

# Strings Syllabus

## Bowed Strings/Harp

### Digital and face-to-face assessment

Qualification specifications  
for graded exams from June 2025



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# Welcome

Welcome to Trinity College London's Strings syllabus for digital and face-to-face exams, containing details of graded exams for the following instruments:

- ▶ Violin
- ▶ Scottish traditional fiddle
- ▶ Viola
- ▶ Cello
- ▶ Double bass
- ▶ Harp

It offers the choice and flexibility to allow strings players to perform to their strengths, enabling them to gain recognition for their own unique skills as performers.

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

## Strings from 2025

### Your Performance. Your Choice.

Trinity's most vibrant and diverse Strings selection yet, spanning well-known Western classical favourites to music from stage and screen; jazz, Latin, folk music from across the globe and contemporary pop. From timeless works to today's biggest tunes and brand-new commissions – it's the ultimate playlist for every musician.

**Brand new publications for Violin** – Each graded book contains 12 new pieces, available in print and digital formats, featuring detailed Performance Notes. Broadcast-quality audio is available to download with every book, providing both demo tracks and backing tracks which can be used in digital exams from Initial-Grade 8, and face-to-face exams from Initial-Grade 3.

Featuring new commissions from leading contemporary voices, including Cuban-born jazz violinist and composer Omar Puente, jazz violinists Julian Ferraretto and Chris Garrick, and Scottish folk composer Stephen J Wood, the syllabus brings fresh and global perspectives to every grade. With a strong focus on inclusivity and musical variety, there's something here for every violinist.

Continuing Trinity's ground-breaking syllabus approach, all pieces in the *Violin Exam Pieces from 2020* books continue to be valid for the exams, and both these and the brand-new *Violin Exam Pieces from 2025* books will remain valid indefinitely (copyright and territory dependent), offering a constantly growing collection of repertoire for learners to enjoy. There's no need to stop playing what you love – choose what inspires you and perform it your way.

**Flexible exam formats** – Take your exam in-person or digitally. Digital candidates play three pieces plus technical work, or they can now opt for the Repertoire-only pathway and perform four pieces. Duets (up to Grade 3) and original compositions at all grades, are welcome in our exams.

**Free online support resources** – Created with expert musicians and educators, these materials are designed to help develop your musical understanding and performance skills.

## About Trinity College London

Trinity College London, established in 1872, is a leading internationally recognised awarding organisation (exam board), publisher and independent education charity. We specialise in the assessment of communicative and performance skills covering music, drama, combined arts and English language. With over 850,000 candidates a year in more than 60 countries worldwide, Trinity qualifications are specifically designed to help people progress. We inspire teachers and learners through the creation of assessments that are enjoyable to prepare for, rewarding to teach and that develop the skills needed in real life.

At the heart of Trinity's work is the belief that effective communicative and performance skills are life enhancing, know no boundaries and should be within reach of us all. We exist to promote and foster the best possible communicative and performance skills through assessment, content and training that is innovative, personal and authentic.

## Keep up to date

Please check [trinitycollege.com/strings](https://trinitycollege.com/strings) to make sure you are using the current version of the syllabus and for the latest information about our Strings exams.

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

## What's changed?

This syllabus features the following changes from the 2020 syllabus:

- ▶ New graded repertoire books for violin, featuring 12 pieces per grade in a wide variety of styles and genres
- ▶ New repertoire options at all levels for Violin, Viola, Cello, Double Bass and Harp
- ▶ Minor revisions to technical work requirements: candidates can now choose arpeggios for the bowing exercises as well as scales
- ▶ Updated musical knowledge parameters, providing increased detail
- ▶ Non-pedal harp has been renamed Lever harp
- ▶ New syllabus format contains full requirements for both face-to-face and digital exams (Technical work pathway and Repertoire-only pathway)
- ▶ Repertoire lists now available separately at [trinitycollege.com/strings](https://trinitycollege.com/strings) – most repertoire from the 2020 syllabus is retained, and the 2020 graded violin books remain valid

# Introduction to Trinity's graded music exams

## Objective of the qualifications

Trinity's graded music exams provide a structured yet flexible framework for progress, which enables learners to demonstrate their own musical personality and promotes enjoyment in music performance.

The exams assess performance and technical ability through practical assessment. They offer learners of any age the opportunity to measure their development as performers against a series of internationally understood benchmarks, taking them from beginner level to the point where they can progress to higher education in music, or enter for Trinity's performance diplomas.

## Who the qualifications are for

Trinity's graded music exams are open to all learners, with no age restrictions or other limitations. There is no requirement to have passed lower grades, theory exams or other qualifications, although the grades represent a system of progressive mastery and the outcomes for each level assume confidence in the requirements of previous grades.

Repertoire selection and other exam content is designed to appeal to learners of all ages and backgrounds, reflecting the diversity of candidates.

Trinity is committed to making its exams accessible to all, and each candidate is treated individually when considering how assessments can be adapted for those with special needs. Find more information at [trinitycollege.com/music-csn](https://trinitycollege.com/music-csn).

## Assessment and marking

Trinity's graded music exams are assessed by external examiners trained and moderated by Trinity. Examiners provide marks and comments for each component of the exam using the assessment criteria in the Marking section.

The exams are marked out of 100. Candidates' results correspond to different attainment levels as follows:

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

## Duration of study (total qualification time)

All regulated qualifications are assigned a total qualification time. This should be used as guidance only. Total qualification time is an estimate of the average time a candidate spends with a teacher (guided learning hours) added to the average time spent learning independently. It is recognised that the amount of time needed to commit to a qualification will be dependent on each individual's level of experience.

