thumb position, starting on the open string		one octave	starting on the D strings with separate bows only
Chromatic scale starting on C# and Eb		two octaves	separate bows <i>or</i> slurred two crotchet beats to a bow
Diminished 7th starting on C and E			
Major tonal centre When the examiner requests a major tonal centre, the candidate should play in succession: <ul style="list-style-type: none"> The major scale The major arpeggio The dominant 7th starting on that note and resolving onto the tonic (to be prepared with separate bows and slurred two crotchet beats to a bow) 			
Minor tonal centre When the examiner requests a minor tonal centre, the candidate should play in succession: <ul style="list-style-type: none"> The melodic minor scale The harmonic minor scale The minor arpeggio 			
Technical Exercise:			
Double-stops [in sixths in C major] Exercises can be found on our website or in the scale and repertoire books for the grade.			

Section ii) and Supporting Tests overleaf

or ii) Orchestral Extracts

The candidate should choose two extracts to perform, one from each of the following groups:

Group 1:

Beethoven	Symphony no. 5 [2nd movt: Andante con moto] (from Test Pieces for Orchestral Auditions, page 8 – first four lines only)	Schott ED 7853
Tchaikovsky	Symphony no. 6 [2nd movt: Allegro con grazia] (from Test Pieces for Orchestral Auditions, page 30)	Schott ED 7853

Group 2:

Bizet	Carmen [Finale] (from Test Pieces for Orchestral Auditions, page 14 complete)	Schott ED 7853
Brahms	Symphony no. 2 [1st movt: Allegro non troppo] (from Test Pieces for Orchestral Auditions, page 15)	Schott ED 7853

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

i) Sight Reading
(see page 14)

ii) Aural (see page 16)
or Improvisation (see page 19)

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 10).

Group A	Piece	Publisher
J C Bach	Concerto in C minor, 2nd movt: Adagio molto espressivo	Salabert EMS 5457c
J S Bach	Arioso (from The Great Cello Solos, ed. Lloyd Webber)	Chester
J S Bach	Suite no. 2 in D minor BWV 1008, 4th movt: Sarabande* (from Six Solo Cello Suites BWV 1007-1012)	Bärenreiter BA 320
Bizet	Habanera (from Dancing Cello)	PWM 10 324
Boëllmann ed. Gledhill	Prière from Suite Gothique op. 25 no. 3	Durand 15304 and 4995
Bridge	Serenade (from Four Pieces for Cello & Piano)	Faber
Cassadó	Sérénade	Universal UE 8131
Clarke	I'll Bid My Heart Be Still (from Shorter Pieces for Cello & Piano)	OUP
Elgar	Salut d'Amour, op. 12	Schott ED 11175
Fauré	Après un Rêve, <i>transc.</i> Casals	Hamelte
Fauré	Sicilienne op. 78 (from Anthology of Selected Pieces for Cello & Piano)	Peters 7571
Grieg	Sarabande from the Holberg Suite	Fentone F203-401
Rachmaninov	Vocalise op. 34 no. 14	Boosey M060112027
Ravel	Pièce en forme de Habanera	Leduc
Rubenstein	Melodie op. 3 no. 1 (from Saluts d'amour for Cello & Piano)	Kunzelmann GM523
Saint-Saëns	Le cygne (The Swan) (from The Complete Shorter Works for Cello & Piano)	Faber
Schumann ed. Gledhill	3 Romanzen op. 94, no. 2: Einfach, innig	Peters 2387
Tchaikovsky	Nocturne op. 19 no. 4 (from Tchaikovsky for Cello vol. 2)	Simrock EE5243
Group B		
Arutiunian	Impromptu	Zen-on Music
J S Bach	Suite no. 2 in D minor BWV 1008, Gigue* (from Six Solo Cello Suites BWV 1007-1012)	Bärenreiter BA 320
J S Bach	Suite no. 3 in C major BWV 1009, Bourrées I & II* (from Six Solo Cello Suites BWV 1007-1012)	Bärenreiter BA 320
Beethoven	Sonata no. 2 in G minor op. 5 no. 2, 2nd movt: Allegro molto più tosto presto (from Sonatas for Piano & Cello)	Henle HN 894
Caccini, ed. J Lloyd Webber	Ave Maria (from Cello Moods)	Mayhew 3611464
Daquin	Rigaudon (from Melodies by Old Masters book 2)	Schott ED 5533
Eccles <i>arr.</i> Lipkin	Sonata in G minor, 1st movt: Largo <i>and</i> 2nd movt: Corrente	Bosworth BOE 004671
Enescu	Saltarello (from Nocturne et Saltarello)	Schott CB 168
Kabalevsky	Study no. 5, Scherzo* (from Five Studies in major and minor op. 67)	Peters EP 4765
Klengel	Concertino in C op. 7, 2nd movt: Andante	Breitkopf EB 2938
Maconchy	Golubchik, no. 2 (from Divertimento)	Lengnick
Martini	Gavotte des moutons (from Classical Pieces of the 17th & 18th Century)	Schott ED 3678
Minsky	Sailing Down the River* (from Ten American Cello Etudes)	OUP
Popper	Gavotte op. 67 no. 2 (from Popular Concert Pieces vol. 1)	EMB Z. 12943
Saint-Saëns	Gavotte op. posth. (from The Complete Shorter Works for Cello & Piano)	Faber
Squire	Tarantella	Stainer
Vivaldi	Sonata no. 6 in B \flat RV 46, 3rd movt: Largo <i>and</i> 4th movt: Allegro (from Complete Sonatas for Cello)	Bärenreiter BA 6995

* Denotes unaccompanied repertoire

or ii) Orchestral Extracts

The candidate should choose two extracts to perform, one from each of the following groups:

Group 1:

Brahms	Symphony no. 2 [2nd movt: Adagio non troppo] (from Test Pieces for Orchestral Auditions, page 16)	Schott ED 7853
Tchaikovsky	Symphony no. 4 [2nd movt: Andantino in modo di canzona] (from Test Pieces for Orchestral Auditions, page 29)	Schott ED 7853

Group 2:

Beethoven	Symphony no. 8 [3rd movt: Tempo di menuetto] (from Test Pieces for Orchestral Auditions, page 9)	Schott ED 7853
Beethoven	Symphony no. 9 [Allegro assai] (from Test Pieces for Orchestral Auditions, pages 10/11, bar 92 to end of extract)	Schott ED 7853

Supporting Tests (2 x 10 marks)

Candidates to prepare i) *and* ii)

i) **Sight Reading**
(see page 14)

ii) **Aural** (see page 16)
or **Improvisation** (see page 19)

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 10).

Group A	Piece	Publisher
J S Bach	Suite no. 1 in G major BWV 1007, Prelude* (from Six Solo Cello Suites BWV 1007-1012)	Bärenreiter BA320
Bloch	Prayer, no. 1 from Jewish Life (from Ernest Bloch Music for Cello & Piano)	Fischer
Bridge	Élégie (from Four Pieces for Cello & Piano)	Faber
Busoni	Serenata for Cello & Piano	Faber
Debussy	Sonata, 1st movt: Prologue	Durand DF00939000
Dvořák	Silent Woods 'Klid' op. 68 no. 5	IMC1741
Elgar	Cello Concerto in E minor, 3rd movt	Novello
Fauré	Élégie op. 24 (from Anthology of Selected Pieces for Cello & Piano)	Peters 7571
Gershwin	Bess, You Is My Woman Now (from Encore! Lloyd Webber)**	Chester CH63965
Glazunov	Song of the Minstrel, op. 71	Belaieff no. 205 (Peters)
Grieg	Sonata in A minor op. 36, 2nd movt: Andante molto tranquillo (from Sonata in A minor op. 36 & Other Works)	Henle HN790
Haydn	Concerto in D Hob VIIb no. 2, 2nd movt: Adagio	Breitkopf EB2238
Massenet	Méditation from Thaïs	EMB Z.13635
Muffat/Cassadó	Arioso	Universal UE8285
Nyman	Miserere Paraphrase (from On the Fiddle)	Chester
Rachmaninov	Sonata in G minor op. 19, 3rd movt: Andante	Boosey M060022197
Szymanowski	Song of Roxana from King Roger	PWM
Tchaikovsky	Melodie op. 42 no. 3 (from Tchaikovsky for Cello vol. 1)	Simrock EE5239
Group B		
J C Bach	Concerto in C minor, 1st movt	Salabert
Bartók	Romanian Folk Dances no. 1, no. 2, no. 5 <i>and</i> no. 6 (from Romanian Folk Dances)	Universal UE13265
Beethoven	Sonata no. 1 in F op. 5 no. 1, 1st movt: Adagio sostenuto-Allegro (from Sonatas for Piano & Violoncello)	Bärenreiter BA9012
Beethoven	Sonata no. 4 in C op. 102 no. 1, 1st movt: Andante-Allegro vivace (from Sonatas for Piano & Violoncello)	Bärenreiter BA9012
Berteau	Sonata in G, 1st movt (formerly attrib. Sammartini)	IMC 2093
Boccherini	Rondo	Leduc
Boulanger	Three Pieces, no. 3 in C# minor	Heugel HE26535
Brahms	Sonata in E minor, 2nd movt: Allegretto quasi menuetto	Henle HN18
Britten	Suite no. 1 in G, Serenata & Marcia*	Faber
Cassadó	Requiebros	Schott 1562
Chopin	Sonata in G minor op. 65, 2nd movt: Scherzo	Peters 1928
Dunkler	La fileuse	PWM 9230
De Falla	Ritual Fire Dance	Chester CH00933
Lalo	Concerto in D minor, 2nd movt: Intermezzo	Peters 3799
Léonard	The Donkey and the Driver (from Steven Isserlis's Cello World)	Faber
Minsky	Truckin' Through the South* (from Ten American Cello Etudes)	OUP

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

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

Technical Work (14 marks) (see page 12)

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

Candidates to prepare the Bowing Exercise and then <i>either</i> Section i) or Section ii) in full.			
Bowing Exercise (from memory) Candidates should choose one of their Grade 8 scales and the examiner will choose any one of the specified bowings from Grades 5-7 and ask the candidate to play their scale with that bowing.			
<i>either</i> i) Scales, Arpeggios & Technical Exercises (from memory) Candidates should prepare major and minor scales and arpeggios from one of the following two groups of tonal centres, to be played with separate bows <i>or</i> slurred as requested by the examiner:			
Group 1: A, F#, Bb and Db/C#	Group 2: G, Bb, Eb, and Ab/G#	three octaves	separate bows <i>or</i> slurred seven notes to a bow (scales) and three notes to a bow (arpeggios)
Plus: Chromatic scales starting on each of the four notes of the chosen group		two octaves	in quavers with separate bows <i>or</i> slurred twelve notes to a bow
Diminished 7ths starting on each of the four notes of the chosen group			in quavers with separate bows <i>or</i> slurred eight notes to a bow
Major tonal centre When the examiner requests a major tonal centre, the candidate should play in succession: <ul style="list-style-type: none"> The major scale The major arpeggio The dominant 7th starting on that note and resolving onto the tonic (to be prepared with separate bows and slurred two crotchet beats to a bow) 			
Minor tonal centre When the examiner requests a minor tonal centre, the candidate should play in succession: <ul style="list-style-type: none"> The melodic minor scale The harmonic minor scale The minor arpeggio 			
Technical Exercises (double stops):			
a) Eb major in thirds b) C major in sixths c) G major in octave		two octaves	
Exercises can be found on our website or in the scale and repertoire books for the grade.			

or ii) Orchestral Extracts

The candidate should choose three extracts to perform, one from each of the following groups:

Group 1:

Verdi	Missa da Requiem [No.3 Offertorium – Andante mosso] (from Test Pieces for Orchestral Auditions, page 35)	Schott ED 7853
Beethoven	Ballet Music Prometheus [Adagio and Andante quasi allegretto] (from Test Pieces for Orchestral Auditions, page 44)	Schott ED 7853

Group 2:

Smetana	The Bartered Bride [Overture – Vivacissimo] [♩ = 96] (from Test Pieces for Orchestral Auditions, pages 20/21 from the beginning to letter C; and page 22, bar 261 to end of extract)	Schott ED 7853
Beethoven	Overture Coriolan [Allegro con brio] [♩ = 66] (from Test Pieces for Orchestral Auditions, page 12)	Schott ED 7853
Wagner	Overture Tannhäuser [Allegro] [♩ = 60] (from Test Pieces for Orchestral Auditions, page 36)	Schott ED 7853

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

i) Sight Reading
(see page 14)

ii) Aural (see page 16)
or **Improvisation** (see page 19)

Turn over for Double Bass repertoire lists

Double Bass – Initial

Subject code: DB

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 10).

