

STRINGS

DIGITAL GRADES: TECHNICAL WORK

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

BOWED STRINGS

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

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

HARP

Candidates perform one of the following options:

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

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

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

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

Violin & Scottish Traditional Fiddle - Initial

DIGITAL GRADES: TECHNICAL WORK

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

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

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

Further information is available in the graded syllabus.

Either

1. SCALES SET A (from memory)

All requirements should be performed.

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

Minimum tempo: ♩ = 92

- G major
- D major

Or

2. SCALES SET B (from memory)

All requirements should be performed.

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

Minimum tempo: ♩ = 92

- D major
- A major

Violin & Scottish Traditional Fiddle - Grade 1

DIGITAL GRADES: TECHNICAL WORK

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

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

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

Further information is available in the graded syllabus.

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

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| Either | | | | |
| 2. SCALES, ARPEGGIOS & TECHNICAL EXERCISE SET A (from memory) | | | | |
| All requirements should be performed. Candidates play the scale followed by the arpeggio. | | | | |
| • C major, separate bows | one octave | starting on 3rd finger | for <i>slurred bows</i> : scales slurred in pairs with a long tonic (upper tonic may be repeated); arpeggios separate bows | min. tempo: ♩ = 88 |
| • G major, slurred bows | | starting on the open string | | |
| • D major, separate bows | | | first 5 notes ascending and descending | |
| • D minor (scale only), separate bows | | | | |
| Technical Exercise (from memory) (♩ = 50-75) Open strings: as illustrated in the graded syllabus | | | | |

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

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| Or | |
| 4. STUDIES (music may be used) | |
| Candidates choose and perform two studies. | |
| 1. The Limping Rabbit | for tone and phrasing |
| 2. A Cheeky Hamster | for mixed articulation and bowing styles |
| 3. At the Ranch | for double stops and contrasts |

Violin & Scottish Traditional Fiddle - Grade 2

DIGITAL GRADES: TECHNICAL WORK

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

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

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

Further information is available in the graded syllabus.

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| 1. BOWING EXERCISE (from memory) |
| Candidates play one of the Grade 2 scales, freely chosen from the list, with the rhythm <i>crotchet-quaver-quaver</i> on each degree of the scale, separate bows. The exercise may end with an additional long note on the tonic. (♩ = 80) |

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

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

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| Or | | |
| 4. STUDIES (music may be used) | | |
| Candidates choose and perform two studies. | | |
| 1. | A Scaly Experience | for tone and phrasing |
| 2. | Arpeggio Antics | for mixed articulation and bowing styles |
| 3. | Double Trouble | for double stops and contrasts |

Violin & Scottish Traditional Fiddle - Grade 3

DIGITAL GRADES: TECHNICAL WORK

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

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

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

Further information is available in the graded syllabus.

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| 1. BOWING EXERCISE (from memory) |
| Candidates play one of the Grade 3 scales, freely chosen from the list, with four semiquavers on each degree of the scale. The exercise may end with an additional long note on the tonic. (♩ = 60) |

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| Either | | | | |
| 2. SCALES, ARPEGGIOS & TECHNICAL EXERCISE SET A (from memory) | | | | |
| All requirements should be performed. Candidates play the scale followed by the arpeggio. | | | | |
| • D major, separate bows | | two octaves | starting on the open string | for <i>slurred bows</i> : scales slurred in pairs with a long tonic; arpeggios slurred three notes to a bow min. tempi: scales: ♩ = 66 arpeggios: ♩ = 44 7ths: ♩ = 76 |
| • F major, slurred bows | | one octave | starting on the D string in 2nd position | |
| • A minor, separate bows | candidate choice of <i>either</i> harmonic or melodic minor | two octaves | | |
| • G minor, slurred bows | | one octave | starting on the D string | |
| • Dominant 7th in the key of G, separate bows | | | starting on D | |
| Technical Exercise (from memory) (♩ = 60) | | | | |
| Octaves, sixths and thirds: as illustrated in the graded syllabus | | | | |

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| Or | | | | |
| 3. SCALES, ARPEGGIOS & TECHNICAL EXERCISE SET B (from memory) | | | | |
| All requirements should be performed. Candidates play the scale followed by the arpeggio. | | | | |
| • D major, separate bows | | two octaves | starting on the open string | for <i>slurred bows</i> : scales slurred in pairs with a long tonic; arpeggios slurred three notes to a bow min. tempi: scales: ♩ = 66 arpeggios: ♩ = 44 7ths: ♩ = 76 |
| • A major, slurred bows | | | | |
| • E \flat major, slurred bows | | one octave | | |
| • G minor, separate bows | candidate choice of <i>either</i> harmonic or melodic minor | | starting on the D string | |
| • Dominant 7th in the key of A, separate bows | | | starting on E | |
| Technical Exercise (from memory) (♩ = 60) | | | | |
| Chromatic phrase to be played with separate bows, starting on the D string: as illustrated in the graded syllabus | | | | |

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

Violin & Scottish Traditional Fiddle - Grade 4

DIGITAL GRADES: TECHNICAL WORK

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

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

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

Further information is available in the graded syllabus.

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| 1. BOWING EXERCISE (from memory) |
| Candidates play one of the Grade 4 scales, freely chosen from the list, with the rhythm illustrated in the graded syllabus on each degree of the scale. The exercise may end with an additional long note on the tonic. (♩ = 50) |

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| Either | | | | |
| 2. SCALES, ARPEGGIOS & TECHNICAL EXERCISE SET A (from memory) | | | | |
| All requirements should be performed. Candidates play the scale followed by the arpeggio. | | | | |
| • C major, separate bows | | two octaves | | for <i>slurred bows</i> : scales slurred two crotchet beats to a bow; arpeggios slurred three notes to a bow min. tempi: scales: ♩ = 76 arpeggios: ♩ = 48 7ths: ♩ = 76 |
| • E major, slurred bows | | one octave | starting on the A string in 4th position | |
| • C minor, separate bows | candidate choice of <i>either</i> harmonic <i>or</i> melodic minor | two octaves | | |
| • B \flat minor, slurred bows | | | | |
| • Dominant 7th in the key of E \flat , slurred bows | | one octave | starting on B \flat | |
| • Chromatic scale, separate bows | | | starting on open D | |
| Technical Exercise (from memory) (♩ = 84) | | | | |
| D major phrase: as illustrated in the graded syllabus | | | | |

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| Or | | | | |
| 3. SCALES, ARPEGGIOS & TECHNICAL EXERCISE SET B (from memory) | | | | |
| All requirements should be performed. Candidates play the scale followed by the arpeggio. | | | | |
| • B \flat major, slurred bows | | two octaves | | for <i>slurred bows</i> : scales slurred two crotchet beats to a bow; arpeggios slurred three notes to a bow min. tempi: scales: ♩ = 76 arpeggios: ♩ = 48 7ths: ♩ = 76 |
| • C minor, separate bows | candidate choice of <i>either</i> harmonic <i>or</i> melodic minor | | one octave | |
| • B \flat minor, slurred bows | | | | |
| • E minor, separate bows | | | | |
| • Dominant 7th in the key of D, slurred bows | | | starting on A | |
| • Chromatic scale, separate bows | | | starting on open D | |
| Technical Exercise (from memory) (♩ = 84) | | | | |
| Octaves: as illustrated in the graded syllabus | | | | |

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

Violin & Scottish Traditional Fiddle - Grade 5

DIGITAL GRADES: TECHNICAL WORK

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

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

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

Further information is available in the graded syllabus.

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

Violin & Scottish Traditional Fiddle - Grade 6

DIGITAL GRADES: TECHNICAL WORK

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

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

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

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

Further information is available in the graded syllabus.

| SCALES & ARPEGGIOS SET A & B | |
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| For a major tonal centre , candidates should play in succession the: <ul style="list-style-type: none"> major scale major arpeggio dominant 7th starting on that note and resolving onto the tonic | For a minor tonal centre , candidates should play in succession the: <ul style="list-style-type: none"> melodic minor scale harmonic minor scale minor arpeggio |

| 1. BOWING EXERCISE (from memory) | | | |
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| Candidates play one of the Grade 6 scales, freely chosen from the list, with each note of the scale played as two spiccato quavers. (♩ = 150) | | | |
| <i>Either</i> | | | |
| 2. SCALES, ARPEGGIOS & TECHNICAL EXERCISES SET A (from memory) | | | |
| All requirements should be performed. Candidates prepare scales and arpeggios from the following tonal centres, to be played with separate bows <i>or</i> slurred as specified. | | | |
| • A major tonal centre, slurred bows | three octaves | scale slurred four crotchet beats to a bow; arpeggio slurred three notes to a bow; dominant 7th slurred two crotchet beats to a bow | min. tempi: scales: ♩ = 96 |
| • F minor tonal centre, slurred bows | two octaves | <i>for slurred bows:</i> scales slurred four crotchet beats to a bow; arpeggios slurred six notes to a bow | arpeggios: ♩ = 63 |
| • E _b minor tonal centre, separate bows | | slurred two crotchet beats to a bow | 7ths: ♩ = 96 |
| • Chromatic scale starting on B _b , slurred bows | | separate bows | |
| • Diminished 7th starting on G, separate bows | | | |
| Technical Exercises (from memory) a) D major in thirds b) E major scale on one string | as illustrated in the graded syllabus | | ♩ = 100 |
| <i>Or</i> | | | |
| 3. SCALES, ARPEGGIOS & TECHNICAL EXERCISES SET B (from memory) | | | |
| All requirements should be performed. Candidates prepare scales and arpeggios from the following tonal centres, to be played with separate bows <i>or</i> slurred as specified. | | | |
| • A minor tonal centre, slurred bows | three octaves | scales slurred four crotchet beats to a bow; arpeggio slurred three notes to a bow | min. tempi: scales: ♩ = 96 |
| • F major tonal centre, separate bows | two octaves | <i>for slurred bows:</i> scales slurred four crotchet beats to a bow; arpeggios slurred six notes to a bow; dominant 7th slurred two crotchet beats to a bow | arpeggios: ♩ = 63 |
| • E _b major tonal centre, slurred bows | | separate bows | 7ths: ♩ = 96 |
| • Chromatic scale starting on B _b , separate bows | | slurred two crotchet beats to a bow | |
| • Diminished 7th starting on G, slurred bows | | | |
| Technical Exercises (from memory) a) E _b major in sixths b) D major in octaves | as illustrated in the graded syllabus | | ♩ = 100 |