	Guided learning hours (GLH)	Independent learning hours (ILH)	Total qualification time (TQT) (hours)
Initial	8	32	40
Grade 1	12	48	60
Grade 2	18	72	90
Grade 3	18	102	120
Grade 4	24	126	150
Grade 5	24	156	180
Grade 6	36	184	220
Grade 7	48	222	270
Grade 8	54	266	320

## Recognition and UCAS points

Trinity College London is an international awarding organisation regulated by Ofqual (Office of Qualifications and Examinations Regulation) in England, CCEA Regulation in Northern Ireland and by Qualifications Wales. Various arrangements are in place with governmental education authorities worldwide.

In the UK, Grades 6-8 are eligible for UCAS (Universities and Colleges Admissions Service) points for those applying to colleges and universities, as follows:

### Grade 6

UCAS points

Pass **8** | Merit **10** | Distinction **12**

### Grade 7

UCAS points

Pass **12** | Merit **14** | Distinction **16**

### Grade 8

UCAS points

Pass **18** | Merit **24** | Distinction **30**

## Where the qualifications could lead

While for some learners graded music exams represent a personal goal or objective, they can also be used as a progression route towards:

- ▶ Diplomas in performing and teaching offered by Trinity or by other awarding organisations
- ▶ Music courses at conservatoires and universities, for which Grade 8 is often specified as an entry requirement
- ▶ Employment opportunities in music and the creative arts

## How to enter for an exam

Face-to-face exams can be taken at Trinity's public exam centres, which are available throughout the world. Details are available at [trinitycollege.com/worldwide](https://trinitycollege.com/worldwide), and candidates should contact their local Trinity representative for more information.

Alternatively, in the UK, schools and private teachers with sufficient candidates may apply for an exam visit. Details are available at [trinitycollege.com/private-music-exam-visits](https://trinitycollege.com/private-music-exam-visits).

For digital exams, details are available at [trinitycollege.com/worldwide](https://trinitycollege.com/worldwide).

## Trinity qualifications that complement the strings qualifications

Trinity's music qualifications offer flexible progression routes from beginner to advanced levels in a range of musical styles. All are designed to help candidates develop as musicians according to their individual needs as learners.

Graded music exams assess a broad range of musicianship skills, including performance, while certificate exams focus entirely on performance, including separate marks for presentation skills. Find more information about certificate exams at [trinitycollege.com/music-certificates](https://trinitycollege.com/music-certificates).

Trinity's graded Rock & Pop exams are available for bass, drums, guitar, keyboards and vocals. Find out more at [trinityrock.com](https://trinityrock.com).

Candidates can enter any combination of graded or certificate exams, and do not need to pass any particular level in order to proceed to a higher level.

Theory exams are available from Grade 1 to support learners in developing their understanding of the technical language of music, and are available both as paper-based and digital exams. No theory qualifications or other prerequisites are required to enter graded or certificate exams at any level. Find more information about theory exams at [trinitycollege.com/theory](https://trinitycollege.com/theory).

## Other qualifications offered by Trinity

After Grade 8 or the Advanced Certificate classical music exams, candidates can progress to diplomas at Associate (ATCL), Licentiate (LTCL) and Fellowship (FTCL) levels. These assess professional skills in performance, teaching and theory. Find out more at [trinitycollege.com/music-diplomas](https://trinitycollege.com/music-diplomas).

Adults who work as music educators may also wish to consider Trinity's Level 4 Certificate for Music Educators (Trinity CME). Find out more at [trinitycollege.com/CME](https://trinitycollege.com/CME).

The Awards and Certificates in Musical Development are designed for those with learning difficulties, across the whole spectrum of abilities and needs, and are mapped to the Sounds of Intent inclusive framework of musical engagement. Find out more at [trinitycollege.com/musical-development](https://trinitycollege.com/musical-development).

We also offer:

- ▶ Graded, certificate and diploma qualifications in drama-related subjects
- ▶ English language qualifications
- ▶ Teaching English qualifications
- ▶ Arts Award (only available in certain countries)

Specifications for all these qualifications can be downloaded from [trinitycollege.com](http://trinitycollege.com).

## Trinity music qualifications

RQF* Level	EQF** Level	Classical and Jazz	Rock & Pop	Theory of Music	Teaching	Music Performance in Choirs	Graded Awards in Music Performance	Music Performance in Bands	Awards and Certificates in Musical Development	Solo and Group Certificates <sup>3</sup>
7	7	FTCL	FTCL <sup>2</sup>							
6	6	LTCL	LTCL <sup>2</sup>	LMusTCL <sup>1</sup>	LTCL					
5	4/5									
4		ATCL	ATCL <sup>2</sup>	AMusTCL <sup>1</sup>	ATCL					
					Certificate for Music Educators (CME)					
3	4	Grade 8	Grade 8	Grade 8					Level 3	Advanced
		Grade 7	Grade 7	Grade 7						
		Grade 6	Grade 6	Grade 6						
2	3	Grade 5	Grade 5	Grade 5					Level 2	Intermediate
		Grade 4	Grade 4	Grade 4						
1	2	Grade 3	Grade 3	Grade 3					Level 1	Foundation
		Grade 2	Grade 2	Grade 2		Grade 2	Grade 2	Grade 2		
		Grade 1	Grade 1	Grade 1		Grade 1	Grade 1	Grade 1		
Entry Level 3	1	Initial	Initial			Initial	Initial	Initial	Entry 3	
Entry Level 2						Pre-Initial		Pre-Initial	Entry 2	
Entry Level 1									Entry 1	