Group A

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

Group B

Allen et al	Grandparents' Day, no. 80	Essential Elements 2000	Hal Leonard HL00868052
Anon.	Jolly Old Saint Nicholas	Do It! Play Bass book 1	GIA Publications Inc.
Beethoven	Ode to Joy, no. 39	Abracadabra Double Bass book 1	A & C Black
Faulkner	The Haunted House	First Bass	Recital Music RM406
Gordon	The Patient Heron, no. 2	Feathered Friends	Recital Music RM413
Heilbut	Little Peter Rabbit, p. 25*	Sassmannshaus Early Start on the Double Bass vol. 1	Bärenreiter BA9661
Nelson	Let's Have a Holiday [†]	The Essential String Method, Double Bass book 2	Boosey
Osborne	Russian Circus, no. 6	The Really Easy Bass Book	Faber
Pierpoint	Jingle Bells, no. 17	The ABCs of Bass book 1	Fischer
Roe	Sad Tale or Finding my Way	Play-a-Day	Thames TH978352
Rhoda	Skipping and Walking Fingers	The ABCs of Bass book 1	Fischer
Sassmannshaus	Up the Ladder, p. 43*	Sassmannshaus Early Start on the Double Bass vol. 1	Bärenreiter BA9661
Trad.	Down by the Station, no. 27 [†]	Ready Steady Go	Bartholomew Music BMP502
Trad.	London's Burning, no. 52	Abracadabra Double Bass book 1	A & C Black
Trad.	Michael Row the Boat Ashore	Essential Elements 2000	Hal Leonard HL00868052
Trad.	Moravian Carol [†]	The Essential String Method, Double Bass book 2	Boosey
Trad.	Round go the Mill Wheels [†]	Team Strings	Faber
Trad.	Shepherd's Hey Theme	Do It! Play Bass book 1	GIA Publications Inc.
Trad.	The Jolly Miller, no. 29 [†]	Ready Steady Go	Bartholomew Music BMP502
Trad.	Who's That Yonder [†]	Team Strings	Faber

* Denotes unaccompanied repertoire. † Piano accompaniment published separately.

Technical Work (14 marks) (see page 12)

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

Candidates to prepare the following scales and arpeggios in full.	
Scales (from memory) To be performed with the indicated rhythmic patterns on each note:	
D major (to the 6th)	
A major (to the 6th)	
Arpeggio phrases (from memory) To be performed with the indicated rhythmic patterns on each note:	
D major (triad with added 6th)	
A major (triad with added 6th)	

Supporting Tests (2 x 10 marks)

Candidates to prepare two from:			
Sight Reading (see page 14)	Aural (see page 16)	Improvisation (see page 19)	Musical Knowledge (see page 21)

Double Bass – Grade 1

Subject code: DB

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 10).

Group A	Piece	Book	Publisher
Elliott	Carnival Waltz† or Snakes and Ladders†	The Essential String Method, Double Bass book 3	Boosey
Faulkner	On the Water	First Bass	Recital Music
Gordon	Gander's March, no. 4	Feathered Friends	Recital Music RM413
Haydn	Papa Haydn Goes Walking & any two other variations	Ready Steady Go	Bartholomew Music BMP502
Jolliffe	The Mighty Chieftain Comes		Recital Music RM492
Lehar	Waltz, no. 63	Abracadabra Double Bass book 1	A & C Black
Norton	Grizzly Bear, no. 1	Microjazz for Double Bass	Boosey
Regner	Lied des Schlafes, no. 5	Kontra-Spass	Schott KBB11
Rhoda	Alouette, no. 33	The ABCs of Bass book 1	Fischer
Saint-Saëns	A Baby Elephant, no. 68†	Ready Steady Go	Bartholomew Music BMP502
Trad.	Go Tell Aunt Rhody, no. 3	Suzuki Bass School, vol. 1	Summy-Birchard Inc. 0370S (piano accomp. 0372S)
Trad.	Hatikvah†	The Essential String Method, Double Bass book 3	Boosey
Trad.	Long, Long Ago, no. 48† or Mattachins, no. 44†	Ready Steady Go	Bartholomew Music BMP502
Trad.	Michael Finnegan†	The Essential String Method, Double Bass book 3	Boosey
Trad.	Muck!, no. 62	Abracadabra Double Bass book 1	A & C Black
Trad.	Pease Pudding Hot†	The Essential String Method, Double Bass book 3	Boosey
Group B			
J S Bach	Conversation Piece†	The Essential String Method, Double Bass book 3	Boosey
Emery & Leach	Knocking on the Door	Bass is Best! book 1	Yorke YE0090/Spartan Press
Foster	Oh Susanna, no. 77	The ABCs of Bass book 1	Fischer
Hewitt-Jones/ Lumsden	Have a cup of tea	Bread and Butter Pudding	Musicland
King et al	Stand by Me, no. 56	Abracadabra Double Bass book 1	A & C Black
Leogrande	Down the Road, no. 1	8 Progressive Solos for the Beginning Bassist	Latham BA-1
Mozart	Minuet†	Team Strings	Faber
Nelson	Fiddler's Fancy, no. 19	Right from the Start for Double Bass & Piano	Boosey
Osborne	Bass Bridges of Paris, no. 14	The Really Easy Bass Book	Faber
Osborne	Jellied Eels Foo-Yong, no. 16	The Really Easy Bass Book	Faber
Purcell	Rigaudon, no. 7	La Contrebasse Classique vol. A	Combre
Roe	Who's That Knocking at My Door?	Play-a-Day	Thames TH978352
Swann	The Hippopotamus Song	Abracadabra Double Bass book 1	A & C Black
Trad.	Bransle de Bourgogne	Pour les jeunes contrebassistes vol. 2	Billaudot
Trad.	I Have a Bonnet†	The Essential String Method, Double Bass book 3	Boosey
Trad.	Lament, no. 9	Suzuki Bass School, vol. 1	Summy-Birchard Inc. 0372S (piano accomp. 0372S)
Trad.	There was a Crooked Man	Amazing Solos	Boosey

† Piano accompaniment published separately.

Technical Work (14 marks) (see page 12)

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

Candidates to prepare the Bowing Exercise and then <i>either</i> Section i) or Section ii) in full.		
Bowing Exercise (from memory) The candidate will be asked to play the scale of G major (one octave). The scale should be played with two separate crotchets on each degree of the scale, one down bow and one up bow. [♩ = 72]		
<i>either i) Scales & Arpeggio Phrases</i> (from memory):		
Major keys When the examiner requests a key, the candidate should play the scale and then the arpeggio phrase.		
A, C and D major	scale to 6th; arpeggio phrase a major triad with added 6th	scales separate bows <i>or</i> slurred in pairs; arpeggio phrases separate bows only
Minor keys Scale only		
A and D minor	to 6th	separate bows <i>and</i> slurred in pairs
<i>or ii) Studies</i> (music may be used):		
Candidates to prepare the following three studies – only two will be heard in the exam (see page 12). 1. March On! 2. Shopping Trip 3. Flowing Bowing All studies are contained in the book <i>Double Bass Scales, Arpeggios and Studies from 2007</i> published by Trinity.		

Supporting Tests (2 x 10 marks)

Candidates to prepare two from:			
Sight Reading (see page 14)	Aural (see page 16)	Improvisation (see page 19)	Musical Knowledge (see page 21)

Double Bass – Grade 2

Subject code: DB

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 10).

Group A

Composer	Piece	Book	Publisher
Arlen	We're Off to See the Wizard	Abacadabra Double Bass book 1	A & C Black
Donkin	The Ogre's Dance, no. 1	Bass-Time Beginners	Recital Music RM410
Gordon	Penguin Parade, no. 6	Feathered Friends	Recital Music RM413
Harrison	Theo's Lullaby		Recital Music RM505
Martin	Pimprenelle		Billaudot
Norton	Mean Streets, no. 10	Microjazz for Double Bass	Boosey
Osborne	Alpen Song or The Duke of York Joins the Navy	The Really Easy Bass Book	Faber
Rodgers	Edelweiss, no. 50	Abacadabra Double Bass book 1	A & C Black
Roe	Reflections	Play-a-Day	Thames TH978352
Tchaikovsky	Old French Song [†]	The Essential String Method, Double Bass book 4	Boosey
Trad.	Cherry Blossoms, no. 269	ABCs of Bass book 2	Fischer
Trad.	Green Gravel	Amazing Solos	Boosey
Trad.	Greensleeves [†]	The Essential String Method, Double Bass book 4	Boosey
Trad.	March of the Kings [†]	The Essential String Method, Double Bass book 4	Boosey
Trad.	The British Grenadier	Easy Double Bass	De Haske
Trad.	Upon Paul's Steeple [†]	The Essential String Method, Double Bass book 4	Boosey
York	Madeleine Dreaming [†]	The Essential String Method, Double Bass book 4	Boosey

Group B

J S Bach	Menuet, no. 8	La Contrebasse Classique vol. A	Combre
Carroll	Prelude <i>and</i> Gigue	Five Simple Pieces for Double Bass & Piano	Stainer H2310
Cruttenden	Bass Swing, no. 1	Bow that Bass!	Recital Music RM511
Glinka	The Wind Soughs	Easy Double Bass	De Haske DHP1043610-400
Hewitt-Jones/ Lumsden	Hot Buttered Toast	Bread and Butter Pudding	Musicland
Kozeluch	Bernoise, no. 3	Pièces Classiques pour Contrebasse book 1	Billaudot
Marshall	Giocoso, no. 91	Abacadabra Double Bass book 1	A & C Black
Minvielle- Sebastia	La ballade de Sabrina or Le blues de Johanna	10 Duos Jazz	Combre C06044
Nicks	The Little Sailor, no. 91	Bass is Best! book 1	Yorke YE0090/Spartan Press
Regner	Elefanten-Pop, no. 4	Kontra-Spass	Schott KBB 11
Schubert	Dance 1 or Dance 2 from Two German Dances [†]	The Essential String Method, Double Bass book 4	Boosey
Schumann	The Merry Peasant, no. 5*	Double Bass Solo 1	OUP
Slatford	Dinosaur Dance, no. 70	Bass is Best! book 1	Yorke YE0090/Spartan Press
Trad.	Good Morning, Merry Sunshine	ABCs of Bass book 2	Fischer
Trad.	Le Vieux Roi, no. 21	Pour les jeunes contrebassistes vol. 1	Billaudot

* Denotes unaccompanied repertoire.

† Piano accompaniment published separately.

Technical Work (14 marks) (see page 12)

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

Candidates to prepare the Bowing Exercise and then <i>either</i> Section i) or Section ii) in full.		
Bowing Exercise (from memory) The candidate will be asked to play the scale of D major (one octave) with the rhythm ♩ ♪♪ on each degree of the scale, separate bows. The exercise may end with an additional long note on the tonic [♩ ♪♪ ♩]. [♩ = 80]		
<i>either</i> i) Scales & Arpeggios (from memory) Candidates should play the scale and then the arpeggio, as requested by the examiner.		
G, F and B \flat major	one octave	separate bows <i>or</i> slurred in pairs (highest note of slurred scales and arpeggios may be repeated)
E and G minor	up to flattened 6th	
Minor arpeggios should be performed according to the following pattern: 		
<i>or</i> ii) Studies (music may be used): Candidates to prepare the following three studies – only two will be heard in the exam (see page 12). <ol style="list-style-type: none"> Jolly Folk Tune Singing Lesson Dreamy Lullaby All studies are contained in the book <i>Double Bass Scales, Arpeggios and Studies from 2007</i> published by Trinity.		

Supporting Tests (2 x 10 marks)

Candidates to prepare two from:			
Sight Reading (see page 14)	Aural (see page 16)	Improvisation (see page 19)	Musical Knowledge (see page 21)

Double Bass – Grade 3

Subject code: DB

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 10).