[Violin & Scottish Traditional Fiddle - Grade 6]

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

Violin & Scottish Traditional Fiddle - Grade 7

DIGITAL GRADES: TECHNICAL WORK

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

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

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

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

Further information is available in the graded syllabus.

| SCALES & ARPEGGIOS SET A & SET B | |
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| For a major tonal centre , candidates should play in succession the: <ul style="list-style-type: none"> major scale major arpeggio dominant 7th starting on that note and resolving onto the tonic | For a minor tonal centre , candidates should play in succession the: <ul style="list-style-type: none"> melodic minor scale harmonic minor scale minor arpeggio |

| 1. BOWING EXERCISE (from memory) | | | |
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| Candidates play one of the Grade 7 scales, freely chosen from the list, with hooked bowing, as illustrated in the graded syllabus. (♩ = 88) | | | |
| <i>Either</i> | | | |
| 2. SCALES, ARPEGGIOS & TECHNICAL EXERCISES SET A (from memory) | | | |
| All requirements should be performed. Candidates prepare scales and arpeggios from the following tonal centres, to be played with separate bows <i>or</i> slurred as specified. | | | |
| <ul style="list-style-type: none"> B minor tonal centre, separate bows A\flat major tonal centre, separate bows D major tonal centre, slurred bows | three octaves | for <i>slurred</i> bows: scales slurred four crotchet beats to a bow; arpeggios slurred nine notes to a bow; dominant 7th slurred two crotchet beats to a bow | min. tempi: scales: ♩ = 108 arpeggios: |
| <ul style="list-style-type: none"> Chromatic scale starting on B, slurred bows Diminished 7th starting on G\sharp, separate bows | two octaves | slurred six notes to a bow separate bows | ♩ = 72 7ths: ♩ = 108 |
| Technical Exercises (from memory) | | | |
| a) B \flat major in sixths (one octave) | | as illustrated in the graded syllabus | ♩ = 84 |
| b) D major in octaves (one octave) | | | |
| <i>Or</i> | | | |
| 3. SCALES, ARPEGGIOS & TECHNICAL EXERCISES SET B (from memory) | | | |
| All requirements should be performed. Candidates prepare scales and arpeggios from the following tonal centres, to be played with separate bows <i>or</i> slurred as specified. | | | |
| <ul style="list-style-type: none"> B major tonal centre, separate bows G\sharp minor tonal centre, separate bows D minor tonal centre, slurred bows | three octaves | for <i>slurred</i> bows: scales slurred four crotchet beats to a bow; arpeggios slurred nine notes to a bow; dominant 7th slurred two crotchet beats to a bow | min. tempi: scales: ♩ = 108 arpeggios: |
| <ul style="list-style-type: none"> Chromatic scale starting on A\flat, separate bows Diminished 7th starting on B, slurred bows | two octaves | separate bows slurred two crotchet beats to a bow | ♩ = 72 7ths: ♩ = 108 |
| Technical Exercises (from memory) | | | |
| a) B \flat major in thirds (one octave) | | as illustrated in the graded syllabus | ♩ = 84 |
| b) D major in octaves (one octave) | | | |

[Violin & Scottish Traditional Fiddle - Grade 7]

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

Violin & Scottish Traditional Fiddle - Grade 8

DIGITAL GRADES: TECHNICAL WORK

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

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

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

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

Further information is available in the graded syllabus.

| SCALES & ARPEGGIOS SET A & SET B | |
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| For a major tonal centre , candidates should play in succession the: <ul style="list-style-type: none"> major scale major arpeggio dominant 7th starting on that note and resolving onto the tonic | For a minor tonal centre , candidates should play in succession the: <ul style="list-style-type: none"> melodic minor scale harmonic minor scale minor arpeggio |

| Either | | | |
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| 1. BOWING EXERCISE, SCALES, ARPEGGIOS & TECHNICAL EXERCISES SET A (from memory) | | | |
| All requirements should be performed. | | | |
| Bowing Exercise (from memory) | | | |
| Candidates play one of the Grade 8 scales, freely chosen from the list, with each note of the scale played as two spiccato quavers. (♩ = 150) | | | |
| Scales & Arpeggios (from memory) | | | |
| Candidates prepare scales & arpeggios from the following tonal centres, to be played with separate bows <i>or</i> slurred as specified. | | | |
| <ul style="list-style-type: none"> G minor tonal centre, slurred bows A major tonal centre, slurred bows B\flat minor tonal centre, slurred bows C\sharp minor tonal centre, separate bows E\flat major tonal centre, separate bows | three octaves | for <i>slurred bows</i> : scales slurred three octaves to a bow (one bow up and one bow down, with a change of bow on the top note); arpeggios slurred nine notes to a bow; dominant 7th slurred two crotchet beats to a bow | min. tempi: scales: ♩ = 88 arpeggios: ♩ = 88 7ths: ♩ = 92 |
| <ul style="list-style-type: none"> Chromatic scale starting on C, slurred bows Diminished 7th starting on D, separate bows | two octaves | slurred twelve notes to a bow separate bows | |
| Technical Exercises (from memory) | | as illustrated in the graded syllabus | ♩ = 88 |
| a) B \flat major in thirds (two octaves) b) D major in octaves (one octave) | | | |
| Or | | | |
| 2. BOWING EXERCISE, SCALES, ARPEGGIOS & TECHNICAL EXERCISES SET B (from memory) | | | |
| All requirements should be performed. | | | |
| Bowing Exercise (from memory) | | | |
| Candidates play one of the Grade 8 scales, freely chosen from the list, with hooked bowing, as illustrated in the graded syllabus. (♩ = 88) | | | |
| Scales & Arpeggios (from memory) | | | |
| Candidates prepare scales & arpeggios from the following tonal centres, to be played with separate bows <i>or</i> slurred as specified. | | | |
| <ul style="list-style-type: none"> G minor tonal centre, separate bows A major tonal centre, separate bows B\flat major tonal centre, slurred bows D\flat major tonal centre, separate bows E\flat minor tonal centre, separate bows | three octaves | for <i>slurred bows</i> : scales slurred three octaves to a bow (one bow up and one bow down, with a change of bow on the top note); arpeggios slurred nine notes to a bow; dominant 7th slurred two crotchet beats to a bow | min. tempi: scales: ♩ = 88 arpeggios: ♩ = 88 7ths: ♩ = 92 |
| <ul style="list-style-type: none"> Chromatic scale starting on D, separate bows Diminished 7th starting on C, slurred bows | two octaves | separate bows slurred eight notes to a bow | |
| Technical Exercises (from memory) | | as illustrated in the graded syllabus | ♩ = 88 |
| a) G major in sixths (two octaves) b) D major in octaves (one octave) | | | |

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

Viola - Initial

DIGITAL GRADES: TECHNICAL WORK

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

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

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

Further information is available in the graded syllabus.

Either

1. SCALES SET A (from memory)

All requirements should be performed.

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

Minimum tempo: ♩ = 92

- C major
- G major

Or

2. SCALES SET B (from memory)

All requirements should be performed.

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

Minimum tempo: ♩ = 92

- G major
- D major

Viola - Grade 1

DIGITAL GRADES: TECHNICAL WORK

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

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

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

Further information is available in the graded syllabus.

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

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| Either | | | | |
| 2. SCALES, ARPEGGIOS & TECHNICAL EXERCISE SET A (from memory) | | | | |
| All requirements should be performed. Candidates play the scale followed by the arpeggio. | | | | |
| • F major, separate bows | one octave | starting on 3rd finger | for <i>slurred bows</i> : scales slurred in pairs with a long tonic (upper tonic may be repeated); arpeggios separate bows | min. tempo: ♩ = 88 |
| • C major, slurred bows | | starting on the open string | | |
| • G major, separate bows | | | first 5 notes ascending and descending | |
| • G minor (scale only), separate bows | | | | |
| Technical Exercise (from memory) (♩ = 50-75) Open strings: as illustrated in the graded syllabus | | | | |

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

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| Or | | |
| 4. STUDIES (music may be used) | | |
| Candidates choose and perform two studies. | | |
| 1. | The Limping Rabbit | for tone and phrasing |
| 2. | A Cheeky Hamster | for mixed articulation and bowing styles |
| 3. | At the Ranch | for double stops and contrasts |

Viola - Grade 2

DIGITAL GRADES: TECHNICAL WORK

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

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

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

Further information is available in the graded syllabus.

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| 1. BOWING EXERCISE (from memory) |
| Candidates play one of the Grade 2 scales, freely chosen from the list, with the rhythm <i>crotchet-quaver-quaver</i> on each degree of the scale, separate bows. The exercise may end with an additional long note on the tonic. (♩ = 80) |

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

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

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| Or | | |
| 4. STUDIES (music may be used) | | |
| Candidates choose and perform two studies. | | |
| 1. | A Scaly Experience | for tone and phrasing |
| 2. | Arpeggio Antics | for mixed articulation and bowing styles |
| 3. | Double Trouble | for double stops and contrasts |

Viola - Grade 3

DIGITAL GRADES: TECHNICAL WORK

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

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

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

Further information is available in the graded syllabus.