\* Regulated Qualifications Framework    \*\* European Qualifications Framework

1 Available only as in-person exams

2 Available only as digital exams

3 Available only as in-person exams and not EQF or RQF regulated

## Regulated titles and qualification numbers for graded music exams

Regulated title	Qualification number
Initial TCL Entry Level Award in Graded Examination in Music Performance (Entry 3) (Initial)	601/0812/5
Grade 1 TCL Level 1 Award in Graded Examination in Music Performance (Grade 1)	501/2042/6
Grade 2 TCL Level 1 Award in Graded Examination in Music Performance (Grade 2)	501/2041/4
Grade 3 TCL Level 1 Award in Graded Examination in Music Performance (Grade 3)	501/2043/8
Grade 4 TCL Level 2 Certificate in Graded Examination in Music Performance (Grade 4)	501/2044/X
Grade 5 TCL Level 2 Certificate in Graded Examination in Music Performance (Grade 5)	501/2045/1
Grade 6 TCL Level 3 Certificate in Graded Examination in Music Performance (Grade 6)	501/2097/9
Grade 7 TCL Level 3 Certificate in Graded Examination in Music Performance (Grade 7)	501/2098/0
Grade 8 TCL Level 3 Certificate in Graded Examination in Music Performance (Grade 8)	501/2099/2

# Instrument requirements

## Bowed strings

- ▶ Electronic instruments may not be used.

## Scottish traditional fiddle

- ▶ Candidates should use a modern violin playing position, resting the instrument under their chin.
- ▶ Candidates may use ornamentation and fiddle nuances if musically appropriate.
- ▶ Vibrato should be used to warm tone and colour notes, especially in the slower tunes at Grade 5 and above.
- ▶ Dynamic variation is expected in the slow tunes and may be appropriate at the quicker tempos.
- ▶ Candidates may use a piano accompanist, except where pieces are specified as unaccompanied. Alternatively, they may perform entirely unaccompanied, even where pieces include a piano part.
- ▶ Candidates may also use a single accompanist playing a different instrument, for example accordion or drum, but this should be notified to Trinity's central office at the time of entry.
- ▶ Pieces must be performed from the listed publications, as in some cases there are significant variations between editions.

## Harp

- ▶ Pedal harp requirements are based on an instrument with 46 or 47 strings.
- ▶ Lever harp requirements and lever settings are based on an instrument with 34 strings, tuned to E $\flat$ . Lever harps tuned to other keys may be used as long as all lever settings and changes are adjusted accordingly. Lever settings are given only when these are in addition to, or contrary to, the key signature.
- ▶ Where harps of either type lack higher or lower strings, pragmatic solutions will be accepted within reason, as long as these do not lessen the level of technical demand.

# Policies

## Safeguarding and child protection

Trinity is fully committed to safeguarding and protecting the candidates that we work with. All posts, including examiners, are subject to a safer recruitment process, including the disclosure of criminal records and vetting checks. Our safeguarding policies and procedures are regularly reviewed and promote safeguarding and safer working practice across all parts of our work.

## Equal opportunities

Trinity is committed to providing equality of opportunity and treatment for all, and will not unlawfully or unfairly discriminate directly or indirectly on the basis of any characteristic.

## Reasonable adjustment

Trinity is committed to creating an inclusive environment where candidates with special needs are able to demonstrate their skills and feel welcomed. We aim to make our exams accessible to all. We treat each learner individually when considering how we can achieve this aim, recognising that requirements vary. Candidates can be assured that we do not compromise on the standard of marking or allow the quality of exams to be affected in any way.

All provision is tailored to the particular needs of each candidate. In order to be most beneficial, as full an explanation as possible of the required provision should be given. The need and request for provision should be made on the appropriate form available to download from [trinitycollege.com/music-csn](https://trinitycollege.com/music-csn). For enquiries please contact [music-csn@trinitycollege.com](mailto:music-csn@trinitycollege.com).

## Data protection

Trinity is registered as a Data Controller with the Information Commissioner's Office in the United Kingdom under data protection legislation. Please see [trinitycollege.com/data-protection](https://trinitycollege.com/data-protection) for the most up-to-date information about Trinity's data protection procedures and policies.

## Customer service

Trinity is committed to providing a high-quality service for all our users from initial enquiry through to certification. Full details of our customer service commitment can be found at [trinitycollege.com/customer-service](https://trinitycollege.com/customer-service).

## Quality assurance

Please note that for training/monitoring purposes, it may, on occasion, be necessary for there to be more than one examiner in the room.

Trinity audio records and sometimes films face-to-face exams for quality assurance and training purposes. In the case of filming, Trinity will always seek permission from the candidate (or a parent or guardian) first. All recording devices will be discreet and should not cause any distraction to candidates.

## Release of exam results

Full details of the timeframe for release of exam results can be found at [trinitycollege.com/music-results](https://trinitycollege.com/music-results). Any exam infringements (eg choosing an incorrect piece) will be referred directly to Trinity's central office by the examiner. Exam reports may be withheld until the outcome of any referral has been considered by Trinity. Depending on the severity of the infringement, marks may be deducted or, in extreme cases, the exam may be invalidated.

## Malpractice

Trinity requires its registered exam centres to report any suspected malpractice by candidates, teachers or examiners. In situations where a centre is found to be inadequate or to be guilty of malpractice, either in terms of provision of facilities or in administration, the exam centre may be required to suspend all of its activities relating to Trinity exams until the cause of the problem is identified and rectified, if appropriate. In extreme circumstances, the centre may have its registered status withdrawn.

In the very rare cases or circumstances where a centre or individual may be suspected of malpractice, Trinity will aim to minimise any inconvenience caused to any affected candidate, and would like to thank candidates, teachers and centre staff for their kind co-operation in reporting any suspected incident of cheating, thereby assisting Trinity in upholding the quality and integrity of its exam process.