Group A

Composer	Piece	Book	Publisher
C P E Bach	March in D [BWV Anh II.12]	The Anna Magdalena Bach Notebook for Double Bass	Bartholomew Music BMP009
Carroll	Courante	Five Simple Pieces for Double Bass & Piano	Stainer H2310
Czerny	Divertissement	La Contrebasse Classique vol. B	Combre
Deutschmann	Menuett, no. 9 [with trio]	Yorke Solos vol. 1: 35 Easy Pieces	Yorke YE0087/Spartan Press
Donkin	Romance, no. 4	Bass-Time Beginners	Recital Music RM410
Gordon	Circling Seagulls, no. 8	Feathered Friends	Recital Music RM413
Grieg	Norwegian Dance, op. 35†	Subterranean Solos	Bartholomew Music BMP006
Handel	March	Easy Double Bass	De Haske
Haydn	Dance for a Party†	The Essential String Method, Double Bass book 4	Boosey
Hoag	Second Position Boogie	Rags, Boogies and Blues	Presser
Kelly	Folk Song, no. 3	Four Easy Pieces for Cello or Double Bass	Yorke YE0091/Spartan Press
Laska	Strolling Along	Yorke Solos vol 1: 35 Easy Pieces	Yorke YE0087/Spartan Press
Mouret/ Rhoda	Rondeau (Sinfonies de Fanfare), no. 199 [trills and slide optional]	The ABCs of Bass book 2	Fischer
Nelson	Reel, p. 1 [top part only]*	Technitunes	Boosey
Stewart	Processional, no. 2	Suite Double-Bass book 2	Ricordi LD902
Trad.	The Lincolnshire Poacher, p. 8*	Technitunes	Boosey
Walton	Donkey Cart, no. 96	Bass is Best! book 1	Yorke YE0090/Spartan Press

Group B

J S Bach	Jesu, Joy of Man's Desiring, no. 29*	Double Bass Solo 1	OUP
Cruttenden	Blues in D, no. 3	Bow that Bass!	Recital Music RM511
Czerny	Dans la vallée	La Contrebasse Classique vol. B	Combre C5716
Handel	Allegro, no. 5	Pièces Classiques book 1	Billaudot
Hewitt-Jones/ Lumsden	Pumpkin Pie Round	Bread and Butter Pudding	Musicland
Nelson	Toad in the Hole, p. 10*	Technitunes	Boosey
Norton	Soft Drink	Microjazz for Double Bass	Boosey
Osborne	Syncopated Swing [pizzicato or arco]	Junior Jazz book 1	Recital Music
Regner	Bitte nicht stolpern, no. 10	Kontra-Spass	Schott KBB11
Rhoda	Hanukah (Holiday Song), no. 19	The ABCs of Bass book 2	Fischer

* Denotes unaccompanied repertoire.

† Piano accompaniment published separately.

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

* Denotes unaccompanied repertoire.

† Piano accompaniment published separately.

Technical Work (14 marks) (see page 12)

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

Candidates to prepare the Bowing Exercise and then <i>either</i> Section i) or Section ii) in full.		
Bowing Exercise (from memory)		
Candidates should play one of their Grade 3 scales with eight semiquavers on each degree of the scale. The exercise may end with an additional long note on the tonic. [♩ = 60]		
either i) Scales, Arpeggios & Technical Exercises (from memory)		
Candidates should play the scale and then the arpeggio, as requested by the examiner.		
A, C and D major	one octave	separate bows or slurred in pairs
A, D and G minor (candidate's choice of <i>either</i> harmonic or melodic minor)		
Dominant 7th in the key of D		separate bows
Chromatic scales starting on A and G		
Technical Exercise:		
Double Stops [fifths and sixths]		
Exercises can be found on our website or in the scale and repertoire books for the grade.		
or ii) Studies (music may be used):		
Candidates to prepare the following three studies – only two will be heard in the exam (see page 12).		
1. Juggling		
2. Old School Song		
3. Parade Blues		
All studies are contained in the book <i>Double Bass Scales, Arpeggios and Studies from 2007</i> published by Trinity.		

Supporting Tests (2 x 10 marks)

Candidates to prepare two from:			
Sight Reading (see page 14)	Aural (see page 16)	Improvisation (see page 19)	Musical Knowledge (see page 21)

Double Bass – Grade 4

Subject code: DB

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 10).

Group A

Composer	Piece	Book	Publisher
<i>attr.</i> Bach	Polonaise in D minor	The Anna Magdalena Bach Notebook for Double Bass	Bartholomew Music BMP009 (piano accomp. BMP009a)
Basie	Tune Town Shuffle	Amazing Solos for Double Bass	Boosey
Bizet	Habanera	La contrebasse classique vol. B	Combre C5716
Cruttenden	The Roman Stroll, no. 10	Bow that Bass!	Recital Music RM511
Depelsenaire	Sous la neige		Combre
Donkin	A Summer Day, no. 5	Bass-Time Beginners	Recital Music RM410
Gossec	Tambourin [†]	Subterranean Solos	Bartholomew Music
Lancen	Si j'étais...Moussorgsky	Yorke Solos vol. 1: 35 Easy Pieces	Yorke YE0087/Spartan Press
Nelson	German Dance	Technitunes	Boosey
Nicks	Lynda Busby plays the Bass	Yorke Solos vol. 1: 35 Easy Pieces	Yorke YE0087/Spartan Press
Osborne	A Fun Day!	Suite for Eloise	Recital Music
Regner	Der Clown tritt auf, no. 8	Kontra-Spass	Schott KBB11
Ridout	Andante, no. 3	Dance Preludes for Double Bass or Cello	Yorke YE0095/Spartan Press
Schlemüller	Old Soldiers	Festival Performance Solos	Fischer
Schlemüller	Forward, March!	Solos for the Young Bassist book 1	Recital Music
Schumann	Envoi, no. 1	Pièces Classiques pour Contrebasse book 2	Billaudot
Smith-Masters	All Mimsy, 2nd movt: Vorpall		Yorke YE0057/Spartan Press
Wood	Pavane	Four Dances for Double Bass & Piano	Edition Peters

Group B

Copland	The Little Horses	Copland for Double Bass	Boosey
De Coursey	Nautch Dance, no. 6	Six Easy Pieces	Berandol
Handel	March from <i>Scipio</i> , no. 23*	Double Bass Solo 1	OUP
Hauta-Aho	Paul and Charlie* [all pizzicato] from <i>Jazz-Sonatine</i>	Pizzicato Pieces book 1	Recital Music RM097
Kelly	Dance, no. 4	Four Easy Pieces for Cello or Double Bass	Yorke YE0091/Spartan Press
Leogrande	Hey, Mon!	8 Progressive Solos for the Beginning Bassist	Latham BA-1
Marais	Passepied	La Contrebasse Classique vol. B	Combre C5716
Mozart	From the Serenade K361, p. 22	Enjoy the Double Bass vol. 2	Bote & Bock
Müller	Neapolitan Dance		Kjos KJ15920
Müller	The Gallant Suitor		Kjos KJS5320
Osborne	Brontosaurus Bop	Junior Jazz	Recital Music RM226
Osborne	Chill-Out [pizzicato or arco]	Junior Jazz book 1	Recital Music RM037
Prokofieff	Troika from <i>Lieutenant Kijé</i>	Amazing Solos for Double Bass	Boosey
Smetana	The Moldau – Melody [†]	String Explorers book 2	Alfred Publishing

* Denotes unaccompanied repertoire. † Piano accompaniment published separately.

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

[†] Piano accompaniment published separately.

Technical Work (14 marks) (see page 12)

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

Candidates to prepare the Bowing Exercise and then either Section i) or Section ii) in full.		
Bowing Exercise (from memory)		
Candidates should play one of their Grade 4 scales with the rhythm  on each degree of the scale. The exercise may end with an additional long note on the tonic. [♩ = 50]		
either i) Scales, Arpeggios & Technical Exercises (from memory)		
Candidates should play the scale and then the arpeggio, as requested by the examiner.		
A, G and F major	to the 12th	scales separate bows <i>or</i> slurred in pairs; arpeggios separate bows <i>or</i> slurred three notes to a bow.
A and G minor (candidate's choice of either harmonic <i>or</i> melodic minor)		
Dominant 7th in the key of C, starting on open G	one octave	separate bows <i>or</i> slurred in pairs
Dominant 7th in the key of Bb, starting on F		
Chromatic scales starting on C and D		
Technical Exercise:		
Double Stops [fourths, fifths and sixths]		
Exercises can be found on our website <i>or</i> in the scale and repertoire books for the grade.		
or ii) Studies (music may be used):		
Candidates to prepare the following three studies – only two will be heard in the exam (see page 12).		
1. Running Tune		
2. Fiddling Tune		
3. Bluesy Bass Line		
All studies are contained in the book <i>Double Bass Scales, Arpeggios and Studies from 2007</i> published by Trinity.		

Supporting Tests (2 x 10 marks)

Candidates to prepare two from:			
Sight Reading (see page 14)	Aural (see page 16)	Improvisation (see page 19)	Musical Knowledge (see page 21)

Double Bass – Grade 5

Subject code: DB

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 10).

Group A

Composer	Piece	Book	Publisher
Bernie/Pinkard /Casey	Sweet Georgia Brown†	Suzuki Bass School, vol. 3	Alfred/Summy-Birchard Inc.0376S (piano accomp. 0377S)
Handel	Sarabande	La contrebasse classique vol. B	Combre C5716
Hauta-Aho	Lullaby	Teppo's Tunes	Recital Music RM068
Isaac	The Jolly Dutchman	Festival Performance Solos	Fischer
Kelly	Mazurka, no. 2	Four Easy Pieces for Cello or Double Bass	Yorke YE0091/Spartan Press
Lancen	Berceuse for Baby Hippopotamus		Yorke YE0054/Spartan Press
Martin	Pompola	Festival Performance Solos	Fischer
Mendelssohn	Romance sans Paroles	Pièces classiques vol. 1	Billaudot
Merle	Demetrius	Festival Performance Solos	Fischer
Moszkowski	Spanish Dance no. 2 op. 12†	Subterranean Solos	Bartholomew Music BMP006
Osborne	String-Swing	Junior Jazz book 2	Recital Music RM081
Pitfield	Sonatina for Double Bass, 2nd movt: Quodlibet		Yorke YE0029/Spartan Press
Proust	Le bon barbu rond		Combre
Purcell	Rondeau†	Subterranean Solos	Bartholomew Music BMP006
Regner	Basso und Picco, no. 11	Kontra-Spass	Schott KBB11
Reinke	Adapted from H. Panofka no. 6 or no. 7, p. 46	Enjoy the Double Bass, vol. 2	Bote & Bock
Rossini	La Gazza Ladra – Melody†	String Explorers book 2	Alfred Publishing
Trad.	Stars, No Moon	Amazing Solos Double Bass	Boosey

Group B

Bernstein	Cool from <i>West Side Story</i>	Amazing Solos Double Bass	Boosey
Carroll	Cuban Rumba	Five National Dances	Stainer
Dare	Menuet		Yorke YE0012/Spartan Press
Glière	Russian Sailor's Dance		Fischer
Handel	Ombra mai fù		McTier Music MM210
Hauta-Aho	2nd movt: Maestoso*	Jazz Sonatine no. 2	Recital Music RM333
Mahle	Concertino		Recital Music RM065
Minkler	A Gaelic Melody, no. 11	Suzuki Bass School vol. 3	Alfred/Summy-Birchard Inc 0376S
Nicks	A Dog's Life: Dog Tired and The Great Tail Chase	Yorke Solos vol. 1: 35 Easy Pieces	Yorke YE0087/Spartan Press
Osborne	Faster than you think!, no. 1	Pizzicato All-Sorts	Recital Music RM420
Paxton	Sonata in D op. 3 no. 2, 1st movt: Allegretto		Bartholomew Music BMP005
Pepusch	Musique de Théâtre	Pièces classiques vol. 2B	Billaudot
Rimsky-Korsakov	Mazurka	La Contrebasse Classique vol. B	Combre C5716

* Denotes unaccompanied repertoire. † Piano accompaniment published separately.

Steibelt	Un Bal	Pièces classiques vol. 2B	Billaudot
Trad.	Greensleeves	Double Bass Playtime	De Haske DHP1084474-400
Trad.	Old Joe Clarke*	String Explorers book 2	Alfred Publishing 20508
Turner	Double Trouble		Recital Music RM349
Wood	Teddy Bears, no. 4	Wallpaper Tales for Double Bass & Piano	Maecenas MMO343

* Denotes unaccompanied repertoire.

Technical Work *(14 marks) (see page 12)*

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

Candidates to prepare the Bowing Exercise and then <i>either</i> Section i) or Section ii) in full.		
Bowing Exercise (from memory)		
Candidates should play one of their Grade 5 scales with a martelé bow stroke. [♩ = 88]		
<i>either</i> i) Scales, Arpeggios & Technical Exercise (from memory)		
Candidates should play the scale and then the arpeggio, as requested by the examiner.		
G major	two octaves	scales separate bows or slurred two crotchet beats to a bow; arpeggios separate bows or slurred three notes to a bow
C and B \flat major	to the 12th	
E \flat major	one octave	
G minor (candidate's choice of <i>either</i> harmonic or melodic minor)	two octaves	
C and B \flat minor (candidate's choice of <i>either</i> harmonic or melodic minor)	to the 12th	
Chromatic scales starting on E \flat and G	one octave	separate bows or slurred three notes to a bow
Dominant 7th in the key of F, starting on C and resolving onto the tonic		separate bows or slurred in pairs
Dominant 7th in the key of E \flat , starting on B \flat and resolving onto the tonic		
Diminished 7ths starting on C and B \flat		separate bows
Technical Exercise:		
Broken Thirds in C major		
Exercises can be found on our website or in the scale and repertoire books for the grade.		