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| 1. BOWING EXERCISE (from memory) |
| Candidates play one of the Grade 3 scales, freely chosen from the list, with four semiquavers on each degree of the scale. The exercise may end with an additional long note on the tonic. (♩ = 60) |

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

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

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

Viola - Grade 4

DIGITAL GRADES: TECHNICAL WORK

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

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

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

Further information is available in the graded syllabus.

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| 1. BOWING EXERCISE (from memory) |
| Candidates play one of the Grade 4 scales, freely chosen from the list, with the rhythm indicated in the graded syllabus on each degree of the scale. The exercise may end with an additional long note on the tonic. (♩ = 50) |

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

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

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

Viola - Grade 5

DIGITAL GRADES: TECHNICAL WORK

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

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

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

Further information is available in the graded syllabus.

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

Viola - Grade 6

DIGITAL GRADES: TECHNICAL WORK

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

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

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

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

Further information is available in the graded syllabus.

| SCALES & ARPEGGIOS SET A & SET B | |
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| For a major tonal centre , candidates should play in succession the: <ul style="list-style-type: none"> major scale major arpeggio dominant 7th starting on that note and resolving onto the tonic | For a minor tonal centre , candidates should play in succession the: <ul style="list-style-type: none"> melodic minor scale harmonic minor scale minor arpeggio |

| 1. BOWING EXERCISE (from memory) | | | |
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| Candidates play one of the Grade 6 scales, freely chosen from the list, with each note of the scale played as two spiccato quavers. (♩ = 150) | | | |
| <i>Either</i> | | | |
| 2. SCALES, ARPEGGIOS & TECHNICAL EXERCISES SET A | | | |
| All requirements should be performed. Candidates prepare scales and arpeggios from the following tonal centres, to be played with separate bows <i>or</i> slurred as specified. | | | |
| • D major tonal centre, slurred bows | three octaves | scale slurred four crotchet beats to a bow; arpeggio slurred three notes to a bow; dominant 7th slurred two crotchet beats to a bow | min. tempi: scales: ♩ = 96 arpeggios: ♩ = 63 7ths: ♩ = 96 |
| • B \flat minor tonal centre, slurred bows | two octaves | for <i>slurred bows</i> : scales slurred four crotchet beats to a bow; arpeggios slurred six notes to a bow; dominant 7th slurred two crotchet beats to a bow | |
| • G \sharp minor tonal centre, separate bows | | slurred two crotchet beats to a bow | |
| • Chromatic scale starting on E \flat , slurred bows | | separate bows | |
| • Diminished 7th starting on C, separate bows | | | |
| Technical Exercises (from memory): a) G major in thirds b) A major scale on one string | as illustrated in the graded syllabus | | ♩ = 100 |
| <i>Or</i> | | | |
| 3. SCALES, ARPEGGIOS & TECHNICAL EXERCISES SET B | | | |
| All requirements should be performed. Candidates prepare scales and arpeggios from the following tonal centres, to be played with separate bows <i>or</i> slurred as specified. | | | |
| • D minor tonal centre, slurred bows | three octaves | scales slurred four crotchet beats to a bow; arpeggio slurred three notes to a bow | min. tempi: scales: ♩ = 96 arpeggios: ♩ = 63 7ths: ♩ = 96 |
| • B \flat major tonal centre, separate bows | two octaves | for <i>slurred bows</i> : scales slurred four crotchet beats to a bow; arpeggios slurred six notes to a bow; dominant 7th slurred two crotchet beats to a bow | |
| • A \flat major tonal centre, slurred bows | | separate bows | |
| • Chromatic scale starting on E \flat , separate bows | | slurred two crotchet beats to a bow | |
| • Diminished 7th starting on C, slurred bows | | | |
| Technical Exercises (from memory): a) A \flat major in sixths b) G major in octaves | as illustrated in the graded syllabus | | ♩ = 100 |

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

Viola - Grade 7

DIGITAL GRADES: TECHNICAL WORK

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

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

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

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

Further information is available in the graded syllabus.

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

| 1. BOWING EXERCISE (from memory) | | | |
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| Candidates play one of the Grade 7 scales, freely chosen from the list, with hooked bowing, as illustrated in the graded syllabus. (♩ = 88) | | | |
| <i>Either</i> | | | |
| 2. SCALES, ARPEGGIOS & TECHNICAL EXERCISES SET A (from memory) | | | |
| All requirements should be performed. Candidates prepare scales and arpeggios from the following tonal centres, to be played with separate bows <i>or</i> slurred as specified. | | | |
| • E major tonal centre, slurred bows | three octaves | for <i>slurred bows</i> : scales slurred four crotchet beats to a bow; arpeggios slurred nine notes to a bow; dominant 7th slurred two crotchet beats to a bow | min. tempi: scales: ♩ = 108 arpeggios: ♩ = 72 |
| • D \flat major tonal centre, separate bows | | | |
| • E minor tonal centre, slurred bows | | | |
| • Chromatic scale starting on E, slurred bows | two octaves | slurred six notes to a bow | 7ths: ♩ = 108 |
| • Diminished 7th starting on C \sharp , separate bows | | separate bows | |
| Technical Exercises (from memory) a) E \flat major in sixths (one octave) b) G major in octaves (one octave) | as illustrated in the graded syllabus | | ♩ = 84 |
| <i>Or</i> | | | |
| 3. SCALES, ARPEGGIOS & TECHNICAL EXERCISES SET B (from memory) | | | |
| All requirements should be performed. Candidates prepare scales and arpeggios from the following tonal centres, to be played with separate bows <i>or</i> slurred as specified. | | | |
| • D \flat major tonal centre, slurred bows | three octaves | for <i>slurred bows</i> : scales slurred four crotchet beats to a bow; arpeggios slurred nine notes to a bow; dominant 7th slurred two crotchet beats to a bow | min. tempi: scales: ♩ = 108 arpeggios: ♩ = 72 |
| • E minor tonal centre, separate bows | | | |
| • C \sharp minor tonal centre, slurred bows | | | |
| • Chromatic scale starting on D \flat , separate bows | two octaves | separate bows | 7ths: ♩ = 108 |
| • Diminished 7th starting on E, slurred bows | | slurred two crotchet beats to a bow | |
| Technical Exercises (from memory) a) E \flat major in thirds (one octave) b) G major in octaves (one octave) | as illustrated in the graded syllabus | | ♩ = 84 |

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

Viola - Grade 8

DIGITAL GRADES: TECHNICAL WORK

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

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

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

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

Further information is available in the graded syllabus.

| SCALES & ARPEGGIOS SET A & SET B | |
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| For a major tonal centre , candidates should play in succession the: <ul style="list-style-type: none"> major scale major arpeggio dominant 7th starting on that note and resolving onto the tonic | For a minor tonal centre , candidates should play in succession the: <ul style="list-style-type: none"> melodic minor scale harmonic minor scale minor arpeggio |

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| Either | | | |
| 1. BOWING EXERCISE, SCALES, ARPEGGIOS & TECHNICAL EXERCISES SET A (from memory) | | | |
| All requirements should be performed. | | | |
| Bowing Exercise | | | |
| Candidates play one of the Grade 8 scales, freely chosen from the list, with hooked bowing, as illustrated in the graded syllabus. (♩ = 88) | | | |
| Scales & Arpeggios | | | |
| Candidates prepare scales & arpeggios from the following tonal centres, to be played with separate bows <i>or</i> slurred as specified. | | | |
| • C major tonal centre, separate bows | three octaves | <i>for slurred bows:</i> scales slurred three octaves to a bow (one bow up and one bow down, with a change of bow on the top note); arpeggios slurred nine notes to a bow; dominant 7th slurred two crotchet beats to a bow | min. tempi: scales: ♩ = 88 arpeggios: ♩ = 88 7ths: ♩ = 92 |
| • C# minor tonal centre, slurred bows | | | |
| • D major tonal centre, slurred bows | | | |
| • E♭ minor tonal centre, separate bows | | | |
| • F major tonal centre, separate bows | | | |
| • Chromatic scale starting on F, slurred bows | two octaves | slurred twelve notes to a bow | ♩ = 92 |
| • Diminished 7th starting on G, separate bows | | separate bows | |
| Technical Exercises (from memory) | as illustrated in the graded syllabus | | ♩ = 88 |
| a) E♭ major in thirds (two octaves) | | | |
| b) G major in octaves (one octave) | | | |
| Or | | | |
| 2. BOWING EXERCISE, SCALES, ARPEGGIOS & TECHNICAL EXERCISES SET B (from memory) | | | |
| All requirements should be performed. | | | |
| Bowing Exercise | | | |
| Candidates play one of the Grade 8 scales, freely chosen from the list, with each note of the scale played as two spiccato quavers. (♩ = 150) | | | |
| Scales & Arpeggios | | | |
| Candidates prepare scales & arpeggios from the following tonal centres, to be played with separate bows <i>or</i> slurred as specified. | | | |
| • C major tonal centre, separate bows | three octaves | <i>for slurred bows:</i> scales slurred three octaves to a bow (one bow up and one bow down, with a change of bow on the top note); arpeggios slurred nine notes to a bow; dominant 7th slurred two crotchet beats to a bow | min. tempi: scales: ♩ = 88 arpeggios: ♩ = 88 7ths: ♩ = 92 |
| • C# minor tonal centre, separate bows | | | |
| • D minor tonal centre, separate bows | | | |
| • E♭ major tonal centre, slurred bows | | | |
| • F minor tonal centre, slurred bows | | | |
| • Chromatic scale starting on G, separate bows | two octaves | separate bows | ♩ = 92 |
| • Diminished 7th starting on F, slurred bows | | slurred eight notes to a bow | |
| Technical Exercises (from memory) | as illustrated in the graded syllabus | | ♩ = 88 |
| a) C major in sixths (two octaves) | | | |
| b) G major in octaves (one octave) | | | |

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

Cello - Initial

DIGITAL GRADES: TECHNICAL WORK

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

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

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

Further information is available in the graded syllabus.