## Results review and appeals procedure

Anyone who wishes to question their exam result should refer to [trinitycollege.com/results-enquiry](https://trinitycollege.com/results-enquiry) for full details of our results review and appeals process.

# Trinity publications

The following Trinity publications support this syllabus. All are available from [shop.trinitycollege.com](http://shop.trinitycollege.com) or from your local music shop.

Visit [store.trinitycollege.com](http://store.trinitycollege.com) to explore our range of downloadable digital publications.

## Violin Exam Pieces from 2025

Initial	TCL 215400
Grade 1	TCL 215401
Grade 2	TCL 215402
Grade 3	TCL 215403
Grade 4	TCL 215404
Grade 5	TCL 215405
Grade 6	TCL 215406
Grade 7	TCL 215407
Grade 8	TCL 215408

## Violin Exam Pieces from 2020

Initial	TCL 019189
Grade 1	TCL 019196
Grade 2	TCL 019202
Grade 3	TCL 019219
Grade 4	TCL 019226
Grade 5	TCL 019233
Grade 6	TCL 019240
Grade 7	TCL 019257
Grade 8	TCL 019264

## Violin Exam Pieces from 2020 CDs

Initial & Grade 1	TCL 020048
Grade 2	TCL 020055
Grade 3	TCL 020062
Grade 4	TCL 020079
Grade 5	TCL 020086
Grade 6	TCL 020093
Grade 7	TCL 020109
Grade 8	TCL 020116

## Raise the Bar Violin

Book 1: Initial-Grade 2	TCL 015822
Book 2: Grades 3-5	TCL 015839
Book 3: Grades 6-8	TCL 015846

## Additional Violin Repertoire

Constellations Set 1 (Garry Wilkinson)	TCL 019158
Pieces, Studies, Ragas (L Subramaniam)	TCL 019165
Twelve Pieces (Barbara Arens)	TCL 019141

## Additional Cello Repertoire

Cello All Sorts	TCL 208500
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## Take Your Bow

Violin	TCL 018045
Viola	TCL 018052
Cello	TCL 018069
Double Bass	TCL 018076
Full Score	TCL 018175

## Scales, Arpeggios & Studies from 2016

Violin	TCL 014580
Viola	TCL 014597
Cello	TCL 014603
Double Bass	TCL 014610

## Harp Studies & Exercises from 2013

Pedal & Lever Harp	TCL 011800
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**Sight Reading Strings**

Violin: Initial-Grade 2	TCL 019509
Violin: Grades 3-5	TCL 019516
Violin: Grades 6-8	TCL 019523
Viola: Initial-Grade 2	TCL 019530
Viola: Grades 3-5	TCL 019547
Viola: Grades 6-8	TCL 019554
Cello: Initial-Grade 2	TCL 019561
Cello: Grades 3-5	TCL 019578
Cello: Grades 6-8	TCL 019585
Double Bass: Initial-Grade 2	TCL 019592
Double Bass: Grades 3-5	TCL 019608
Double Bass: Grades 6-8	TCL 019615

**Specimen Aural Tests from 2017**

Book 1 (Initial-Grade 5)	TCL 015808
Book 2 (Grades 6-8)	TCL 015815

**Theory of Music Workbooks**

Introducing Theory of Music	TCL 024107
Grade 1	TG 006509
Grade 2	TG 006516
Grade 3	TG 006523
Grade 4	TG 006530
Grade 5	TG 006547
Grade 6	TG 007476
Grade 7	TG 007483
Grade 8	TG 007490

# Strings resources

Join us online to access a range of resources to support teaching and learning at [trinitycollege.com/strings-resources](https://trinitycollege.com/strings-resources).

Discover digital content, including videos and articles from teachers and leading musicians, with advice and support on:

- ▮ Pieces, performance and technique
- ▮ Technical work
- ▮ Supporting tests

For further help, please contact your local representative. Contact details are listed at [trinitycollege.com/worldwide](https://trinitycollege.com/worldwide).