Section ii) and Supporting Tests overleaf

or ii) Studies (music may be used):

Candidates to prepare the following **three** studies – only two will be heard in the exam (see page 12).

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

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

Supporting Tests *(2 x 10 marks)*

Candidates to prepare two from:

Sight Reading (see page 14)	Aural (see page 16)	Improvisation (see page 19)	Musical Knowledge (see page 21)
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Double Bass – Grade 6

Subject code: DB

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 10).

Group A

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

Group B

Andersen	Rondo from Sonatina (from Festival Performance Solos)	Fischer
Bernstein	America from <i>West Side Story</i> (from Amazing Solos Double Bass)	Boosey
Boccherini	Menuet (from Pièces classiques vol. 2B)	Billaudot
Carroll	Fantasia in E minor (from Three Pieces for Double Bass)	Forsyth
Diabelli	Sonatine (from La contrebasse classique vol. B)	Combre C5716
Dubois	Le Gai Cascadeur	Editions Rideau Rouge RR00106800
Gabriel-Marie	La Cinquantaine	Bartholomew Music BMP001
Glinka	Susanin's Aria	Musicland
Gordon	Fine Day?*	Spartan Press SP929
Hauta-Aho	Di-Ba-Dum* [all pizzicato] (from Pizzicato Pieces book 1)	Recital Music RM097
Hauta-Aho	Jazz Sonatine No. 2, 3rd movt: Allegro sostenuto*	Recital Music RM333
Marcello	Sonata no. 6 in G, 3rd movt: Grave and 4th movt: Allegro	IMC 1159
Osborne	Ballad in Blue (from Junior Jazz book 2)	Recital Music RM081
Ratez	Parade op. 46 no. 1 (from Characteristic Pieces book 1)	Recital Music RM189
Reinke	Adapted from Michal la Barre, p. 27 (from Enjoy the Double Bass vol. 3)	Bote & Bock
Russell	Lyric Sonata, 1st movt: Briskly	Recital Music RM436
Vivaldi	Sonata no. 1 in Bb, RV47, 3rd movt: Largo and 4th movt: Allegro	IMC 2302

* Denotes unaccompanied repertoire.

Technical Work (14 marks) (see page 12)

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

Candidates to prepare the Bowing Exercise and then <i>either</i> Section i) or Section ii) in full.		
Bowing Exercise (from memory) Candidates should play one of their Grade 6 scales with each note of the scale played as two spiccato quavers. [♩ = 132]		
<i>either</i> i) Scales, Arpeggios & Technical Exercise (from memory) Candidates should prepare major and minor scales and arpeggios for the tonal centres listed below, to be played with separate bows <i>or</i> slurred as requested by the examiner:		
Tonal centres: A, E and F	two octaves	separate bows <i>or</i> slurred two crotchet beats to a bow (scales) and three notes to a bow (arpeggios)
Plus: D major scale in thumb position	one octave	with a down bow and an up bow on each note
D melodic minor scale in thumb position		
Chromatic scales starting on E and F	two octaves	separate bows <i>or</i> slurred two crotchet beats to a bow
Diminished 7ths starting on E and F		separate bows <i>or</i> slurred two notes to a bow
Major tonal centre When the examiner requests a major tonal centre, the candidate should play in succession: <ul style="list-style-type: none"> The major scale The major arpeggio The dominant 7th starting on that note and resolving onto the tonic (to be prepared with separate bows and slurred two notes to a bow). 		
Minor tonal centre When the examiner requests a minor tonal centre, the candidate should play in succession: <ul style="list-style-type: none"> The melodic minor scale The harmonic minor scale The minor arpeggio 		
Technical Exercise:		
Broken Thirds in G major This exercise can be found on our website or in the scale and repertoire books for the grade.		

or ii) Orchestral Extracts

The candidate should choose two extracts to perform, one from each of the following groups:

Group 1:

Beethoven	Symphony no. 5 [2nd movt: Andante con moto] (from Test Pieces for Orchestral Auditions, page 11) (or from Double Bass Solo 2, no. 15)	Schott ED 7854 OUP
Dvořák	Symphony no. 8 [Allegro ma non troppo] (or from Double Bass Solo 2, no. 13)	OUP

Group 2:

Mozart	Overture Die Zauberflöte [Allegro] [\downarrow = 66] (from Test Pieces for Orchestral Auditions, page 28 as far as bar 126)	Schott ED 7854
Weber	Overture Die Freischütz [Molto vivace] [\downarrow = 92] (from Test Pieces for Orchestral Auditions, page 55)	Schott ED 7854
Brahms	Symphony no. 2 [4th movt: Allegro con spirito] (from Test Pieces for Orchestral Auditions, page 15)	Schott ED 7854
Smetana	Overture The Bartered Bride [Vivacissimo] [\downarrow = 96] (from Test Pieces for Orchestral Auditions, page 34) (or from Double Bass Solo 2, no. 16, with repeats)	Schott ED 7854 OUP
The following two extracts will count as one extract from group 2:		
Walton	Spitfire Prelude and Fugue [Vivo] [\downarrow = 100]	OUP
Sibelius	Symphony no. 2 [Andante ma rubato] (from Double Bass Solo 2, nos. 11 and 30)	OUP

Supporting Tests (2 x 10 marks)

Candidates to prepare i) and ii)	
i) Sight Reading (see page 14)	ii) Aural (see page 16) or Improvisation (see page 19)

Double Bass – Grade 7

Subject code: DB

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 10).

Group A

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

Group B

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

* Denotes unaccompanied repertoire.

Technical Work (14 marks) (see page 12)

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

Candidates to prepare the Bowing Exercise and then *either* Section i) or Section ii) in full.

Bowing Exercise (from memory)

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



either i) Scales, Arpeggios & Technical Exercises (from memory)

Candidates should prepare major and minor scales and arpeggios for the tonal centres listed below, to be played with separate bows or slurred as requested by the examiner:

Group 1: B, C and Ab/G#	Group 2: D, F# and Bb	two octaves	separate bows or slurred two crotchet beats to a bow (scales) and three notes to a bow (arpeggios)
Plus: Chromatic scales starting on B and F#			separate bows or slurred two crotchet beats to a bow
Diminished 7ths starting on G and F#			separate bows or slurred two notes to a bow

Major tonal centre

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

The major scale

The major arpeggio

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

Minor tonal centre

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

The melodic minor scale

The harmonic minor scale

The minor arpeggio

Technical Exercises:

- Broken Thirds in Bb major
- Running Thirds in Bb major

Exercises can be found on our website or in the scale and repertoire books for the grade.

Section ii) and Supporting Tests overleaf

or ii) Orchestral Extracts		
The candidate should choose two extracts to perform, one from each of the following groups:		
Group 1:		
Beethoven	Symphony no. 9 [4th movt: Presto] (from Test Pieces for Orchestral Auditions, page 14) (or Double Bass Solo 2, no. 23)	Schott ED 7854 OUP
Berlioz	Symphonie Fantastique [Adagio] (from Double Bass Solo 2, no. 24)	OUP
J S Bach	Violin Concerto no. 2 [Adagio] (from Double Bass Solo 2, no. 20)	OUP
Group 2:		
Mozart	Overture Marriage of Figaro [Presto] [\downarrow = 104] (from Test Pieces for Orchestral Auditions, page 27)	Schott ED 7854
Weber	Overture Euryanthe [Assai moderato] [N.B. Hooked bows to be used on dotted rhythms] (from Test Pieces for Orchestral Auditions, page 56/7, to bar 161 and bar 211 to end)	Schott ED 7854 [‡]
Borodin	Prince Igor [Allegro] [\downarrow = 104] (from Double Bass Solo 2, no. 20)	OUP
Verdi	La Traviata [Act 1: Allegro vivo] [\downarrow = 96] (from Double Bass Solo 2, no. 28)	OUP
Elgar	Introduction and Allegro [Allegro] [\downarrow = 100] (from Double Bass Solo 2, no. 59)	OUP
[‡] N.B. Double Bass Solo 2 version must <i>not</i> be used for this item.		

Supporting Tests *(2 x 10 marks)*

Candidates to prepare i) <i>and</i> ii)	
i) Sight Reading (see page 14)	ii) Aural (see page 16) or Improvisation (see page 19)

Double Bass – Grade 8

Subject code: DB

Pieces (3 x 22 marks)

Three pieces are to be played, at least one from each group, to form a balanced programme. Instead of one item, candidates may offer their own composition (see page 10).

Group A	Piece	Publisher
Benstead	Finale (from Four Episodes)	Yorke YE0085/Spartan Press
Bottesini	Air d'il Trovatore (from Arias for Double Bass & Piano)	Yorke YE0023/Spartan Press
Bottesini	Reverie in D	McTier Music MM203
Breuer	3rd movt: Allegro con brio (from Sonatine)	Breitkopf & Härtel
Dragonetti	Waltz no. 7* or Waltz no. 11* (from 12 Waltzes)	Henle HN847
Fauré	Sicilienne op. 78 [middle section an octave higher]	IMC 919
Gajdos	Capriccio no. 5* (from Selected Works for Bass)	Presser
Geissel	Adagio (from Solos for the Double Bass Player)	Schirmer
Gouffé	Concertino op. 10	Billaudot
Keyper	Rondo (from Romance and Rondo)	Yorke YE0030/Spartan Press
Kuchynka	Canzonetta	Recital Music RM001
Mendelssohn	Song Without Words op. 109	McTier Music
Pergolesi	Sinfonia in F, any two movements	Bartholomew Music BMP010
Pichl		
ed. Elliott	Concerto in C, 1st movt: Allegro moderato	Bartholomew Music BMP007
Quantz		
ed. Russell	Sonata in G, 1st movt: Adagio and 2nd movt: Allegro	Recital Music RM320
Rameau		
ed. Sterling	Tambourin (from Two Eighteenth-Century Pieces)	Stainer & Bell H468
Tuláček	Any one piece from Three Pieces for Double Bass & Piano	Recital Music RM021
Group B		
Benstead	Lament, no. 3 (from Four Episodes)	Yorke YE0085/Spartan Press
Chapuis	Choral	Recital Music RM188
Cimador	Concerto in G, 1st movt: Allegro	Yorke YE0003/Spartan Press
Dragonetti		
ed. Heyes	Concerto in C, 1st movt: Allegro maestoso	Recital Music RM346
Eccles	Sonata in G minor, 2nd movt: Corrente and 3rd movt: Adagio	IMC 1712
Eisengräber	Variations on a favourite Styrian Folk Song [without var. 1, 2, & 3] (from Festival Performance Solos)	Fischer
Handel	Sonata in C minor, 1st movt: Adagio and 2nd movt: Allegro (from Solos for the Double Bass Player)	G. Schirmer GS33083
Hauta-Aho	Miniature	Recital Music RM391
Haydn	Symphony no. 31 'Hornsignal' (from Symphony Solos)	Recital Music RM077
Joubert	Grand Hôtel	Editions Pierre Lafitan
Jacob	Introduction and Scherzo (from A Little Concerto)	Yorke YE0032/Spartan Press
Lorenzitti	Gavotte	Bartholomew Music BMP003
Osborne	Cool Jazz (from Moving on Again)	Recital Music RM419
Prokofiev	Romance from <i>Lieutenant Kijé</i> (from Solos for the Double Bass Player)	G. Schirmer GS33083
Reynolds	Hornpipe	Bartholomew Music BMP004
Romberg	Sonata in E minor op. 38 no. 1, 3rd movt: Rondo – Allegretto	IMC 3097
Vivaldi	Sonata no. 3 in A minor, RV43, 1st movt: Largo and 2nd movt: Allegro	IMC 1474
Wilson	Aria Da Capo	Recital Music RM484

* Denotes unaccompanied repertoire.