Either

1. SCALES SET A (from memory)

All requirements should be performed.

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

Minimum tempo: ♩ = 92

• C major

• G major

Or

2. SCALES SET B (from memory)

All requirements should be performed.

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

Minimum tempo: ♩ = 92

• G major

• D major

Cello - Grade 1

DIGITAL GRADES: TECHNICAL WORK

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

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

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

Further information is available in the graded syllabus.

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| 1. BOWING EXERCISE (from memory) | | | |
| Candidates play one of the Grade 1 scales, freely chosen from the list, with two separate crotchets on each degree of the scale, one down bow and one up bow. (♩ = 72) | | | |
| <i>Either</i> | | | |
| 2. SCALES, ARPEGGIOS & TECHNICAL EXERCISE SET A (from memory) | | | |
| All requirements should be performed. Candidates play the scale followed by the arpeggio. | | | |
| • C major, separate bows | two octaves | for <i>slurred bows</i> : scales slurred in pairs with a long tonic (upper tonic may be repeated); arpeggios separate bows | min. tempo: ♩ = 88 |
| • D major, slurred bows | one octave | | |
| • G minor (scale only), separate bows | first 5 notes ascending and descending | separate bows | |
| Technical exercise (from memory) (♩ = 92) | | | |
| Open strings: as illustrated in the graded syllabus | | | |
| <i>Or</i> | | | |
| 3. SCALES, ARPEGGIOS & TECHNICAL EXERCISE SET B (from memory) | | | |
| All requirements should be performed. Candidates play the scale followed by the arpeggio. | | | |
| • C major, slurred bows | two octaves | for <i>slurred bows</i> : scales slurred in pairs with a long tonic (upper tonic may be repeated); arpeggios separate bows | min. tempo: ♩ = 88 |
| • G major, separate bows | one octave | | |
| • G minor (scale only), separate bows | first 5 notes ascending and descending | separate bows | |
| Technical exercise (from memory) (♩ = 92) | | | |
| Open strings: as illustrated in the graded syllabus | | | |
| <i>Or</i> | | | |
| 4. STUDIES (music may be used). | | | |
| Candidates choose and perform two studies. | | | |
| 1. | Back to Bach | for tone and phrasing | |
| 2. | Nursery Slopes | for mixed articulation and bowing styles | |
| 3. | The Sad Cowboy | for cello techniques | |

Cello - Grade 2

DIGITAL GRADES: TECHNICAL WORK

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

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

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

Further information is available in the graded syllabus.

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| 1. BOWING EXERCISE (from memory) |
| Candidates play one of the Grade 2 scales, freely chosen from the list, with the rhythm <i>crotchet-quaver-quaver</i> on each degree of the scale, separate bows. The exercise may end with an additional long note on the tonic. (♩ = 80) |

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

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

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

Cello - Grade 3

DIGITAL GRADES: TECHNICAL WORK

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

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

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

Further information is available in the graded syllabus.

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| 1. BOWING EXERCISE (from memory) |
| Candidates play one of the Grade 3 scales, freely chosen from the list, with four semiquavers on each degree of the scale. The exercise may end with an additional long note on the tonic. (♩ = 60) |

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

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

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

Cello - Grade 4

DIGITAL GRADES: TECHNICAL WORK

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

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

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

Further information is available in the graded syllabus.

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| 1. BOWING EXERCISE (from memory) |
| Candidates play one of the Grade 4 scales, freely chosen from the list, with the rhythm illustrated in the graded syllabus on each degree of the scale. The exercise may end with an additional long note on the tonic. (♩ = 50) |

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

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

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

Cello - Grade 5

DIGITAL GRADES: TECHNICAL WORK

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

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

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

Further information is available in the graded syllabus.

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

Cello - Grade 6

DIGITAL GRADES: TECHNICAL WORK

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

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

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

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

Further information is available in the graded syllabus.

| SCALES & ARPEGGIOS SET A & SET B | |
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| For a major tonal centre , candidates should play in succession the: <ul style="list-style-type: none"> major scale major arpeggio dominant 7th starting on that note and resolving onto the tonic | For a minor tonal centre , candidates should play in succession the: <ul style="list-style-type: none"> melodic minor scale harmonic minor scale minor arpeggio |

| 1. BOWING EXERCISE (from memory) | | | |
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| Candidates play one of the Grade 6 scales, freely chosen from the list, with each note of the scale played as two spiccato quavers. (♩ = 132) | | | |
| <i>Either</i> | | | |
| 2. SCALES, ARPEGGIOS & TECHNICAL EXERCISE SET A (from memory) | | | |
| All requirements should be performed. Candidates prepare scales and arpeggios from the following tonal centres, to be played with separate bows <i>or</i> slurred as specified. | | | |
| • C major tonal centre, slurred bows | three octaves (dominant 7th two octaves) | for <i>slurred bows</i> : scales slurred two crotchet beats to a bow; arpeggios slurred three notes to a bow; dominant 7ths slurred two crotchet beats to a bow | min. tempi: scales: ♩ = 76 |
| • B major tonal centre, separate bows | two octaves | | |
| • E \flat minor tonal centre, separate bows | two octaves | slurred in pairs with a long tonic | arpeggios: ♩ = 48 |
| • D major scale in thumb position, starting on the D string, slurred bows | one octave | | |
| • Chromatic scale starting on C#, slurred bows | two octaves | slurred two crotchet beats to a bow | 7ths: ♩ = 76 |
| • Diminished 7th starting on E, separate bows | | separate bows | |
| Technical exercise (from memory) (♩ = 100) | | | |
| Sixths in C major: as illustrated in the graded syllabus | | | |
| <i>Or</i> | | | |
| 3. SCALES, ARPEGGIOS & TECHNICAL EXERCISE SET B (from memory) | | | |
| All requirements should be performed. Candidates prepare scales and arpeggios from the following tonal centres, to be played with separate bows <i>or</i> slurred as specified. | | | |
| • C minor tonal centre, slurred bows | three octaves | for <i>slurred bows</i> : scales slurred two crotchet beats to a bow; arpeggios slurred three notes to a bow; dominant 7ths slurred two crotchet beats to a bow | min. tempi: scales: ♩ = 76 |
| • B major tonal centre, slurred bows | two octaves | | |
| • E \flat minor tonal centre, separate bows | two octaves | slurred in pairs with a long tonic | arpeggios: ♩ = 48 |
| • D major scale in thumb position, starting on the D string, slurred bows | one octave | | |
| • Chromatic scale starting on E \flat , separate bows | two octaves | separate bows | 7ths: ♩ = 76 |
| • Diminished 7th starting on C, slurred bows | | slurred two crotchet beats to a bow | |
| Technical exercise (from memory) (♩ = 100) | | | |
| Sixths in C major: as illustrated in the graded syllabus | | | |

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

Cello - Grade 7

DIGITAL GRADES: TECHNICAL WORK

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

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

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

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

Further information is available in the graded syllabus.

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

| 1. BOWING EXERCISE (from memory) | | | | |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------|--|
| Candidates play one of the Grade 7 scales, freely chosen from the list, with hooked bowing, as illustrated in the graded syllabus. (♩ = 88) | | | | |
| <i>Either</i> | | | | |
| 2. SCALES, ARPEGGIOS & TECHNICAL EXERCISE SET A (from memory) | | | | |
| All requirements should be performed. Candidates prepare scales and arpeggios from the following tonal centres, to be played with separate bows <i>or</i> slurred as specified. | | | | |
| <ul style="list-style-type: none"> • D minor tonal centre, separate bows • F major tonal centre, slurred bows • F minor tonal centre, slurred bows • D\flat major tonal centre, separate bows | three octaves (dominant 7ths two octaves) | for <i>slurred bows</i> : scales slurred four crotchet beats to a bow; arpeggios slurred three notes to a bow; dominant 7ths slurred two crotchet beats to a bow | min. tempi: scales: ♩ = 84 chromatic scales: ♩ = 100 arpeggios: ♩ = 50 7ths: ♩ = 84 | |
| <ul style="list-style-type: none"> • Chromatic scale starting on E, slurred bows • Diminished 7th starting on F#, separate bows | two octaves | slurred six notes to a bow separate bows | | |
| <ul style="list-style-type: none"> • D harmonic minor scale and arpeggio in thumb position, slurred bows | one octave | scale slurred two crotchet beats to a bow; arpeggio slurred three notes to a bow | | |
| Technical exercise (from memory) (♩ = 120) | | | | |
| C major in sixths (one octave): as illustrated in the graded syllabus | | | | |
| <i>Or</i> | | | | |
| 3. SCALES, ARPEGGIOS & TECHNICAL EXERCISE SET B (from memory) | | | | |
| All requirements should be performed. Candidates prepare scales and arpeggios from the following tonal centres, to be played with separate bows <i>or</i> slurred as specified. | | | | |
| <ul style="list-style-type: none"> • D major tonal centre, slurred bows • F major tonal centre, separate bows • F minor tonal centre, separate bows • C# minor tonal centre, slurred bows | three octaves (dominant 7ths two octaves) | for <i>slurred bows</i> : scales slurred four crotchet beats to a bow; arpeggios slurred three notes to a bow; dominant 7ths slurred two crotchet beats to a bow | min. tempi: scales: ♩ = 84 chromatic scales: ♩ = 100 arpeggios: ♩ = 50 7ths: ♩ = 84 | |
| <ul style="list-style-type: none"> • Chromatic scale starting on D\flat, separate bows • Diminished 7th starting on F, slurred bows | two octaves | separate bows slurred two crotchet beats to a bow | | |
| <ul style="list-style-type: none"> • D melodic minor scale and arpeggio in thumb position, separate bows | one octave | separate bows | | |
| Technical exercise (from memory) (♩ = 120) | | | | |
| B \flat major in thirds (one octave): as illustrated in the graded syllabus | | | | |