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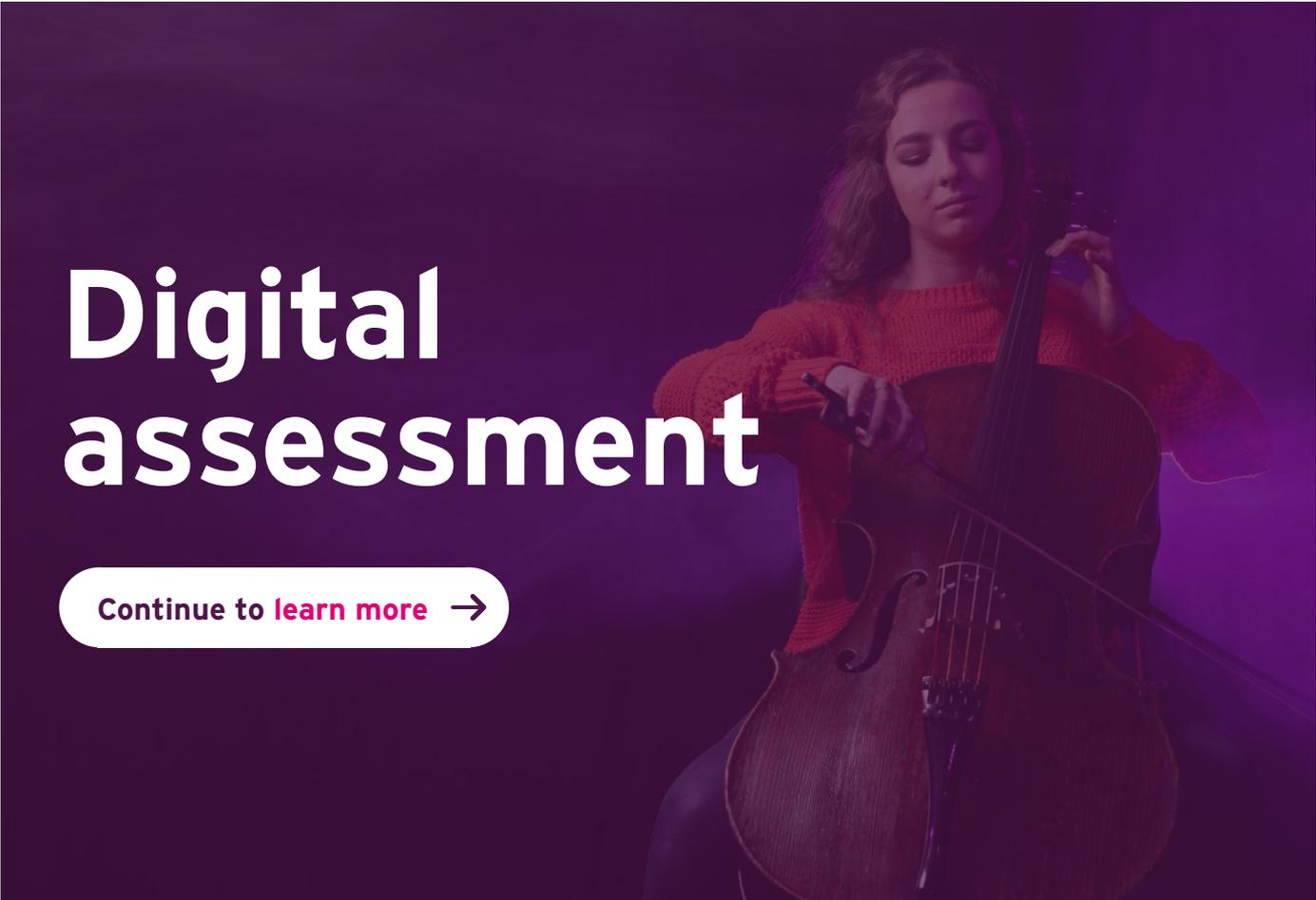
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# Digital assessment

Continue to **learn more** →



# Face-to-face assessment

Continue to **learn more** →

# Options for digital music grades

Choose between two pathways:

## ► Technical work pathway

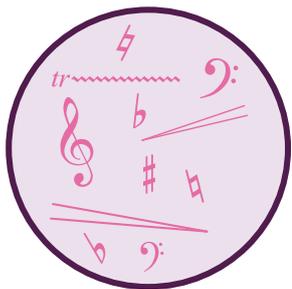
Perform three repertoire pieces, as well as technical work, and receive a mark for the overall performance (read this [blog post](#) by our Director of Music for further details).



**Play three pieces**  
(66 marks)



**Technical work**  
(14 marks)



**Overall performance criteria**  
(20 marks)



The maximum marks for each component add together to make a total of 100 marks

**Repertoire-only pathway**

Perform four pieces of repertoire.



**Play four pieces**



Each piece is marked out of **25**  
to make a total of **100 marks**

The exam entry process is exactly the same.

Simply select Technical work or Repertoire-only pathway.

**I know which pathway I want to take**

**Take me to Technical work pathway →**

**Take me to Repertoire-only pathway →**

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Grade 3 .....	39	>
Grade 4 .....	41	>
Grade 5 .....	43	>
Grade 6 .....	45	>
Grade 7 .....	48	>
Grade 8 .....	51	>

## Viola

Initial .....	54	>
Grade 1.....	55	>
Grade 2 .....	57	>
Grade 3 .....	59	>
Grade 4 .....	61	>
Grade 5 .....	63	>
Grade 6 .....	65	>
Grade 7 .....	68	>
Grade 8 .....	71	>

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Grade 2 .....	77	>
Grade 3 .....	79	>
Grade 4 .....	81	>
Grade 5 .....	83	>
Grade 6 .....	85	>
Grade 7 .....	88	>
Grade 8 .....	91	>

## Double Bass

Initial .....	94	>
Grade 1.....	95	>
Grade 2 .....	96	>
Grade 3 .....	98	>
Grade 4 .....	100	>
Grade 5 .....	102	>
Grade 6 .....	104	>
Grade 7 .....	107	>
Grade 8 .....	110	>

## Harp

Harp   Initial .....	113	>
Harp   Grade 1.....	115	>
Harp   Grade 2 .....	117	>
Harp   Grade 3 .....	119	>
Pedal Harp   Grade 4 .....	121	>
Lever Harp   Grade 4 .....	122	>
Pedal Harp   Grade 5.....	123	>
Lever Harp   Grade 5 .....	124	>
Pedal Harp   Grade 6.....	125	>
Lever Harp   Grade 6 .....	127	>
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## Repertoire-only pathway