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Technical Work (14 marks) (see page 12)

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

Candidates to prepare the Bowing Exercise and then <i>either</i> Section i) or Section ii) in full.			
Bowing Exercise (from memory) Candidates should choose one of their Grade 8 scales and the examiner will choose any one of the specified bowings from Grades 5-7 and ask the candidate to play their scale with that bowing.			
<i>either</i> i) Scales, Arpeggios & Technical Exercises (from memory) Candidates should prepare major and minor scales and arpeggios for the tonal centres listed below, to be played with separate bows or slurred as requested by the examiner:			
Group 1: G and E	Group 2: G and E	three octaves	separate bows or slurred seven notes to a bow (two and three octave scales), four beats to a bow (to 12ths scales) and three notes to a bow (arpeggios)
C	B	two octaves	
D \flat /C \sharp	E \flat /D \sharp	to 12th	
Plus: Chromatic scales starting on each of the four notes of the chosen group		two octaves (except D \flat and E \flat , which should be one octave only)	separate bows or slurred six notes to a bow
Diminished 7ths starting on each of the four notes of the chosen group			separate bows or slurred two notes to a bow
Major tonal centre When the examiner requests a major tonal centre, the candidate should play in succession: <ul style="list-style-type: none"> The major scale The major arpeggio The dominant 7th starting on that note and resolving onto the tonic (to be prepared with separate bows and slurred two crotchet beats to a bow). 			
Minor tonal centre When the examiner requests a minor tonal centre, the candidate should play in succession: <ul style="list-style-type: none"> The melodic minor scale The harmonic minor scale The minor arpeggio 			
Technical Exercises (double stops):			
a) Broken Thirds in C major	one octave		
b) Broken Thirds in F major	two octaves		
c) Running Thirds in G major on the G string	one octave		
Exercises can be found on our website or in the scale and repertoire books for the grade.			

or ii) Orchestral Extracts

The candidate should choose three extracts to perform, at least one from each of the following groups:

Group 1:

Verdi	Othello [Act 4: Poco più mosso] (from Test Pieces for Orchestral Auditions, page 44) (or from Double Bass Solo 2, no. 44)	Schott ED 7854 OUP
Haydn	Symphony no. 31 [Variation 7] (from Double Bass Solo 2, no. 40)	OUP

Group 2:

Schubert	Symphony no. 8 [3rd movt: Scherzo – Allegro vivace] (from Test Pieces for Orchestral Auditions, pages 30/31, beginning to bar 150)	Schott ED 7854
Britten	The Young Person's Guide to the Orchestra [Var. H] (from Double Bass Solo 2, no. 29)	OUP
Beethoven	Symphony no. 5 [3rd movement: Allegro] [\downarrow = 84] (from Test Pieces for Orchestral Auditions, page 12, as far as bar 72) or Scherzo [not Trio] (from Double Bass Solo 2, no. 15)	Schott ED 7854 OUP
Bach	Badinerie from Suite no. 2 [Vivace] [\downarrow = 112] (from Double Bass Solo 2, no. 19)	OUP

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

i) Sight Reading
(see page 14)

ii) Aural (see page 16)
or **Improvisation** (see page 19)

Pieces *(3 x 22 marks)*

Three pieces are to be played. Instead of one item, candidates may offer their own composition (see page 10).

Composer	Piece	Book	Publisher
Clifton-Welker	Lullaby	Harping On book 1	Clifton-Welker
Clifton-Welker	Skaters	Harping On book 1	Clifton-Welker
Gough/Perrett	Buckets and Spades	Lift-Off for Harp	Beartramka
Gough/Perrett	Chop Chop	Lift-Off for Harp	Beartramka
Gough/Perrett	Cosy in Bed	Lift-Off for Harp	Beartramka
Gough/Perrett	Donkey Ride	Lift-Off for Harp	Beartramka
Gough/Perrett	Games in the Playground	Lift-Off for Harp	Beartramka
Gough/Perrett	Rain on the Roof	Lift-Off for Harp	Beartramka
Gough/Perrett	Up and Down the Stairs	Lift-Off for Harp	Beartramka
Gough/Perrett	Yo-yo	Lift-Off for Harp	Beartramka
Grandjany	Three O'Clock	First Grade Pieces for Harp	Fischer
Kanga	Daffodil Dance	Minstrel's Gallery	Maruka
Kanga	The Glittering Ballroom	Minstrel's Gallery	Maruka
Kanga	The Royal Boat	Minstrel's Gallery	Maruka
Macdearmid	Suo Gan	Beginner's Choice – Folio 18	Clarsach Society
Milligan	Lazy Mary	Fun from the First book 1	Lyon & Healy
Milligan	Round Dance	Fun from the First book 1	Lyon & Healy
Paret	Moonlight		Lyra
Radford	Branle de la moutarde [19-string version. Only three repeats at the end.]	The Very Small Harp Book	Pamela Radford
Radford	Clog Bransle [19-string version]	The Very Small Harp Book	Pamela Radford
Thomson	Melody	Beginning at the Harp	Pilgrim (distributor)
Thomson	We Dance	Beginning at the Harp	Pilgrim (distributor)

Technical Work (14 marks) (see pages 11 and 12)

Candidates to prepare <i>either</i> Section i) or Section ii) in full.				
either i) Scales, Arpeggios & Exercises (from memory) – the examiner will select from the following:				
Scales: C major A minor (candidate's choice of <i>either</i> harmonic <i>or</i> natural minor)	one octave	<i>mf</i>	divided between hands	ascending and descending <i>or</i> descending and ascending
Arpeggios: C major A minor				
Exercises: Candidates to prepare all three exercises:				
a) 1. Swinging	for arpeggios patterns			
b) 2. Small Scissors	for playing in thirds			
c) 3. Big Scissors	for playing in sixths			
All exercises are contained in the book <i>Studies and Exercises for Harp</i> published by Trinity.				
or ii) Studies (music may be used): Candidates to prepare all three studies – only two will be heard in the exam (see page 12). a) 29. Open the Show! b) 30. Tapestry c) 32. Neat pairs All studies are contained in the book <i>Studies and Exercises for Harp</i> published by Trinity.				

Supporting Tests (2 x 10 marks)

Candidates to prepare two from:			
Sight Reading (see page 14)	Aural (see page 16)	Improvisation (see page 19)	Musical Knowledge (see page 21)

Pieces (3 x 22 marks)

Three pieces are to be played. Instead of one item, candidates may offer their own composition (see page 10).

Composer	Piece	Book	Publisher
Anon. <i>arr.</i> Keogh	Italian Dance	Tunes for the Harp book 1	Archduke Music
Clifton-Welker Corri	Raindrops for Rachel Marche	Harping On book 1 Panorama de la harpe celtique, <i>ed. Bouchaud</i>	Clifton-Welker Ed Mus Trans TR001761
Gough/Perrett	Kangaroos	Lift-Off for Harp	Beartramka
Hasselmans	Petite Berceuse op. 11		Leduc AL20005
Kinnaird	Islay Jig	The Small Harp	Kinmor
Kinnaird	Over the Sea to Skye	The Small Harp	Kinmor
Le Dentu (<i>arr.</i>)	Tanto Zentil	Pièces classiques cahier 1, <i>ed. Bouchaud</i>	Billaudot GB3162
Macdearmid	Fiesta <i>or Merry Go Round</i>	Beginner's Choice – Folio 18	Clarsach Society
McDonald	Moonlight	Harp Solos vol. 1, <i>ed. McDonald & Wood</i>	Vanderbilt M-17
Milligan	Purple Bamboo	Fun from the First vol. II	Lyon & Healy
Paret	Berceuse de Noël		Lyra
Paret	I Hear a Harp		Lyra
Paret	Rondo	1st Harp Book	Lyra
Thompson & Lovelace	First Day of Spring		Vanderbilt L-23
Weidensaul	Barn Dance Memory	First Grade Pieces for Harp, <i>ed. Grandjany</i>	Fischer 0466
Weidensaul	Lullaby for Violet	First Grade Pieces for Harp, <i>ed. Grandjany</i>	Fischer 0466
Weidensaul	Midnight Stars	First Grade Pieces for Harp, <i>ed. Grandjany</i>	Fischer 0466

The following pieces can only be performed on pedal harp:

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

Technical Work (14 marks) (see pages 11 and 12)

Candidates to prepare <i>either</i> Section i) or Section ii) in full.				
either i) Scales, Arpeggios & Exercises (from memory) – the examiner will select from the following:				
Scales: C, G, D and F major D and E minor (candidate's choice of <i>either</i> harmonic <i>or</i> natural minor)	one octave	<i>mf</i>	hands separately	ascending and descending <i>or</i> descending and ascending
Arpeggios: C, G, D and F major D and E minor				
Exercises: Candidates to prepare all three 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			
All exercises are contained in the book <i>Studies and Exercises for Harp</i> published by Trinity.				
or ii) Studies (music may be used): Candidates to prepare all three studies – only two will be heard in the exam (see page 12). a) 36. Get the Ball Rolling b) 38. Cogwheels c) 40. A New Replacement All studies are contained in the book <i>Studies and Exercises for Harp</i> published by Trinity.				

Supporting Tests (2 x 10 marks)

Candidates to prepare two from:			
Sight Reading (see page 14)	Aural (see page 16)	Improvisation (see page 19)	Musical Knowledge (see page 21)

Pieces (3 x 22 marks)

Three pieces are to be played. Instead of one item, candidates may offer their own composition (see page 10).

Composer	Piece	Book	Publisher
Andrès	No. II or no. IV	Charades	Hortensia HA 009609
Bartók	In Yugoslav Mode	Mikrokosmos for Harp, ed. Marzuki	Boosey
Burgen	Dawn or First Sun	Beginnings	Stainer H52
Casteloube	Nai pas leu de mio	Bourées d'Auverne	Gordon Johnston
Clifton-Welker	Goblin Rustle	Harping On book 1	Clifton-Welker
Clifton-Welker	Matador's Lament	Harping On book 1	Clifton-Welker
Clifton-Welker	Waltz for Emily	Harping On book 1	Clifton-Welker
Gough/Perrett	Deep Sea Diving	Lift-Off for Harp	Beartramka
Gough/Perrett	Into Space	Lift-Off for Harp	Beartramka
Grandjany	The See Saw	Little Harp Book	Fischer 04636
Haydn			
<i>arr.</i> Paret	Andante	1st Harp Book	Lyra
Macdearmid	Copy Cat	First Steps – Folio 21	Clarsach Society
Macdearmid	Ghosts	First Steps – Folio 21	Clarsach Society
Paret	O'Carolan's Air or Foggy Dew	1st Harp Book	Lyra
Rothstein	Frollicking Lambs or Butterfly	Animals on the Harp	Salvi
Thomson	Ebbing Tide		Vanderbilt T-10
Thomson	Song at Night		Vanderbilt T-11
Weidensaul	El numero uno	First Grade Pieces for Harp, ed. Grandjany	Fischer 04636

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

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

The following piece can only be performed on pedal harp:

Owens	Dance of the Little Fish	12 Impressions on Pedal Patterns	Lyon & Healy
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Technical Work (14 marks) (see pages 11 and 12)

Candidates to prepare <i>either</i> Section i) or Section ii) in full.				
either i) Scales, Arpeggios & Exercises (from memory) – the examiner will select from the following:				
Scales: B \flat and D major G and B minor (candidate's choice of <i>either</i> harmonic <i>or</i> natural minor except non-pedal harp B minor which should be natural minor only)	two octaves	<i>f</i> or <i>p</i>	hands together	ascending and descending <i>or</i> descending and ascending
Arpeggios: B \flat and D major G and B minor				
Exercises: Candidates to prepare all three 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			
All exercises are contained in the book <i>Studies and Exercises for Harp</i> published by Trinity.				
or ii) Studies (music may be used): Candidates to prepare all three studies – only two will be heard in the exam (see page 12).				
a) 43. On Parade				
b) 45. Wallabies				
c) 46. Chinese Kites				
All studies are contained in the book <i>Studies and Exercises for Harp</i> published by Trinity.				

Supporting Tests (2 x 10 marks)

Candidates to prepare two from:			
Sight Reading (see page 14)	Aural (see page 16)	Improvisation (see page 19)	Musical Knowledge (see page 21)

Pieces (3 x 22 marks)

Three pieces are to be played. Instead of one item, candidates may offer their own composition (see page 10).