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

Cello - Grade 8

DIGITAL GRADES: TECHNICAL WORK

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

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

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

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

Further information is available in the graded syllabus.

| SCALES & ARPEGGIOS SET A & SET B | |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| For a major tonal centre , candidates should play in succession the: <ul style="list-style-type: none"> major scale major arpeggio dominant 7th starting on that note and resolving onto the tonic | For a minor tonal centre , candidates should play in succession the: <ul style="list-style-type: none"> melodic minor scale harmonic minor scale minor arpeggio |

| <i>Either</i> | | | |
|-----------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------|
| 1. BOWING EXERCISE, SCALES, ARPEGGIOS & TECHNICAL EXERCISES SET A (from memory) | | | |
| All requirements should be performed. | | | |
| Bowing Exercise (from memory) (♩ = 132) | | | |
| Candidates play one of the Grade 8 scales, freely chosen from the list, with each note of the scale played as two spiccato quavers. | | | |
| Scales & Arpeggios (from memory) | | | |
| Candidates prepare scales & arpeggios from the following tonal centres, to be played with separate bows <i>or</i> slurred as specified. | | | |
| • A major tonal centre, slurred bows | three octaves (dominant 7ths two octaves) | <i>for slurred bows:</i> scales slurred four crotchet beats to a bow; arpeggios slurred three notes to a bow; dominant 7ths slurred two crotchet beats to a bow | min. tempi: scales: ♩ = 92 chromatic scales: ♩ = 100 arpeggios: ♩ = 50 7ths: ♩ = 92 |
| • F# minor tonal centre, slurred bows | | | |
| • B \flat major tonal centre, separate bows | | | |
| • D \flat major tonal centre, separate bows | | | |
| • C# minor tonal centre, separate bows | | | |
| • Chromatic scale starting on F#, separate bows | two octaves | separate bows | |
| • Diminished 7th starting on B \flat , slurred bows | | slurred two crotchet beats to a bow | |
| Technical exercises (from memory) | as illustrated in the graded syllabus | | ♩ = 120 |
| a) E \flat major in thirds (one octave) | | | |
| b) G major in octaves (one octave) | | | |
| <i>Or</i> | | | |
| 2. BOWING EXERCISE, SCALES, ARPEGGIOS & TECHNICAL EXERCISES SET B (from memory) | | | |
| All requirements should be performed. | | | |
| Bowing Exercise (from memory) (♩ = 88) | | | |
| Candidates play one of the Grade 8 scales, freely chosen from the list, with hooked bowing, as illustrated in the graded syllabus. | | | |
| Scales & Arpeggios (from memory) | | | |
| Candidates prepare scales & arpeggios from the following tonal centres, to be played with separate bows <i>or</i> slurred as specified. | | | |
| • A minor tonal centre, slurred bows | three octaves (dominant 7ths two octaves) | <i>for slurred bows:</i> scales slurred four crotchet beats to a bow; arpeggios slurred three notes to a bow; dominant 7ths slurred two crotchet beats to a bow | min. tempi: scales: ♩ = 92 chromatic scales: ♩ = 100 arpeggios: ♩ = 50 7ths: ♩ = 92 |
| • F# major tonal centre, slurred bows | | | |
| • F# minor tonal centre, slurred bows | | | |
| • B \flat major tonal centre, separate bows | | | |
| • C# minor tonal centre, separate bows | | | |
| • Chromatic scale starting on B \flat , slurred bows | two octaves | slurred twelve notes to a bow | |
| • Diminished 7th starting on C#, separate bows | | separate bows | |
| Technical exercises (from memory) | as illustrated in the graded syllabus | | ♩ = 120 |
| a) C major in sixths (one octave) | | | |
| b) G major in octaves (one octave) | | | |

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

Double Bass - Initial

DIGITAL GRADES: TECHNICAL WORK

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

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

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

Further information is available in the graded syllabus.

Either

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

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

- D major scale (to the 6th)
- A major arpeggio phrase (triad with added 6th)

Or

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

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

- A major scale (to the 6th)
- D major arpeggio phrase (triad with added 6th)

Double Bass - Grade 1

DIGITAL GRADES: TECHNICAL WORK

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

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

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

Further information is available in the graded syllabus.

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| 1. BOWING EXERCISE (from memory) |
| Candidates play the scale of G major (one octave). The scale should be played with two separate crotchets on each degree of the scale, one down bow and one up bow. (♩ = 72) |

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

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

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

Double Bass - Grade 2

DIGITAL GRADES: TECHNICAL WORK

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

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

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

Further information is available in the graded syllabus.

1. BOWING EXERCISE (from memory)

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

Either

2. SCALES & ARPEGGIOS SET A (from memory)

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

| | | | |
|----------------------------------|------------------|-------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------|
| • G major, slurred bows | one octave | <i>for slurred bows:</i> scales slurred in pairs; arpeggios separate bows (highest note of slurred scales may be repeated) | min. tempi: scales: ♩ = 60 arpeggios: ♩. = 36 |
| • F major, separate bows | | | |
| • B \flat major, separate bows | | | |
| • E minor, slurred bows | to flattened 6th | | |

Minor arpeggios should be performed according to the pattern illustrated in the graded syllabus.

Or

3. SCALES & ARPEGGIOS SET B (from memory)

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

| | | | |
|----------------------------------|------------------|-------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------|
| • F major, slurred bows | one octave | <i>for slurred bows:</i> scales slurred in pairs; arpeggios separate bows (highest note of slurred scales may be repeated) | min. tempi: scales: ♩ = 60 arpeggios: ♩. = 36 |
| • B \flat major, separate bows | | | |
| • E minor, slurred bows | to flattened 6th | | |
| • G minor, separate bows | | | |

Minor arpeggios should be performed according to the pattern illustrated in the graded syllabus.

Or

4. STUDIES (music may be used)

Candidates choose and perform **two** studies.

| | | |
|----|------------------|------------------------------------------|
| 1. | Let Me Explain | for tone and phrasing |
| 2. | Wait – a Minuet! | for mixed articulation and bowing styles |
| 3. | Climbing Frame | for double bass techniques |

Double Bass - Grade 3

DIGITAL GRADES: TECHNICAL WORK

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

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

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

Further information is available in the graded syllabus.

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| 1. BOWING EXERCISE (from memory) |
| Candidates play one of the Grade 3 scales, freely chosen from the list, with four semiquavers on each degree of the scale. The exercise may end with an additional long note on the tonic. (♩ = 60) |

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| Either | | | | |
| 2. SCALES, ARPEGGIOS & TECHNICAL EXERCISE SET A (from memory) | | | | |
| All requirements should be performed. Candidates play the scale followed by the arpeggio. | | | | |
| • C major, separate bows | candidate choice of <i>either</i> harmonic <i>or</i> melodic minor | one octave | for <i>slurred bows</i> : scales slurred in pairs with a long tonic; arpeggios separate bows | min. tempi: scales: ♩ = 69 arpeggios: ♩ = 40 7ths: ♩ = 58 |
| • D major, slurred bows | | | | |
| • A minor, separate bows | | | | |
| • G minor, slurred bows | | | separate bows | |
| • Dominant 7th in the key of D, separate bows | | | | |
| • Chromatic scale starting on A, separate bows | | | | |
| Technical exercise (from memory) (♩ = 72) | | | | |
| Fifths and sixths, as illustrated in the graded syllabus | | | | |

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|-------------------------------------------------------------------------------------------|--------------------------------------------------------------------|------------|----------------------------------------------------------------------------------------------|--------------------------------------------------------------------|
| Or | | | | |
| 3. SCALES, ARPEGGIOS & TECHNICAL EXERCISE SET B (from memory) | | | | |
| All requirements should be performed. Candidates play the scale followed by the arpeggio. | | | | |
| • A major, separate bows | candidate choice of <i>either</i> harmonic <i>or</i> melodic minor | one octave | for <i>slurred bows</i> : scales slurred in pairs with a long tonic; arpeggios separate bows | min. tempi: scales: ♩ = 69 arpeggios: ♩ = 40 7ths: ♩ = 58 |
| • C major, slurred bows | | | | |
| • D minor, separate bows | | | | |
| • G minor, slurred bows | | | separate bows | |
| • Dominant 7th in the key of D, separate bows | | | | |
| • Chromatic scale starting on G, separate bows | | | | |
| Technical exercise (from memory) (♩ = 72) | | | | |
| Fifths and sixths, as illustrated in the graded syllabus | | | | |

| | | |
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| Or | | |
| 4. STUDIES (music may be used) | | |
| Candidates choose and perform two studies. | | |
| 1. | Bangers and Mash | for tone and phrasing |
| 2. | Intermezzo | for mixed articulation and bowing styles |
| 3. | El Sombrero | for double bass techniques |

Double Bass - Grade 4

DIGITAL GRADES: TECHNICAL WORK

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

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

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

Further information is available in the graded syllabus.