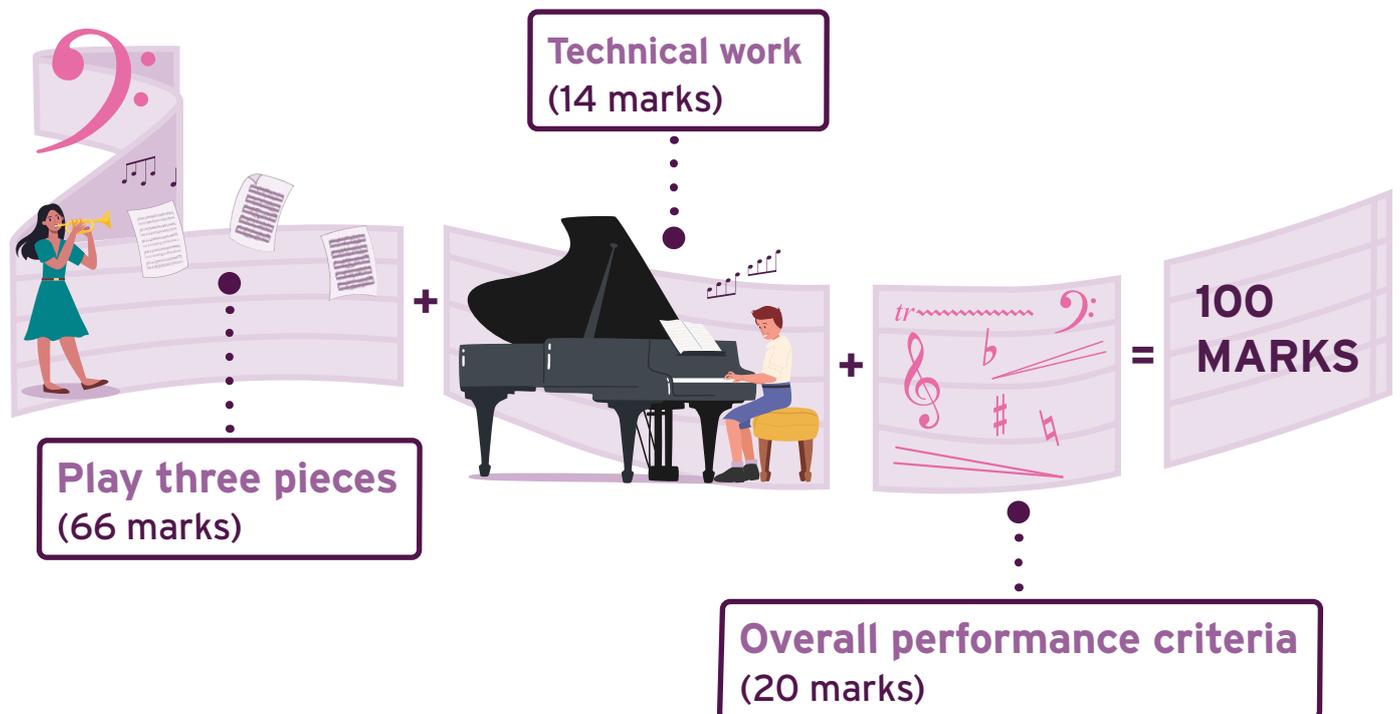
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# Structure and mark scheme

## Technical work pathway

Perform three pieces from the repertoire list and technical work, and receive a mark for the overall performance.



Technical work pathway	Maximum marks
Piece 1	22
Piece 2	22
Piece 3	22
Technical work	14
Overall performance	20
<b>Total</b>	<b>100</b>

## Programme order

- ▶ Your pieces should be performed in the same order as they are listed on the upload form.
- ▶ Your technical work can be played before, after or between pieces, but must be played as one complete unit.

# Learning outcomes and assessment criteria

## Initial to Grade 3

(Initial = RQF Entry Level 3, Grades 1-3 = RQF Level 1)

### Learning outcomes

The learner will:

1. Perform music in a variety of styles set for the grade

2. Demonstrate technical ability on an instrument through responding to set technical demands

3. Respond to set musicianship tests

### Assessment criteria

The learner can:

1.1 Apply skills, knowledge and understanding to present performances that demonstrate careful preparation, musical awareness and the beginning of thoughtful interpretation

1.2 Perform with general security of pitch and rhythm, and with attention given to dynamics and articulation

1.3 Maintain a reasonable sense of continuity in performance, and convey the mood of music in a variety of styles

2.1 Demonstrate familiarity with the fundamentals of instrumental command

2.2 Demonstrate technical control and facility within set tasks

3.1 Recognise and respond to simple elements of music in a practical context

3.2 Demonstrate basic aural and musical awareness

## Grades 4-5

(RQF Level 2)

### Learning outcomes

The learner will:

1. Perform music in a variety of styles set for the grade

2. Demonstrate technical ability on an instrument through responding to set technical demands

3. Respond to set musicianship tests

### Assessment criteria

The learner can:

1.1 Support their intentions in musical performance  
 1.2 Demonstrate an understanding of music that allows a degree of personal interpretation in performance  
 1.3 Perform with general accuracy, technical fluency and musical awareness to convey musical character in a variety of styles

2.1 Demonstrate a developing instrumental command  
 2.2 Demonstrate technical control and facility within set tasks

3.1 Recognise and respond to elements of music in a practical context  
 3.2 Demonstrate aural and musical awareness

## Grades 6-8

(RQF Level 3)

### Learning outcomes

The learner will:

1. Perform music in a variety of styles set for the grade

2. Demonstrate technical ability on an instrument through responding to set technical demands

3. Respond to set musicianship tests

### Assessment criteria

The learner can:

1.1 Integrate their musical skills, knowledge and understanding in performance  
 1.2 Present secure and sustained performances that demonstrate some stylistic interpretation  
 1.3 Perform with general accuracy, technical fluency and musical awareness to communicate musically in a variety of styles

2.1 Demonstrate instrumental command  
 2.2 Demonstrate technical control across the full compass of the instrument within set tasks

3.1 Recognise and respond to musical features in a practical context  
 3.2 Demonstrate musical and stylistic awareness

# Pieces

## Choosing pieces: Bowed strings

Candidates play **three pieces**, selected from the current repertoire list for their instrument, available at [trinitycollege.com/strings](http://trinitycollege.com/strings).