Composer	Piece	Book	Publisher
Andrès	No. 1 or 2	Aquatintes	Hortensia HA 009606
Andrès	No. 3 or 8 or 10	Les petits pas	Lemoine 26985
Anon.	A Toy	Anthology of English Music for the Harp 1550-1650 vol. 1, ed. Watkins	Stainer H139
Anon.	La sola grazia	Panorama de la harpe celtique, ed. Bouchaud	Ed Mus Trans TROO1761
Attaignant	Gaillarde	Panorama de la harpe celtique, ed. Bouchaud	Ed Mus Trans TROO1761
J S Bach	While Bagpipes Play	2nd Harp Book, ed. Paret	Lyra
Bartók	Five Tone Scale	Mikrokosmos for Harp, ed. Marzuki	Boosey
Burgen	First Man	Beginnings	Stainer H52
Clementi	1st movt from Sonatina	Second Harp Book, ed. Paret	Lyra
Gabus	Dans le parc de bambus	Images de Chine	Billaudot G 4019B
Gabus	Les oiseaux de la palmérie or Le petit âne du caire	Sur les bords du Nil	Lemoine 25151
Gounod	Les Pfifferari	Medieval to Modern vol. 2	Lyon & Healy
Grandjany	Any one of <i>Trois petites pièces très faciles op. 7*</i>		Leduc AL 20039
Green	Blistering Rock	Blistering Along!	Green
Macdearmid	Hoe Down	Party Pieces – Folio 23	Clarsach Society
Macdearmid	Whirlwind	Party Pieces – Folio 23	Clarsach Society
McDonald	Serenade	Harp Solos vol. 2, ed. McDonald & Wood	Vanderbilt M-18
Mudarra	Tiento II or VIII	My Harp's Delight, ed. van Campen	Salvi
Phillips	No. I or no. IV	Le jardin secret d'Élodie	Combre C5136
Pratt	Sonatina in Classical Style		Lyon & Healy
Roper	Exploring the Naracoote Caves	Whispers of Time	HarpLore Jan-95
Salzedo	Beethoven at School	Sketches for Harpist Beginners, 1st Series	Elkan-Vogel
Stevenson, arr.	The Ash Grove	Sounding Strings	UMP
Woods, ed.	Carolan's Receipt (version B) or Carolan's Cap (version B)	40 O'Carolan's Tunes	Woods
Wood	Processional	Harp Solos vol. 2, ed. McDonald & Wood	Vanderbilt M-18
Yradici	La Paloma	Medieval to Modern vol. 1	Lyon & Healy

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

Telemann arr. Dickstein	Minuet	Baroque to Romantic	Fatrock Ink Music FR.076-2210
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The following pieces can only be performed on pedal harp:

Clifton-Welker	Blue Strings	Sparks from the Harp	Ink to Music
Clifton-Welker	Jalapeno Chilli	Sparks from the Harp	Ink to Music
Clifton-Welker	Weeping Willow	Sparks from the Harp	Ink to Music

* On non-pedal harp, *Barcarolle* may be played in C major.

Hasselmanns	Rouet	Trois petites pièces faciles	Durand 453300
Hasselmanns	Any one of <i>Trois petites bluettes op. 28</i>		Leduc AL 20009
Keogh, arr.	The Foggy Dew	Remembering Ireland book 1	Archduke Music
Mayhew	Mark's Cakewalk	Time & Motion	J Mayhew
Reinecke	Dragonfly in the Sunshine	30 Little Classics, ed. Dilling	Ditson PRO055
Trad. Welsh	Llongau Caernarfon (The Ships of Caernarfon)	Famous Music for the Harp vol. 1	Alaw

Technical Work (14 marks) (see pages 11 and 12)

Candidates to prepare <i>either</i> Section i) <i>or</i> Section ii) in full.				
either i) Scales, Arpeggios & Exercises (from memory) – the examiner will select from the following:				
Scales: Eb, A, C and F major C minor (non-pedal harp only) and F minor (pedal harp only) (candidate's choice of <i>either</i> harmonic <i>or</i> melodic minor) Eb major contrary motion starting from single E flat string	two octaves	<i>f or p</i>	hands together (melodic minor on non-pedal harp - R.H. only)	ascending and descending <i>or</i> descending and ascending
Arpeggios: Eb, A, C and F major C and F minor				
Exercises: Candidates to prepare all three 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			
All exercises are contained in the book <i>Studies and Exercises for Harp</i> published by Trinity.				
or ii) Studies (music may be used): Candidates to prepare all three studies – only two will be heard in the exam (see page 12). a) 50. Ditto! b) 51. Floating c) 54. Down Under All studies are contained in the book <i>Studies and Exercises for Harp</i> published by Trinity.				

Supporting Tests (2 x 10 marks)

Candidates to prepare two from:			
Sight Reading (see page 14)	Aural (see page 16)	Improvisation (see page 19)	Musical Knowledge (see page 21)

Pieces (3 x 22 marks)

Three pieces are to be played. Instead of one item, candidates may offer their own composition (see page 10).

Composer	Piece	Book	Publisher
Amorosi	Rondo		Salvi
Bartók	Triplets (no. 11, p. 18)	Mikrokosmos for Harp, ed. Marzuki	Boosey
Dussek	Merch Megan (Megan's Daughter)		Adlais 017
Dussek	Sonatina no. 1 in C, 1st movt: Andante con moto	Six Sonatines for Harp	Bärenreiter Praha H 1748
Dussek	Sonatina no. 2 in F, 1st movt: Andante grazioso	Six Sonatines for Harp	Bärenreiter Praha H 1748
Gabus	La pagode de l'harmonie céleste or Paysage au bord de l'eau or Un français à Pekin	Images de Chine	Billaudot G 4019B
Gough	Nice Cup of Tea	Pedal Harp World	Beartramka
Gustavson	Love Song or Riding on the Wind	Songs without Words	Gustavson
Handel	Air Varie	Medieval to Modern vol. 1, ed. Milligan	Lyon & Healy
Hasselmans	Reverie	Trois petites pièces faciles	Durand 453300
Hasselmans	Sérénade mélancolique	Feuilles d'automne	Durand 565100
Lancen	Pour Raphael		Leduc AL 28751
Mayhew	Clouds	Skies	J Mayhew
McDonald	Nocturne	Harp Solos vol. 5, ed. McDonald & Wood	Vanderbilt M-21
Pitfield	Sonatina for Clarsach or Harp, 1st movt		Broekmans BRP1450
Renie	Angelus	Feuillets d'album	Lemoine 19302
Simpson	A Nostalgic Piece for May	Pedal Harp World	Beartramka

Technical Work (14 marks) (see pages 11 and 12)

Candidates to prepare <i>either</i> Section i) <i>or</i> Section ii) in full.				
either i) Scales, Arpeggios & Exercises (from memory) – the examiner will select from the following:				
Scales: A \flat and E major C \sharp and F \sharp minor (harmonic and melodic minor)	three octaves	<i>f</i> or <i>p</i>	hands together	ascending and descending or descending and ascending
A \flat major contrary motion starting from single A \flat string	two octaves		hands separately and divided between hands	
Arpeggios: A \flat and E major C \sharp and F \sharp minor	three octaves			
Exercises Candidates to prepare all three 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			
All exercises are contained in the book <i>Studies and Exercises for Harp</i> published by Trinity.				
or ii) Studies (music may be used): Candidates to prepare all three studies – only two will be heard in the exam (see page 12).				
a) 56. In a Hammock				
b) 58. Colour Changes				
c) 59. Bells				
All studies are contained in the book <i>Studies and Exercises for Harp</i> published by Trinity.				

Supporting Tests (2 x 10 marks)

Candidates to prepare two from:			
Sight Reading (see page 14)	Aural (see page 16)	Improvisation (see page 19)	Musical Knowledge (see page 21)

Non-Pedal Harp – Grade 4

Subject code: NHP

Pieces (3 x 22 marks)

Three pieces are to be played. Instead of one item, candidates may offer their own composition (see page 10).

Composer	Piece	Book	Publisher
Adie	Flight	Lever Harp World	Beartramka
Anderson	Con Poco Rubato (no. 2 of <i>Two Pieces for Lever Harp</i>)	Lever Harp World	Beartramka
Andrès	Prelude VI or Prelude VII	Préludes 2ème cahier	Hortensia HA 009625
Barber	Morning Splendor	Windmill Sketches	Salvi
Bartók	Triplets (no. 11, p. 18)	Mikrokosmos for Harp, ed. Marzuki	Boosey
Buttstedt	Menuet	Panorama de la harpe celtique	Ed Mus Trans TROO1761
Francois	Ragtime	Easy Swing	Billaudot GB7382
Gabus	La pagode de l'harmonie céleste or Paysage au bord de l'eau or Un français à Pekin	Images de Chine	Billaudot G 4019B
Green	Ragged Robin	Flights of Fancy	Green
Jollet	Intrada	Trois petits mouvements musicaux	Billaudot GB4734
Kinnaird (ed.)	Dunkeld Steeple	The Small Harp	Kinmor
Kinnaird	Kid on the Mountain	The Small Harp	Kinmor
Naderman	Etude I	Naderman pour Harpe Celtique*	Zurfluh AZ1315
Pitfield	Sonatina for Clarsach or Harp, 1st movt		Broekmans BRP1450
Popesco	Matinales nos. 4 and 5	Matinales	Billaudot G6329B
Rollin (arr.)	Romance	Pièces anciennes pour harpe celtique	Leduc AL 27187
Sor	Andante	My Harp's Delight, ed. van Campen	Salvi
R Stevenson (arr.)	Hal an Tow or Eriskay Love Lilt	Sounding Strings	UMP
S Stevenson (arr.)	Balaich An Iasgaich		Old School
Trad. Welsh	Sosban Fach	Famous Music for the Harp vol. 1	Alaw
Turner	Skegness Rock	Lever Harp World	Beartramka
Van Campen	Variations on Mozart's 'Joseph Häussler' Theme		Harmonia HU3268
Woods (ed.)	Carolan's Welcome, version B	40 O'Carolan's Tunes	Woods

* This publication is out of print, however candidates may still use it if they can obtain an original copy. Use of a photocopy is not acceptable.

Technical Work (14 marks) (see pages 11 and 12)

Candidates to prepare <i>either</i> Section i) <i>or</i> Section ii) in full.				
either i) Scales, Arpeggios & Exercises (from memory) – the examiner will select from the following:				
Scales: E major G and D minor (harmonic and melodic minor)	three octaves	<i>f</i> or <i>p</i>	hands together*	ascending and descending <i>or</i> descending and ascending
B \flat major	two octaves			
E major contrary motion starting from single E string				
Arpeggios: E major G and D minor	three octaves		hands separately and divided between hands	
B \flat major	two octaves			
Exercises Candidates to prepare all three 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			
All exercises are contained in the book <i>Studies and Exercises for Harp</i> published by Trinity.				
or ii) Studies (music may be used): Candidates to prepare all three studies – only two will be heard in the exam (see page 12). a) 56. In a Hammock b) 58. Colour Changes c) 59. Bells All studies are contained in the book <i>Studies and Exercises for Harp</i> published by Trinity.				

* Harmonic minor hands together, melodic minor right hand only

Supporting Tests (2 x 10 marks)

Candidates to prepare two from:			
Sight Reading (see page 14)	Aural (see page 16)	Improvisation (see page 19)	Musical Knowledge (see page 21)

Pedal Harp – Grade 5

Subject code: PHP

Pieces (3 x 22 marks)

Three pieces are to be played. Instead of one item, candidates may offer their own composition (see page 10).

Composer	Piece	Book	Publisher
Anon.	Watkins Ale	Anthology of English Music for the Harp 1550-1650 vol. 1, ed. Watkins	Stainer H139
Bartók	Merriment (no. 13, p. 20)	Mikrokosmos for Harp, ed. Marzuki	Boosey
Burgon	Any one of <i>Three Nocturnes</i>		Chester CH55172
Cabezon	Pavane and Variations	Spanish Masters, ed. Zabaleta	Schott
Dussek	Sonatina no. 3 in G, 2nd movt: Allegro non tanto	Six Sonatines for Harp	Bärenreiter Praha H 1748
Gartenlaub	Air	Pièces brèves contemporaines vol. 3, ed. Devos	Durand RID737
Grandjany	Les Cerisiers en Fleurs		Lyra
Handel	Chaconne [omitting pages numbered 4 and 5 in this edition]		Lemoine 23433
Henderson	<i>arr.</i> Fell	Bye, Bye Blackbird	Popcycle Series F. C. Publishing
McDonald	Toccata (Sabre Dance)	Harp Solos vol. 4, ed. McDonald & Wood	Vanderbilt M-20
Naderman	Sonata no. 1 in Eb, 1st movt	Sept Sonates Progressives	Leduc AL 20037
Naderman	Sonata no. 2 in C minor, 1st movt <i>or</i> Allegretto	Sept Sonates Progressives	Leduc AL 20037
Peerson	The Fall of the Leafe	Anthology of English Music for the Harp 1550-1650 vol. 1, ed. Watkins	Stainer H139
Pernambuco	<i>arr.</i> Middleton	Sons de Carillons	Ricordi LD908
Renie	Au Bord du Ruisseau		Leduc AL 20018
Salzedo	Seguidilla	Suite of Eight Dances	Lyon & Healy
Tournier	Prélude 1 <i>or</i> Prélude 3	Quatre préludes op. 16	Leduc AL 20062
Tournier	Soupir <i>or</i> Offrande	Deux petites pièces brèves et faciles	Eschig ME8268
Watkins	Rondo (from 2nd Suite for Harp)	Complete Method for Harp	Boosey (custom print)

Technical Work (14 marks) (see pages 11 and 12)

Candidates to prepare <i>either</i> Section i) <i>or</i> Section ii) in full.					
either i) Scales, Arpeggios & Exercises (from memory) – the examiner will select from the following:					
Scales: D \flat and B major B \flat and D minor (harmonic <i>and</i> melodic minor)		three octaves	<i>f</i> or <i>p</i>	hands together	ascending and descending <i>or</i> descending and ascending
G harmonic minor contrary motion starting from single G string		two octaves			
Arpeggios: D \flat and B major B \flat and A \flat /G \sharp minor	root position and first inversion	three octaves		hands together <i>and</i> divided between the hands	
Dominant 7th in the key of C	root position				
Exercises: Candidates to prepare all three 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				
All exercises are contained in the book <i>Studies and Exercises for Harp</i> published by Trinity.					
or ii) Studies (music may be used): Candidates to prepare all three studies – only two will be heard in the exam (see page 12). a) 63. Mind Your Own Business b) 64. Going East c) 66. Pedalling Up and Down Hill All studies are contained in the book <i>Studies and Exercises for Harp</i> published by Trinity.					