1. BOWING EXERCISE (from memory)

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

Either

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

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

| | | | | |
|-------------------------------------------------------------|--------------------------------------------------------------------|-------------|-----------------------------------------------------------------------------------------------------|----------------------------------------------------------|
| • G major, slurred bows | candidate choice of <i>either</i> harmonic <i>or</i> melodic minor | to the 12th | for slurred bows: scales slurred in pairs with a long tonic; arpeggios slurred three notes to a bow | min. tempi: scales: ♩ = 80 arpeggios: ♩ = 48 |
| • F major, separate bows | | | | |
| • A minor, slurred bows | | | | |
| • G minor, separate bows | | | | |
| • Dominant 7th in the key of C, starting on G, slurred bows | one octave | one octave | slurred in pairs | 7ths: ♩ = 66 |
| • Chromatic scale starting on D, separate bows | | | separate bows | |

Technical exercise (from memory) (♩ = 84)

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

Or

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

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

| | | | | |
|----------------------------------------------------------------------|--------------------------------------------------------------------|-------------|-----------------------------------------------------------------------------------------------------|----------------------------------------------------------|
| • A major, slurred bows | candidate choice of <i>either</i> harmonic <i>or</i> melodic minor | to the 12th | for slurred bows: scales slurred in pairs with a long tonic; arpeggios slurred three notes to a bow | min. tempi: scales: ♩ = 80 arpeggios: ♩ = 48 |
| • G major, separate bows | | | | |
| • A minor, separate bows | | | | |
| • G minor, slurred bows | | | | |
| • Dominant 7th in the key of B \flat , starting on F, slurred bows | one octave | one octave | slurred in pairs | 7ths: ♩ = 66 |
| • Chromatic scale starting on C, separate bows | | | separate bows | |

Technical exercise (from memory) (♩ = 84)

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

Or

4. STUDIES (music may be used)

Candidates choose and perform **two** studies.

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

Double Bass - Grade 5

DIGITAL GRADES: TECHNICAL WORK

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

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

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

Further information is available in the graded syllabus.

| |
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| 1. BOWING EXERCISE (from memory) |
| Candidates play one of the Grade 5 scales, freely chosen from the list, with a martelé bow stroke. (♩ = 88) |

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| Either | | | | |
| 2. SCALES, ARPEGGIOS & TECHNICAL EXERCISE SET A (from memory) | | | | |
| All requirements should be performed. Candidates play the scale followed by the arpeggio. | | | | |
| • G major, slurred bows | | two octaves | for <i>slurred bows</i> : scales slurred two crotchet beats to a bow; arpeggios slurred three notes to a bow | min. tempi: scales: ♩ = 88 chromatic scales: ♩. = 63 arpeggios: ♩. = 54 7ths: ♩ = 66 |
| • B \flat major, separate bows | candidate choice of <i>either</i> harmonic <i>or</i> melodic minor | to the 12th | | |
| • C minor, separate bows | | | | |
| • B \flat minor, slurred bows | | | | |
| • Chromatic scale starting on G, slurred bows | | one octave | slurred three notes to a bow | |
| • Dominant 7th in the key of F, starting on C, separate bows | | | separate bows | |
| • Diminished 7th starting on C, separate bows | | | separate bows | |
| Technical exercise (from memory) (♩ = 92-108) | | | | |
| Broken thirds in C major, as illustrated in the graded syllabus | | | | |

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| Or | | | | |
| 3. SCALES, ARPEGGIOS & TECHNICAL EXERCISE SET B (from memory) | | | | |
| All requirements should be performed. Candidates play the scale followed by the arpeggio. | | | | |
| • C major, separate bows | | to the 12th | for <i>slurred bows</i> : scales slurred two crotchet beats to a bow; arpeggios slurred three notes to a bow | min. tempi: scales: ♩ = 88 chromatic scales: ♩. = 63 arpeggios: ♩. = 54 7ths: ♩ = 66 |
| • B \flat major, slurred bows | | | | |
| • E \flat major, slurred bows | | one octave | | |
| • G minor, separate bows | candidate choice of <i>either</i> harmonic <i>or</i> melodic minor | two octaves | | |
| • Chromatic scale starting on E \flat , separate bows | | | one octave | separate bows |
| • Dominant 7th in the key of E \flat , starting on B \flat , slurred bows | | slurred in pairs | | |
| • Diminished 7th starting on B \flat , separate bows | | separate bows | | |
| Technical exercise (from memory) (♩ = 92-108) | | | | |
| Broken thirds in C major, as illustrated in the graded syllabus | | | | |

| | | |
|---------------------------------------------------|--------------------|------------------------------------------|
| Or | | |
| 4. STUDIES (music may be used) | | |
| Candidates choose and perform two studies. | | |
| 1. | Victorian Elegance | for tone and phrasing |
| 2. | Spicy Goulash | for mixed articulation and bowing styles |
| 3. | Get With It! | for double bass techniques |

Double Bass - Grade 6

DIGITAL GRADES: TECHNICAL WORK

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

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

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

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

Further information is available in the graded syllabus.

| SCALES & ARPEGGIOS SET A & SET B | | | | |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------|--|
| For a major tonal centre , candidates should play in succession the: <ul style="list-style-type: none"> major scale major arpeggio dominant 7th starting on that note and resolving onto the tonic | | For a minor tonal centre , candidates should play in succession the: <ul style="list-style-type: none"> melodic minor scale harmonic minor scale minor arpeggio | | |
| 1. BOWING EXERCISE (from memory) | | | | |
| Candidates play one of the Grade 6 scales, freely chosen from the list, with each note of the scale played as two spiccato quavers. (♩ = 132) | | | | |
| <i>Either</i> | | | | |
| 2. SCALES, ARPEGGIOS & TECHNICAL EXERCISE SET A (from memory) | | | | |
| All requirements should be performed. Candidates prepare scales and arpeggios from the following tonal centres, to be played with separate bows <i>or</i> slurred as specified. | | | | |
| <ul style="list-style-type: none"> A major tonal centre, slurred bows E minor tonal centre, separate bows F major tonal centre, separate bows | two octaves | for <i>slurred bows</i> : scales slurred two crotchet beats to a bow; arpeggios slurred three notes to a bow; dominant 7ths slurred two crotchet beats to a bow | min. tempi: scales: ♩ = 96 arpeggios: ♩ = 58 7ths: ♩ = 72 | |
| <ul style="list-style-type: none"> D melodic minor scale in thumb position | one octave | with a down bow and an up bow on each note | | |
| <ul style="list-style-type: none"> Chromatic scale starting on E, slurred bows Diminished 7th starting on F, separate bows | two octaves | slurred two crotchet beats to a bow separate bows | | |
| Technical exercise (from memory) | | | | |
| Broken thirds in G major (one octave), as illustrated in the graded syllabus. (♩ = 92-108) | | | | |
| <i>Or</i> | | | | |
| 3. SCALES, ARPEGGIOS & TECHNICAL EXERCISE SET B (from memory) | | | | |
| All requirements should be performed. Candidates prepare scales and arpeggios from the following tonal centres, to be played with separate bows <i>or</i> slurred as specified. | | | | |
| <ul style="list-style-type: none"> A minor tonal centre, separate bows E major tonal centre, separate bows F minor tonal centre, slurred bows | two octaves | for <i>slurred bows</i> : scales slurred two crotchet beats to a bow; arpeggios slurred three notes to a bow; dominant 7ths slurred two crotchet beats to a bow | min. tempi: scales: ♩ = 96 arpeggios: ♩ = 58 7ths: ♩ = 72 | |
| <ul style="list-style-type: none"> D major scale in thumb position | one octave | with a down bow and an up bow on each note | | |
| <ul style="list-style-type: none"> Chromatic scale starting on F, separate bows Diminished 7th starting on E, slurred bows | two octaves | separate bows slurred two notes to a bow | | |
| Technical exercise (from memory) | | | | |
| Broken thirds in G major (one octave), as illustrated in the graded syllabus. (♩ = 92-108) | | | | |
| <i>Or</i> | | | | |
| 4. ORCHESTRAL EXTRACTS (music may be used) | | | | |
| Candidates choose and perform two extracts. | | | | |
| 1. | Brahms: Sinfonie Nr. 2, 4. Satz (page 15, bars 44 to 63) | for tone and phrasing | | |
| 2. | Mozart: Die Zauberflöte, Ouvertüre (page 28, bars 33 to 53) | for bowing | | |
| 3. | Beethoven: Sinfonie Nr. 5, 2. Satz (page 11, entire extract) | for left hand technique | | |

Double Bass - Grade 7

DIGITAL GRADES: TECHNICAL WORK

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

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

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

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

Further information is available in the graded syllabus.