### Initial-Grade 3

- ▶ Candidates choose three pieces from the list.
- ▶ One of these pieces may be a duet.
- ▶ Only one unaccompanied piece may be played.
- ▶ Candidates may perform their own composition in place of one of the listed pieces.

### Grades 4-5

- ▶ Candidates choose three pieces from the list.
- ▶ Only one unaccompanied piece may be played.
- ▶ Candidates may perform their own composition in place of one of the listed pieces.

### Grades 6-8

- ▶ Pieces are divided into two groups: group A and group B. Candidates choose three pieces, including at least one piece from each group.
- ▶ Only one unaccompanied piece may be played.
- ▶ Candidates may perform their own composition in place of one of the listed pieces.

## Violin

- ▶ **Initial-Grade 8:** candidates may perform a piece/set from any group of the Scottish traditional fiddle list at the same grade in place of one of the listed pieces. A maximum of one unaccompanied or Scottish traditional fiddle item may be played.
- ▶ **Grades 6-8:** candidates may choose to play one piece on Viola, chosen from the Viola list for the same grade. Technical work must be performed on Violin.

## Scottish traditional fiddle

- ▶ The listed publications must be used.
- ▶ **Grade 2:** Dynamic markings (*p, f, crescendo* and *decrescendo*) should be included in the slow tunes only.
- ▶ **Grade 3:** Dynamic markings (*p, mf, f, crescendo* and *decrescendo*) should be included in the slow tunes only. A minimum of one position change is required at this grade.
- ▶ **Grade 4:** Dynamic markings (*p, mf, f, crescendo* and *decrescendo*) should be included in the slow tunes only. A minimum of one position change is required at this grade. The performance should include examples of acciaccaturas, which should be clearly marked on the copy of the music for the examiner.
- ▶ **Grade 5:** Dynamic markings (*p, mf, f, crescendo* and *decrescendo*) should be included in the slow tunes only. A minimum of two position changes are required at this grade. The performance should include examples of acciaccaturas, which should be clearly marked on the copy of the music for the examiner. Contemporary set items are listed from slow to fast tempo, but may be performed in any order.

- ▶ **Grades 6–8:** Candidates should display all bowing indications as marked and a full range of dynamics. Dynamics are expected in the slow tunes and may be appropriate at the quicker tempos. Ornamentation as written with additional acciaccaturas should be performed. A minimum of three position changes or as required should be incorporated into the programme. All should be clearly marked on the copy of the music for the examiner. Contemporary set items are listed from slow to fast tempo, but may be performed in any order.

## Viola

- ▶ **Grades 6–8:** candidates may choose to play one piece on Violin, chosen from the Violin list for the same grade. Technical work must be performed on Viola.

## Double bass

- ▶ Only one all-*pizzicato* piece may be played.

## Choosing pieces: Harp

- ▶ Candidates play **three pieces**, selected from the current Harp repertoire list, available at [trinitycollege.com/strings](http://trinitycollege.com/strings)
- ▶ Candidates may perform their own composition in place of one of the listed pieces.
- ▶ **Initial-Grade 3:** all listed pieces are playable on either pedal or lever harp, unless indicated otherwise.

## Performance and interpretation

- ▶ Candidates should prepare all pieces in full unless stated otherwise in the repertoire list.
- ▶ Candidates should observe repeats of four bars or fewer, but longer repeats should not be played unless stated otherwise in the repertoire list.
- ▶ All *da capo* and *dal segno* instructions should be observed.
- ▶ Candidates are not required to play cadenzas unless stated otherwise in the repertoire list.
- ▶ All tempo and performance markings should be observed (eg *allegro*, *rall.*, *cresc.*).
- ▶ Bowed strings candidates are expected to use *vibrato* from Grade 5 onwards, as stylistically appropriate.
- ▶ Candidates are encouraged to use appropriate ornamentation, particularly at Grades 6–8. Ornamentation in Trinity's exam publications is given as a guide. However, any appropriate stylistic interpretation will be accepted.
- ▶ Metronome marks are given as a guide but do not need to be observed exactly, as long as the style and character of the piece is maintained.
- ▶ Candidates may perform any or all of their pieces from memory if they wish. However, this is not compulsory and no additional marks are given for this.
- ▶ The use of metronomes or other timekeeping assistance is not allowed.

## Accompaniments and page turns

- ▶ Apart from for Scottish Traditional Fiddle, pieces published with an accompaniment may not be performed unaccompanied. Performance without accompaniment will be subject to penalty or invalidation.
- ▶ Accompaniments must be performed as printed, without giving additional help to candidates (for example by doubling the solo line).

- Other than for duets (see below), accompaniments on instruments other than piano must be approved in advance by Trinity. Please note that non-piano accompaniments can be approved only if musically appropriate (eg where the published piano accompaniment is an arrangement of a part written for a different instrument). In all cases, accompaniment must be provided on a single instrument.
- Where accompaniments feature long introductions or endings, these should be shortened if possible in a way that is musically appropriate.
- The accompanist does not need to be in shot during the filming of the performance.
- Difficult page turns may be overcome by photocopying the relevant pages. A page turner may assist the accompanist at Grades 6–8.
- Candidates may use a backing track or recorded accompaniment in all digital grade exams at all grades. This may be played on the piano or may be an instrumental backing track.
- Recorded accompaniments need not be commercial products, but must not offer more assistance to the candidate than the original piano part (eg doubling of the instrumental line, or rhythmic fills in held notes), or the exam may be subject to referral.
- Recorded accompaniments must not include the solo instrumental line played on the candidate's instrument (ie be a demo track), or the exam may be subject to referral.
- If a recorded accompaniment is used, this must be clearly audible on the submitted video. Recorded accompaniments should be played through an external speaker rather than directly from a phone or tablet.
- Candidates may have help operating the equipment so that it does not disrupt their performance. Performing levels should be checked before the recording starts to ensure that there is correct balance and the candidate's instrument can be heard properly.