Supporting Tests (2 x 10 marks)

Candidates to prepare two from:			
Sight Reading (see page 14)	Aural (see page 16)	Improvisation (see page 19)	Musical Knowledge (see page 21)

Non-Pedal Harp – Grade 5

Subject code: NHP

Pieces (3 x 22 marks)

Three pieces are to be played. Instead of one item, candidates may offer their own composition (see page 10).

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

[‡] This publication is out of print, however candidates may still use it if they can obtain an original copy. Use of a photocopy is not acceptable.

Technical Work (14 marks) (see pages 11 and 12)

Candidates to prepare <i>either</i> Section i) or Section ii) in full.					
either i) Scales, Arpeggios & Exercises (from memory) – the examiner will select from the following:					
Scales: A, D, E and G minor (harmonic <i>and</i> melodic minor)		three/four octaves*	<i>f</i> or <i>p</i>	hands together**	ascending and descending or descending and ascending
G harmonic minor contrary motion starting from single G string		two octaves			
Arpeggios: A, D and E minor	root position and first inversion	three octaves		hands together <i>and</i> divided between the hands	
G minor	root position				
Dominant 7th in C major					
Exercises: Candidates to prepare all three 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				
All exercises are contained in the book <i>Studies and Exercises for Harp</i> published by Trinity.					
or ii) Studies (music may be used): Candidates to prepare all three studies – only two will be heard in the exam (see page 12). a) 63. Mind Your Own Business b) 64. Going East c) 65. Lever it Up All studies are contained in the book <i>Studies and Exercises for Harp</i> published by Trinity.					

* Harmonic minor three octaves, melodic minor four octaves

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

Supporting Tests (2 x 10 marks)

Candidates to prepare two from:			
Sight Reading (see page 14)	Aural (see page 16)	Improvisation (see page 19)	Musical Knowledge (see page 21)

Pedal Harp – Grade 6

Subject code: PHP

Pieces (3 x 22 marks)

Three pieces are to be played. Instead of one item, candidates may offer their own composition (see page 10).

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

Technical Work (14 marks) (see pages 11 and 12)

Candidates to prepare <i>either</i> Section i) <i>or</i> Section ii) in full.					
either i) Scales, Arpeggios & Exercises (from memory) – the examiner will select from the following:					
Scales: G♭ and C♯ major E♭ and A♭ minor (harmonic <i>and</i> melodic minor)		four octaves	<i>f, mf or p</i>	hands together	ascending and descending <i>or</i> descending and ascending
Contrary motion scales of G flat and C♯ major (starting a third apart with left hand on keynote)		two octaves			
Arpeggios: G♭ and C♯ major E♭ and A♭ minor	root position, first and second inversions	four octaves			
Dominant seventh in the keys of G♭, C♯, E♭ and A♭*	root position			hands together <i>and</i> divided between the hands	
Diminished seventh starting on C sharp					
Exercises: Candidates to prepare all three 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				
All exercises are contained in the book <i>Studies and Exercises for Harp</i> published by Trinity.					
or ii) Studies (music may be used): Candidates to prepare all three studies – only two will be heard in the exam (see page 12). a) 69. Showing Off! b) 70. A Firm Fist c) 72. Chunky Glisses All studies are contained in the book <i>Studies and Exercises for Harp</i> published by Trinity.					

* Rhythm and fingering patterns available from our website.

Supporting Tests (2 x 10 marks)

Candidates to prepare i) <i>and</i> ii)	
i) Sight Reading (see page 14)	ii) Aural (see page 16) <i>or</i> Improvisation (see page 19)

Pieces (3 x 22 marks)

Three pieces are to be played. Instead of one item, candidates may offer their own composition (see page 10).

Composer	Piece	Publisher
Anon.	A Toye (from Classical Tunes for the Irish Harp vol. 2, ed. van Campen)	Broekmans BRP1507
J C Bach	Presto (from Pièces classiques cahier 5, ed. Bouchaud)	Billaudot GB4369
Bochsa	Rondo (from Pièces classiques cahier 5, ed. Bouchaud)	Billaudot GB4369
Borfa <i>arr.</i>		
Metras	Manha de Carnaval (from Latin Groove)	Lyon & Healy
Carolan <i>arr.</i>		
Grocock	Lady Dillon	Cairde Na Cruite
Carolan	Sean O’Raighilligh (from Carolan’s Receipt, <i>arr.</i> Bell)	Lyra
Challan	Laura	Lido LM58
Challan	Promenade à Marly	Lido LM58
De Braal	Sarabande (from De Kleine Harp)	Salvi
Francois	Families Blues (from Easy Swing)	Billaudot GB7382
O Gallchobhair	Deirin De (from The Irish Harp Book, ed. Cuthbert)	Carysfort Press
Godefroid	Étude (from Pièces classiques cahier 5, ed. Bouchaud)	Billaudot GB4369
Hochbrucker	Allegro [‡]	Zurfluh AZ 1335
McGirr (<i>arr.</i>)	Maighdeanan na h-airidh (from The Millennium Folio)	Clarsach Society
Megevand	Ronde Breton	Harposphere
Mudarra	Fantasia (from Pièces anciennes pour harpe celtique, ed. Rollin)	Leduc AL 27187
Pollet	2ème Sonate, 1st movt	Billaudot GB3378
Scarlatti	Sonata in C (from Pièces classiques cahier 5, ed. Bouchaud)	Billaudot GB4369
Stevenson	Logan Water	Old School
Stevenson	The Dowie Dens of Yarrow	Old School
Sutton-		
Anderson	Any one of <i>Three Haikai for Lever Harp</i> (from Lever Harp World)	Beartramka
Wright	Cross Currents (from Lever Harp World)	Beartramka

[‡] This publication is out of print, however candidates may still use it if they can obtain an original copy. Use of a photocopy is not acceptable.

Technical Work (14 marks) (see pages 11 and 12)

Candidates to prepare <i>either</i> Section i) <i>or</i> Section ii) in full.					
either i) Scales, Arpeggios & Exercises (from memory) – the examiner will select from the following:					
Scales: D major		three octaves	<i>f, mf</i> <i>or p</i>	changing note pattern hands together (example on our website)	ascending and descending <i>or</i> descending and ascending
B♭ major		two octaves		hands together (harmonic), R.H only (melodic)	
D and A minor (harmonic <i>and</i> melodic minor)		three/four octaves*		hands together starting a third apart with left hand on keynote	
Contrary motion scales of D major and A harmonic minor		two octaves		hands together	
Arpeggios: D and B♭ major (B♭ major two octaves only in root position if the instrument has no 1st octave B string) D and A minor	root position, first and second inversions	three octaves	hands together		
Dominant seventh in the key of E♭ **	root position and first inversion	three octaves hands together/ four octaves if divided between the hands***	hands together <i>and</i> divided between the hands		
Diminished seventh starting on C♯					
Exercises: Candidates to prepare all three 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				
All exercises are contained in the book <i>Studies and Exercises for Harp</i> published by Trinity.					
or ii) Studies (music may be used) – Candidates to prepare all three studies. Only two will be heard in the exam (see page 12). All studies are contained in the book <i>Studies and Exercises for Harp</i> published by Trinity.					
a) 69. Showing Off!					
b) 70. A Firm Fist					
c) 71. Two into One					

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

** Rhythm and fingering patterns available from our website.

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

Supporting Tests (2 x 10 marks)

Candidates to prepare i) <i>and</i> ii)	
i) Sight Reading (see page 14)	ii) Aural (see page 16) <i>or</i> Improvisation (see page 19)

Pedal Harp – Grade 7

Subject code: PHP

Pieces (3 x 22 marks)

Three pieces are to be played. Instead of one item, candidates may offer their own composition (see page 10).

Composer	Piece	Publisher
Andrès	Sweet Blues	Hamellet HA9 724
J S Bach	Étude 7 or 9 (from Études for Harp, <i>arr.</i> Grandjany)	Fischer 04819
J S Bach	Pièce en sol	Durand 770200
Backofen	Sonata – Allegro, <i>ed.</i> Pasetti	Orpheus
Benda	Sonata – Allegro molto [ending at 3 rd bar of 2 nd system, page 8 before Fantasia] or Rondo	Salvi
Berkeley	Nocturne	Stainer H144
Chavarrri	El Viejo Castillo Moro	Lyra
Debussy	Arabesque no. 1	Durand 674700
Dussek	Any two movements from <i>Sonata in C minor</i>	Schott BSS38511
Glyn	Telynor Tregaron (from Living Harp vol. 2, <i>ed.</i> Bennet)	Curiad 7033
Henshall	Tair Dawns Gymreig no. 3 (from Living Harp vol. 1, <i>ed.</i> Bennet)	Curiad 7013
Higginson	Morning's Air or A Little Study (from Two Pieces for Solo Harp)	Fagus Music
Humperdinck	Nachtstück	Schott ED 9218
Lewis	No. 1 or no. 2 (from Valses Pastiches)	Goodmusic
Lyons & Yosco <i>arr.</i> Maxwell	Spaghetti Rag	Maxwell Music
Mathias	Any two movements from <i>Improvisations op. 10</i>	OUP
Metcalfe	Le tombeau de Boulez (from Harp Scrapbook)	Curiad 7027
Natra	Any two movements from <i>Sonatina</i>	Salvi
Parrott	Arfon, 1st and 2nd movts or 3rd and 4th movts (from Living Harp vol. 1, <i>ed.</i> Bennet)	Curiad 7013
Shearing	Lullaby of Birdland	F. C. Publishing
Snell	Golden Moments	Modus Music
Stadler	Coming Home (from Coming Home)	Doblinger 35 841
Steibelt	Rondo Pastorale (from Airs, Variations & Sonates des XVII & XIX Siècles vol. 2, <i>ed.</i> Beltrando)	Harposphere 11462
Tournier	Claire de lune sur l'étang du parc (from Images 1ère Suite)	Lemoine 21775
Tournier	Étude de concert 'au matin'	Leduc AL 20007
Watkins	Fire Dance (from Petite Suite)	UMP
Williams <i>arr.</i> McLaughlin	Cantina Band (from Salvi Pop Harp Series Volume 3)	Salvi

Technical Work (14 marks) (see pages 11 and 12)

Candidates to prepare <i>either</i> Section i) <i>or</i> Section ii) in full.					
either i) Scales, Arpeggios & Exercises (from memory) – the examiner will select from the following:					
Scales: C \flat and F \sharp major B \flat and C \sharp minor (harmonic <i>and</i> melodic minor)	octave or sixth apart (R.H. starting on keynote)	four octaves	<i>f</i> or <i>mf</i> or <i>p</i> or <i>cresc./dim.</i> (<i>p-f-p</i>)	hands together	ascending and descending <i>or</i> descending and ascending
Contrary motion scales of C \flat and F \sharp	starting a third apart with left hand on keynote	two octaves			
Arpeggios: C \flat and F \sharp major G \sharp and D \sharp minor	root position, first and second inversions	four octaves			
Dominant seventh in the keys of C \flat , F \sharp , B \flat and C \sharp **					
Diminished seventh starting on F \sharp , C \sharp and B					
Exercises: Candidates to prepare all three 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				
All exercises are contained in the book <i>Studies and Exercises for Harp</i> published by Trinity.					
or ii) Studies (music may be used): Candidates to prepare all three studies – only two will be heard in the exam (see page 12). a) 74. Turning & Trilliant b) 75. Weaving In and Out c) 76. Paired Bells All studies are contained in the book <i>Studies and Exercises for Harp</i> published by Trinity.					

** Rhythm and fingering patterns available from our website.

Supporting Tests (2 x 10 marks)

Candidates to prepare i) <i>and</i> ii)	
i) Sight Reading (see page 14)	ii) Aural (see page 16) <i>or</i> Improvisation (see page 19)

Non-Pedal Harp – Grade 7

Subject code: NPH

Pieces (3 x 22 marks)

Three pieces are to be played. Instead of one item, candidates may offer their own composition (see page 10).