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

Double Bass - Grade 8

DIGITAL GRADES: TECHNICAL WORK

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

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

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

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

Further information is available in the graded syllabus.

| SCALES & ARPEGGIOS SET A & SET B | |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| For a major tonal centre , candidates should play in succession the: <ul style="list-style-type: none"> major scale major arpeggio dominant 7th starting on that note and resolving onto the tonic | For a minor tonal centre , candidates should play in succession the: <ul style="list-style-type: none"> melodic minor scale harmonic minor scale minor arpeggio |

| Either | | | | |
|-----------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------|----------------------------|
| 1. BOWING EXERCISE, SCALES, ARPEGGIOS & TECHNICAL EXERCISES SET A (from memory) | | | | |
| All requirements should be performed. | | | | |
| Bowing Exercise (from memory) | | | | |
| Candidates play one of the Grade 8 scales, freely chosen from the list, with each note of the scale played as two spiccato quavers. (♩ = 132) | | | | |
| Scales & Arpeggios (from memory) | | | | |
| Candidates prepare scales and arpeggios from the following tonal centres, to be played with separate bows <i>or</i> slurred as specified. | | | | |
| • G major tonal centre, slurred bows | three octaves (dominant 7th two octaves) | for <i>slurred bows</i> : scales slurred four crotchet beats to a bow; arpeggios slurred three notes to a bow; dominant 7ths slurred two crotchet beats to a bow | min. tempi: scales: ♩ = 112 chromatic scales: ♩ = 80 arpeggios: ♩ = 66 7ths: ♩ = 84 | |
| • A _b major tonal centre, separate bows | two octaves | | | |
| • B major tonal centre, slurred bows | | | | |
| • B minor tonal centre, separate bows | | | | |
| • C minor tonal centre, slurred bows | | | | |
| • Chromatic scale starting on C, separate bows | | | | separate bows |
| • Diminished 7th starting on A _b , slurred bows | | | | slurred two notes to a bow |
| Technical exercises (from memory) | | | | |
| a) Broken thirds in F major (two octaves), as illustrated in the graded syllabus. (♩ = 76) | | | | |
| b) Running thirds in G major on the G string (one octave), see Grade 7 example in the graded syllabus. (♩ = 60) | | | | |

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|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------|----------------------------|
| <p>Or</p> <p>2. BOWING EXERCISE, SCALES, ARPEGGIOS & TECHNICAL EXERCISES SET B (from memory)</p> <p>All requirements should be performed.</p> | | | | |
| <p>Bowing Exercise (from memory)</p> <p>Candidates play one of the Grade 8 scales, freely chosen from the list, with hooked bowing, as illustrated in the graded syllabus (♩ = 88)</p> | | | | |
| <p>Scales & Arpeggios (from memory)</p> <p>Candidates prepare scales and arpeggios from the following tonal centres, to be played with separate bows <i>or</i> slurred as specified.</p> | | | | |
| <ul style="list-style-type: none"> • G minor tonal centre, slurred bows | three octaves | <p>for <i>slurred bows</i>:</p> <p>scales slurred four crotchet beats to a bow; arpeggios slurred three notes to a bow; dominant 7ths slurred two crotchet beats to a bow</p> | <p>min. tempi:</p> <p>scales: ♩ = 112</p> <p>chromatic scales: ♩ = 80</p> <p>arpeggios: ♩ = 66</p> <p>7ths: ♩ = 84</p> | |
| <ul style="list-style-type: none"> • G# minor tonal centre, separate bows | two octaves | | | |
| <ul style="list-style-type: none"> • B major tonal centre, separate bows | | | | |
| <ul style="list-style-type: none"> • B minor tonal centre, slurred bows | | | | |
| <ul style="list-style-type: none"> • C major tonal centre, slurred bows | | | | |
| <ul style="list-style-type: none"> • Chromatic scale starting on G, slurred bows | | | | slurred six notes to a bow |
| <ul style="list-style-type: none"> • Diminished 7th starting on B, separate bows | | | | separate bows |
| <p>Technical exercises (from memory)</p> <p>a) Broken thirds in C major (one octave), as illustrated in the graded syllabus. (♩ = 76)</p> <p>b) Running thirds in G major on the G string (one octave), see Grade 7 example in the graded syllabus. (♩ = 60)</p> | | | | |
| <p>Or</p> <p>3. BOWING EXERCISE & ORCHESTRAL EXTRACTS</p> | | | | |
| <p>Bowing Exercise (from memory)</p> <p>Candidates choose and perform one bowing exercise.</p> | | | | |
| <p>Either 1. Candidates play one of the Grade 8 scales, freely chosen from either list, with each note of the scale played as two spiccato quavers. ♩ = 132</p> <p>Or 2. Candidates play one of the Grade 8 scales, freely chosen from either list, with hooked bowing, as illustrated in the graded syllabus ♩ = 88</p> | | | | |
| <p>Orchestral Extracts (music may be used)</p> <p>Candidates choose and perform two extracts.</p> | | | | |
| 1. | Verdi: Othello, 4. Akt (page 44, entire extract) | | for tone and phrasing | |
| 2. | Stravinsky: Pulcinella-Suite, 7. Satz (page 60, fig. 85 to bar before fig. 89, without repeat) | | for bowing | |
| 3. | Schubert: Sinfonie Nr. 8, 3. Satz: Scherzo (pages 30–31, bar 105 to 1st note of bar 145) | | for left hand technique | |

Harp - Initial

DIGITAL GRADES: TECHNICAL WORK

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

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

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

Further information is available in the graded syllabus.

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

Harp - Grade 1

DIGITAL GRADES: TECHNICAL WORK

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

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

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

Further information is available in the graded syllabus.

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

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

| <i>Or</i> | | | | |
|---------------------------------------------------|------------------------------|--|--|--|
| 3. STUDIES (music may be used) | | | | |
| Candidates choose and perform two studies. | | | | |
| a. | 35. A Grand Event | | | |
| b. | 37. Chimes Across the Fields | | | |
| c. | 39. Rocking Horse | | | |

Harp - Grade 2

DIGITAL GRADES: TECHNICAL WORK

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

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

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

Further information is available in the graded syllabus.

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

| | | | |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------|-------------------------------------|------------------------------------------------|
| Or | | | |
| 2. SCALES, ARPEGGIOS & EXERCISES SET B | | | |
| Scales & arpeggios (from memory) All requirements should be performed. | | | |
| Scales: <ul style="list-style-type: none"> D major - <i>f</i> B minor - <i>p</i> (candidate choice of <i>either</i> harmonic <i>or</i> natural minor except non-pedal harp B minor which should be natural minor only) | two octaves | hands together | min. tempo: ♩ = 70 (one note per quaver) |
| Arpeggios: <ul style="list-style-type: none"> B♭ major - <i>p</i> G minor - <i>f</i> | | | |
| Exercises (music may be used) Candidates choose and perform two 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 | |

| | | | |
|--------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------|--|--|
| Or | | | |
| 3. STUDIES (music may be used) Candidates choose and perform two studies. | | | |
| a. | 41. Hymn | | |
| b. | 42. Sailing the Isles | | |
| c. | 48. Scales in the Mountains (pedal harp) / 47. Scales in the Desert (non-pedal harp) | | |

Harp - Grade 3

DIGITAL GRADES: TECHNICAL WORK

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

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

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

Further information is available in the graded syllabus.

| <i>Either</i> | | | |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------|-------------------------------------------------------------------------|---------------------------------------------------|
| 1. SCALES, ARPEGGIOS & EXERCISES SET A | | | |
| Scales & arpeggios (from memory) All requirements should be performed. | | | |
| Scales: <ul style="list-style-type: none"> • E\flat major - <i>f</i> • C minor - <i>p</i> (non-pedal harp) <i>or</i> F minor - <i>p</i> (pedal harp) (candidate choice of <i>either</i> harmonic <i>or</i> melodic minor) | two octaves | hands together (melodic minor scale on non-pedal harp RH only) | min. tempo: ♩ = 80 (one note per quaver) |
| <ul style="list-style-type: none"> • E\flat major contrary motion starting from single E\flat string - <i>f</i> | | | |
| Arpeggios: <ul style="list-style-type: none"> • E\flat major - <i>p</i> • F minor - <i>f</i> | | | |
| Exercises (music may be used) Candidates choose and perform two 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 | |

| <i>Or</i> | | | |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------|-------------------------------------------------------------------------|---------------------------------------------------|
| 2. SCALES, ARPEGGIOS & EXERCISES SET B | | | |
| Scales & arpeggios (from memory) All requirements should be performed. | | | |
| Scales: <ul style="list-style-type: none"> • A major - <i>p</i> • C minor - <i>f</i> (non-pedal harp) <i>or</i> F minor - <i>f</i> (pedal harp) (candidate choice of <i>either</i> harmonic <i>or</i> melodic minor) | two octaves | hands together (melodic minor scale on non-pedal harp RH only) | min. tempo: ♩ = 80 (one note per quaver) |
| <ul style="list-style-type: none"> • E\flat major contrary motion starting from single E\flat string - <i>p</i> | | | |
| Arpeggios: <ul style="list-style-type: none"> • A major - <i>f</i> • C minor - <i>p</i> | | | |
| Exercises (music may be used) Candidates choose and perform two 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 | |

| <i>Or</i> | | | |
|---------------------------------------------------|-------------------|--|--|
| 3. STUDIES (music may be used) | | | |
| Candidates choose and perform two studies. | | | |
| a. | 44. The Watermill | | |
| b. | 49. Camel Ride | | |
| c. | 52. Goldfish | | |

Pedal Harp - Grade 4

DIGITAL GRADES: TECHNICAL WORK

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

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

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

Further information is available in the graded syllabus.

| | | | |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------|-------------------------------------------|----------------------------------------------|
| Either | | | |
| 1. SCALES, ARPEGGIOS & EXERCISES | | | |
| Scales & arpeggios (from memory) All requirements should be performed. | | | |
| Scales: <ul style="list-style-type: none"> • E major - <i>f</i> • F# harmonic minor - <i>p</i> • F# melodic minor - <i>p</i> | two octaves | hands together | min. tempo: = 90 (one note per quaver) |
| <ul style="list-style-type: none"> • A\flat major contrary motion starting from single A\flat string - <i>p</i> | | | |
| Arpeggios: <ul style="list-style-type: none"> • A\flat major - <i>f</i> • C# minor - <i>p</i> | | | |
| Exercises (music may be used) Candidates choose and perform two 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 | |
| Or | | | |
| 2. STUDIES (music may be used) Candidates choose and perform two studies. | | | |
| a. | 53. Shining Scales | | |
| b. | 55. Cool Dude | | |
| c. | 60. Elizabeth's Revel | | |

Non-Pedal Harp - Grade 4

DIGITAL GRADES: TECHNICAL WORK

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

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

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

Further information is available in the graded syllabus.

| | | | |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------|-------------------------------------------------------------------------------|------------------------------------------------|
| Either | | | |
| 1. SCALES, ARPEGGIOS & EXERCISES | | | |
| Scales & arpeggios (from memory) All requirements should be performed. | | | |
| Scales: <ul style="list-style-type: none"> E or Ab major * - <i>p</i> D harmonic minor - <i>f</i> D melodic minor - <i>p</i> | two octaves | major and harmonic minor scales: hands together melodic minor scales: RH only | min. tempo: ♩ = 90 (one note per quaver) |
| <ul style="list-style-type: none"> E major contrary motion starting from single E string <i>or</i> Ab major contrary motion starting from single Ab string * - <i>p</i> | | hands together | |
| Arpeggios: <ul style="list-style-type: none"> E or Ab major * - <i>p</i> G minor - <i>f</i> | | | |
| Exercises (music may be used) Candidates choose and perform two 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 | |

| | |
|--------------------------------------------------------------------------------------------|-----------------------|
| Or | |
| 2. STUDIES (music may be used) Candidates choose and perform two studies. | |
| a. | 53. Shining Scales |
| b. | 55. Cool Dude |
| c. | 60. Elizabeth's Revel |

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

Pedal Harp - Grade 5

DIGITAL GRADES: TECHNICAL WORK

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

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

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

Further information is available in the graded syllabus.

| Either | | | | |
|---------------------------------------------------------------------------------------------------------------------------------|------------------------------|-----------------------------------------------------|----------------|------------------------------------------------|
| 1. SCALES, ARPEGGIOS & EXERCISES | | | | |
| Scales & arpeggios (from memory) All requirements should be performed. | | | | |
| Scales: • D \flat major - <i>f</i> • B \flat harmonic minor - <i>p</i> • B \flat melodic minor - <i>p</i> | | three octaves | hands together | min. tempo: ♩ =100 (one note per quaver) |
| • G harmonic minor contrary motion starting from single G string - <i>f</i> | | two octaves | | |
| Arpeggios: • B major - <i>p</i> | root position | three octaves | | |
| • E \flat minor - <i>f</i> | first inversion | | | |
| • Diminished 7th starting on B - <i>p</i> | | | | |
| Exercises (music may be used) Candidates choose and perform two 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 | | |
| Or | | | | |
| 2. STUDIES (music may be used) Candidates choose and perform two studies. | | | | |
| a. | 57. Spooky Strings | | | |
| b. | 62. The Elegant Drawing Room | | | |
| c. | 67. An Ornamental Tune | | | |

Non-Pedal Harp - Grade 5

DIGITAL GRADES: TECHNICAL WORK

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

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

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

Further information is available in the graded syllabus.

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

Pedal Harp - Grade 6

DIGITAL GRADES: TECHNICAL WORK

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

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

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

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

Further information is available in the graded syllabus.

| Either | | | | |
|---------------------------------------------------------------------------------------------------------------------------|---------------------|--------------------------------------------------------|----------------|-------------------------------------------------|
| 1. SCALES, ARPEGGIOS & EXERCISES | | | | |
| Scales & arpeggios (from memory) All requirements should be performed. | | | | |
| Scales: • C# major - <i>p</i> • A \flat harmonic minor - <i>f</i> • A \flat melodic minor - <i>mf</i> | | four octaves | hands together | min. tempo: ♩ = 110 (one note per quaver) |
| • G \flat major contrary motion starting from single G \flat string - <i>f</i> | | two octaves | | |
| Arpeggios: • G \flat major - <i>mf</i> | root position | four octaves | | |
| • A \flat minor - <i>p</i> | first inversion | | | |
| • Dominant 7th in the key of A \flat * - <i>f</i> | root position | | | |
| • Diminished 7th starting on C# - <i>mf</i> | | | | |
| Exercises (music may be used) Candidates choose and perform two 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 | | |

| Or | |
|---------------------------------------------------|-----------------------------|
| 2. STUDIES (music may be used) | |
| Candidates choose and perform two studies. | |
| a. | 61. Reflections |
| b. | 68. Middle of the Irish Sea |
| c. | 70. A Firm Fist |

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

* Rhythm and fingering patterns available from trinitycollege.com/strings-resources

Non-Pedal Harp - Grade 6

DIGITAL GRADES: TECHNICAL WORK

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

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

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

Further information is available in the graded syllabus.

| <i>Either</i> | | | | |
|---------------------------------------------------------------------------------------------|---------------------|--------------------------------------------------------|----------------------------------------------------|-------------------------------------------------|
| 1. SCALES, ARPEGGIOS & EXERCISES | | | | |
| Scales & arpeggios (from memory) All requirements should be performed. | | | | |
| Scales: • B \flat major - <i>p</i> | | two octaves | hands together | min. tempo: ♩ = 110 (one note per quaver) |
| • A harmonic minor - <i>f</i> • A melodic minor - <i>mf</i> | | three octaves | hands together (harmonic), RH only (melodic) | |
| • A harmonic minor contrary motion starting on single A string - <i>f</i> | | two octaves | | |
| Arpeggios: • D major - <i>mf</i> | root position | three octaves | hands together | |
| • A minor - <i>p</i> | second inversion | | | |
| • Dominant 7th in the key of E \flat * - <i>f</i> | first inversion | | | |
| • Diminished 7th starting on C# - <i>mf</i> | | | | |
| Exercises (music may be used) Candidates choose and perform two exercises. | | | | |
| a. | 19. Put it Back | for staccato by replacing fingers | | |
| b. | 20. Smooth as Silk | for legato thirds sliding right-hand thumb | | |
| c. | 21. Identical Twins | for clearly articulated repeated notes using harmonics | | |

| <i>Or</i> | |
|--------------------------------------------------------------------------------------------|-----------------------------|
| 2. STUDIES (music may be used) Candidates choose and perform two studies. | |
| a. | 61. Reflections |
| b. | 68. Middle of the Irish Sea |
| c. | 71. Two into One |

* Rhythm and fingering patterns available from trinitycollege.com/strings-resources

Pedal Harp - Grade 7

DIGITAL GRADES: TECHNICAL WORK

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

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

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

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

Further information is available in the graded syllabus.

| Either | | | | |
|------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------|---------------------------------------|---------------------------------------------------------|-------------------------------------------------|
| 1. SCALES, ARPEGGIOS & EXERCISES | | | | |
| Scales & arpeggios (from memory) All requirements should be performed. | | | | |
| Scales: • F# major - <i>mf</i> • B \flat harmonic minor - <i>p</i> • B \flat melodic minor - <i>cresc./dim (p - f - p)</i> | sixth apart (RH starting on keynote) | four octaves | hands together | min. tempo: ♩ = 120 (one note per quaver) |
| • Contrary motion scale of C \flat major - <i>mf</i> | starting a third apart with LH on keynote | two octaves | | |
| Arpeggios: • C \flat major - <i>p</i> • C# minor - <i>cresc./dim (p - f - p)</i> | second inversion | four octaves | | |
| • Dominant 7th in the key of B \flat * - <i>f</i> | first inversion | | | |
| • Diminished 7th starting on F# - <i>mf</i> | | | | |
| Exercises (music may be used) Candidates choose and perform two 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 | | |
| Or | | | | |
| 2. STUDIES (music may be used) Candidates choose and perform two studies. | | | | |
| a. | 73. The Sea | | | |
| b. | 75. Weaving In and Out | | | |
| c. | 76. Paired Bells | | | |
| Or | | | | |
| 3. ORCHESTRAL EXTRACTS (music may be used) Candidates choose and perform two extracts. | | | | |
| a. | Tschaikowsky: Der Nussknacker, 2. Akt, Nr. 12 (pages 54-55) | | for arpeggios | |
| b. | Bartók: Concerto for Orchestra, 4. Satz: Intermezzo interrotto (page 10) | | for chords, independent voices and hands, and pedalling | |
| c. | Britten: The Young Person's Guide to the Orchestra, Variation I (pages 14-15) | | for chords, arpeggios and glissandos | |

* Rhythm and fingering patterns available from trinitycollege.com/strings-resources

Non-Pedal Harp - Grade 7

DIGITAL GRADES: TECHNICAL WORK

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

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

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

Further information is available in the graded syllabus.

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

| <i>Or</i> | | | | |
|--------------------------------------------------------------------------------------------|-------------------------|--|--|--|
| 2. STUDIES (music may be used) Candidates choose and perform two studies. | | | | |
| a. | 74. Turning & Trilliant | | | |
| b. | 75. Weaving In and Out | | | |
| c. | 76. Paired Bells | | | |

* Rhythm and fingering patterns available from trinitycollege.com/strings-resources

Pedal Harp - Grade 8

DIGITAL GRADES: TECHNICAL WORK

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

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

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

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

Further information is available in the graded syllabus.

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

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

Non-Pedal Harp - Grade 8

DIGITAL GRADES: TECHNICAL WORK

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

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

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

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

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

| <i>Or</i> | |
|---------------------------------------------------|--------------------------|
| 2. STUDIES (music may be used) | |
| Candidates choose and perform two studies. | |
| a. | 79. I'm a B-Lever |
| b. | 80. Very Cross Fingering |
| c. | 81. Flashing Levers |

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