Composer	Piece	Publisher
J S Bach	Chaconne or Presto (from Pièces classiques cahier 6, ed. Bouchaud)	Billaudot GB5635
Bell	An Buacail Caol Dubh (from The Small Harp, ed. Hewett)	Kinmor
Bouchard		
arr. McKay	Reel Beatrice (from Traditional Tunes for Harp book 2)	CMCP
Carolan	Carolan's Farewell to Music (from Carolan's Receipt, arr. Bell)	Lyra
Carolan		
ed. Yeates	Planxty Johnston	Cairde na Cruite
De Braal	Langsamme Trioleu, no. 16 or Allegretto, no. 17 (from De Kleine Harp)	Donemus
Dia Succari	Sur l'étang	Harposphere 11400
Doumany	Any one of Water, Spirit, Air, Earth (from The Elements)	Beartramka
Dussek	Sonatina no. 3 in G, 2nd movt: Allegro non tanto (from Six Sonatines for Harp)	Bärenreiter Praha H 1748
Fleishman	An Coitin Dearg (from The Irish Harp Book, ed. Cuthbert)	Carysfort Press
Francois	Ar Baradoz	Editions Mi bémol
Green	A Little Lower than the Angels	Green
Henson-Conant	New Blues or Nataliana	F. C. Publishing
Lemeland	Élégie	Ed Francaises EFM1971
Macdearmid	Sea Rapture	Sounding Strings
Martin	Time to Chill [incorporating impro] (from Five Studies)	Creighton's Collection
Mcnulty	Any two of Fantasia, Berceuse and Rondo (from The Irish Harp Book ed. Cuthbert)	Carysfort Press
Naderman	Étude V (from Naderman pour harpe celtique book 1) [‡]	Zurfluh AZ1315
Shaljean	Prelude in A minor (from 12 Preludes for Concert or Celtic Harp)	Shaljean/Ossian
Shaljean	Variations on a Welsh Traditional Air	Blue Crescent Music
Springthorpe	Idyll (from Lever Harp 2000)	Beartramka
Stevenson	Blue Orchid	Old School
Stevenson	Parthenia	Old School
Victory	Any two of Three Pieces (from The Irish Harp Book ed. Cuthbert)	Carysfort Press
Wright	The Estuary or The Coastal Path (from Lever Harp World)	Beartramka

[‡] This publication is out of print, however candidates may still use it if they can obtain an original copy. Use of a photocopy is not acceptable.

Technical Work (14 marks) (see pages 11 and 12)

Candidates to prepare <i>either</i> Section i) <i>or</i> Section ii) in full.					
either i) Scales, Arpeggios & Exercises (from memory) – the examiner will select from the following:					
Scales: F, D and A major	octave or sixth apart (R.H. starting on keynote)	three octaves	<i>f</i> or <i>mf</i> or <i>p</i> or <i>cresc./dim.</i> (<i>p-f-p</i>)	hands together	ascending and descending <i>or</i> descending and ascending
C, D and A minor (harmonic <i>and</i> melodic minor)		three/ four octaves* as available		hands together (harmonic minor), R.H only (melodic minor)	
Contrary motion scales of F, D and A major		two octaves		hands together	
Arpeggios: F, D and A major C, D and A minor	root position, first and second inversions	three/ four octaves if divided between the hands		hands together	
Dominant seventh in the keys of F, C D and A**	root position and first inversion			hands together and divided between the hands	
Diminished seventh starting on C# and B					
Exercises: Candidates to prepare all three 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				
All exercises are contained in the book <i>Studies and Exercises for Harp</i> published by Trinity.					
or ii) Studies (music may be used): Candidates to prepare all three studies – only two will be heard in the exam (see page 12). a) 74. Turning & Trilliant b) 75. Weaving in and Out c) 76. Paired Bells All studies are contained in the book <i>Studies and Exercises for Harp</i> published by Trinity.					

* Harmonic minor three octaves and melodic minor four octaves

** Rhythm and fingering patterns available from our website.

Supporting Tests (2 x 10 marks)

Candidates to prepare i) <i>and</i> ii)	
i) Sight Reading (see page 14)	ii) Aural (see page 16) <i>or</i> Improvisation (see page 19)

Pieces (3 x 22 marks)

Three pieces are to be played. Instead of one item, candidates may offer their own composition (see page 10).

Composer	Piece	Publisher
J S Bach	Allemande, <i>arr.</i> Grandjany	Durand
Boieldieu	Any two movements from Sonata	Lyra/Salvi
Britten	Any two movements (<i>except</i> no. 3 or no. 5) from Suite	Faber
Chertock	Harpicide at Midnight (from Around the Clock Suite)	Salvi
Dizi	Grande Sonate pour harp, 1st movt	Durand 14811
Fauré	Une Chatelaine en sa Tour	Durand 957700
Flothuis	Pour le Tombeau d'Orphée	Pilgrim
Francisque	Pavane & Bransles, <i>arr.</i> Grandjany	Schirmer GS48864
Francois	Hot Cucumber	Editions Camac
Gershwin	An American in Paris <i>and</i> Rhapsodie in Blue, <i>arr.</i> Fell	Salvi
Glinka	Variations on a Theme of Mozart	Lyra/Salvi
Glyn	Erdiggan (from Living Harp vol. 1, <i>ed.</i> Bennet)	Curriad 7013
Godefroid	Étude de Concert in E \flat minor	Salvi
Granados	Danza Espanola no. 5	UME 16129
Guridi	Viejo Zortzico	UME 19459
Handel	Any two movements from Concerto in B \flat , op. 4 no. 6*	Bärenreiter BA364
Hasselmans	Elegie	Billaudot G 5086B
Hoddinott	Presto alla Tarantella from Sonata op. 36	OUP
Pitfield	Sonatina for Harp [complete]	Hinrichsen 593
Respighi	Siciliana, <i>arr.</i> Grandjany	Ricordi 121132
Rothstein	Autumn Wind in the Trees (from The Dream Studies)	Sue Rothstein
Samuel	La Roca Blanca (from Living Harp vol. 1, <i>ed.</i> Bennet)	Curriad 7013
Shaljean	High Hat	Blue Crescent Music
Spohr	Fantasie in C minor, op. 35	Salvi
Thomas	Study no. 2 in G \flat (from Selected Studies for the Harp)	Adlais 003
Tournier	Sonatine no. 1, 1st movt	Lemoine
Watkins	Prelude from Petite Suite	UMP

* Denotes unaccompanied repertoire.

Technical Work (14 marks) (see pages 11 and 12)

Candidates to prepare <i>either</i> Section i) <i>or</i> Section ii) in full.					
either i) Scales, Arpeggios & Exercises (from memory) – the examiner will select from the following:					
Scales: B, E \flat and F \sharp major B, E \flat and F \sharp minor (harmonic <i>and</i> melodic minor)	octave or sixth apart (R.H. starting on keynote)	four octaves	<i>f</i> or <i>mf</i> or <i>p</i> or <i>cresc./dim.</i> (<i>p-f-p</i>)	hands together	ascending and descending or descending and ascending
Contrary motion scales of B, E \flat and F \sharp (major and harmonic minor)	starting a third apart with left hand on keynote	two octaves			
Scales in double thirds B major and B melodic minor (fingering pattern available from our website)	starting with keynote as lower note		<i>mf</i> legato	hands separately	
Arpeggios: B, E \flat and F \sharp major B, E \flat and F \sharp minor	root position, first and second inversions	four octaves	<i>f</i> or <i>mf</i> or <i>p</i> or <i>cresc./dim.</i> (<i>p-f-p</i>)	hands together	
Dominant seventh in the keys of B, E \flat , E, A \flat and F \sharp **	root position, first, second and third inversions				
Diminished seventh starting on F \sharp , C \sharp and B					
Exercises: Candidates to prepare all three 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				
All exercises are contained in the book <i>Studies and Exercises for Harp</i> published by Trinity.					
or ii) Studies (music may be used):					
Candidates to prepare all three studies – only two will be heard in the exam (see page 12).					
a) 78. Careful Whisper					
b) 80. Very Cross Fingering					
c) 82. Incy Wincy Slider					
All studies are contained in the book <i>Studies and Exercises for Harp</i> published by Trinity.					

** Rhythm and fingering patterns available from our website.

Supporting Tests (2 x 10 marks)

Candidates to prepare i) <i>and</i> ii)	
i) Sight Reading (see page 14)	ii) Aural (see page 16) <i>or</i> Improvisation (see page 19)

Pieces (3 x 22 marks)

Three pieces are to be played. Instead of one item, candidates may offer their own composition (see page 10).

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

Technical Work (14 marks) (see pages 11 and 12)

Candidates to prepare <i>either</i> Section i) <i>or</i> Section ii) in full.					
either i) Scales, Arpeggios & Exercises (from memory) – the examiner will select from the following:					
Scales: G and B \flat major	sixth apart (R.H. starting on keynote)	three octaves	<i>f</i> or <i>mf</i> or <i>p</i> or <i>cresc./dim.</i> (<i>p-f-p</i>)	hands together	ascending and descending or descending and ascending
E and E \flat major	tenth apart (L.H. starting on keynote)				
Contrary motion scale of E major	starting a third apart with left hand on keynote	two octaves	<i>mf legato</i>	hands separately	
Scales in double thirds E major and E melodic minor (fingering pattern available from our website)	starting with keynote as lower note				
Arpeggios: G, D and E \flat major G, E and A minor	root position, first and second inversions	three octaves	<i>f</i> or <i>mf</i> or <i>p</i> or <i>cresc./dim.</i> (<i>p-f-p</i>)	hands together	
Dominant sevenths in the keys of G, E, A, B \flat and E \flat **	root position, first, second and third inversions				
Diminished seventh starting on F \sharp , C \sharp and B					
Exercises: Candidates to prepare all three 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				
All exercises are contained in the book <i>Studies and Exercises for Harp</i> published by Trinity.					
or ii) Studies (music may be used) – Candidates to prepare all three studies – only two will be heard in the exam (see page 12).					
a) 79. I'm a B-Lever					
b) 80. Very Cross Fingering					
c) 82. Incy Wincy Slider					
All studies are contained in the book <i>Studies and Exercises for Harp</i> published by Trinity.					

** Rhythm and fingering patterns available from our website.

Supporting Tests (2 x 10 marks)

Candidates to prepare i) <i>and</i> ii)	
i) Sight Reading (see page 14)	ii) Aural (see page 16) <i>or</i> Improvisation (see page 19)

Music publishers

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

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

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

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

Adlais (*Adlais Music Publishers*):

T +44 (0)1291 690 517;

www.adlaimusicpublishers.co.uk

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

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

Alaw (*Alaw Music Publishing*):

T +44 (0)1443 402 178

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

c/o Faber Music Ltd

Amadeus (*Amadeus Verlag*):

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

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

Amsco (*Amsco Music Publishing*):

c/o Music Sales Ltd

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

c/o Pilgrim Harps

Bärenreiter (*Bärenreiter Ltd*):

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

Bärenreiter Praha (*Editio Bärenreiter Praha*):

c/o Bärenreiter Ltd

Beartramka (*Beartramka*):

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

c/o Pilgrim Harps or Clive Morley Harps

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

Trade: MDS

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

Billaudot (*Gerard Billaudot Editeur*):

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

c/o United Music Publishers Ltd

Blue Crescent (*Blue Crescent Music*):

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

BMP (*Bartholomew Music Publications*):

T +44 (0)20 7267 0437

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

T +44 (0)20 7054 7200 or (Freephone in UK only) 0800 731 4778; www.boosey.com;

Trade: MDS

Bosworth (*Bosworth & Co Ltd*):

c/o Music Sales Ltd

Braydeston (*Braydeston Press*):

c/o Music Sales Ltd

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

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

www.breitkopf.com

Broekmans (*Broekmans & Van Poppel*):

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

Trade: MDS

Cairde Na Cruite (*Cairde Na Cruite*):

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

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

www.camac-harps.com

Camden (*Camden Music*):

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

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

in USA: c/o Theodore Presser Company

Carysfort Press (*Carysfort Press*):

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

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

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

Clarsach (*Clarsach Society*):

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

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

c/o Pilgrim Harps

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

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

www.comusedition.com

Corda (*Corda Music Publications*):

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

Cramer (*Cramer Music Ltd*):

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

Curiad (*Curiad*):

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

Curnow (*Curnow Music Press*):

T +1 800 7287 669; www.curnowmusicpress.com;
in UK: c/o De Haske Hal Leonard Ltd

Currency (*Currency Press*): T +61 (0)2 9319 5877;
www.currency.com.au

De Haske (*De Haske Hal Leonard Ltd*):

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

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

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