## Duets

- Violin, Viola, Cello and Double Bass candidates at Initial to Grade 3 may include a maximum of one duet in their programme.
- Candidates should play the upper part (unless stated otherwise in the repertoire list).
- The duet part may either be performed live (by a teacher, another adult or student) or may be pre-recorded.
- The duet part must be played on a bowed string instrument (at a different octave if necessary). NB piano accompaniment is not acceptable.
- Duet parts (live or pre-recorded) must match the printed music.
- Duets may not be performed as solo pieces, and performances without the duet part will have marks deducted or be given no marks.

## Supporting documents

There is a section on the online portal where you can provide any supporting documentation:

- Enter the details of your pieces on the relevant screen.
- If you are not playing from a Trinity graded music exam book, or are performing your own composition, you must also upload scanned copies or photographs of those pieces. For each piece, all pages should be in one single file. If you need to combine images into one file, there are many apps that can help you and you will find them on your device's application store. Only the solo part is required.

## Music and copies

- ▶ Candidates should obtain the music for their exam in good time before entering for the exam.
- ▶ Arrangements (indicated in the repertoire lists with *arr.* or *transc.*) must be performed from the edition listed in the repertoire list.
- ▶ For other pieces, recommended editions are listed in the repertoire lists, but candidates may perform from any reliable edition which has not been shortened or otherwise altered or simplified. Product codes for publications are included where available.
- ▶ For Scottish Traditional Fiddle, pieces must be performed from the listed publications, as in some cases there are significant variations between editions.
- ▶ We take copyright infringement seriously and require candidates to ensure their music comes from a legitimate source. Guidelines are available in the UK Music Publishers Association's *Code of Fair Practice*, available at [mpaonline.org.uk](http://mpaonline.org.uk). Candidates must comply with copyright and other intellectual property laws in the country where the exam is taking place.
- ▶ Candidates may read from printed music or from a tablet or eReader.
- ▶ Candidates may perform from downloaded music, either purchased or free of charge. In the case of free downloads, pieces must have no copyright restrictions in the country where the music is downloaded.

## Own composition

- ▶ Candidates can choose to perform their own composition as one of their pieces. Own compositions are assessed in the same way as the listed repertoire. Marks are not awarded for the quality of the composition.
- ▶ Own compositions must be comparable in technical and musical demand to the pieces listed for the same grade. Examples of optional compositional techniques that may be used at each level are listed below.
- ▶ Own compositions may be accompanied or unaccompanied.
- ▶ A typeset or handwritten copy of the composition must be uploaded with the video.
- ▶ At Initial to Grade 5, own compositions may be notated in any easily readable form, including graphic score or lead-sheet.
- ▶ At Grades 6-8 they must be notated on a staff. Marks will be deducted if notation is incomplete or inaccurate, or if the performance varies significantly from the notation.
- ▶ Own compositions should be candidates' own unaided work, although teachers may suggest brief score clarifications, so that examiners are able to make the most informed assessments. For example, within graphic scores teachers may assist candidates with short passages of notation or textual description.

## Parameters and examples of compositional techniques for own compositions

Grade	Duration	Examples of compositional techniques
Initial	0.5-1 minute(s)	<ul style="list-style-type: none"> <li>▶ Use of different rhythmic values</li> <li>▶ Clear melodic line</li> <li>▶ Use of keys listed for Initial technical work</li> </ul>
Grade 1	approx 1 minute	<ul style="list-style-type: none"> <li>▶ Dynamic contrast</li> <li>▶ Simple syncopation or other rhythmic feature</li> <li>▶ Use of keys listed for Grade 1 technical work</li> </ul>
Grade 2	1-1.5 minute(s)	<ul style="list-style-type: none"> <li>▶ Use of different articulations</li> <li>▶ Simple melodic ornamentation</li> <li>▶ Use of keys listed for Grade 2 technical work</li> </ul>
Grade 3	1.5-2 minutes	<ul style="list-style-type: none"> <li>▶ Form showing clear sections, eg ABA</li> <li>▶ Melodic range of one octave or more</li> <li>▶ Use of keys listed for Grade 3 technical work</li> </ul>
Grade 4	2-3 minutes	<ul style="list-style-type: none"> <li>▶ Tempo changes</li> <li>▶ Use of a variety of different articulations</li> <li>▶ Use of keys listed for Grade 4 technical work</li> </ul>
Grade 5	2-3 minutes	<ul style="list-style-type: none"> <li>▶ Chromaticism</li> <li>▶ Use of semiquaver passages</li> <li>▶ Use of keys listed for Grade 5 technical work</li> </ul>
Grade 6	3-4 minutes	<ul style="list-style-type: none"> <li>▶ More advanced use of form, eg theme and variations</li> <li>▶ Extensive range</li> <li>▶ More advanced melodic ornamentation</li> <li>▶ Use of any key</li> </ul>
Grade 7	3-4 minutes	<ul style="list-style-type: none"> <li>▶ Modulation</li> <li>▶ Use of irregular time signatures</li> <li>▶ Use of any key</li> </ul>
Grade 8	3.5-5 minutes	<ul style="list-style-type: none"> <li>▶ Wide range of expressive techniques</li> <li>▶ Creative use of form</li> <li>▶ Extended techniques, wide range, chromaticism and rhythmic variation</li> <li>▶ Use of any key</li> </ul>

## Obtaining music for the exam

- ▶ Trinity publications listed for this syllabus can be ordered at [shop.trinitycollege.com](https://shop.trinitycollege.com) or your local music shop. Visit [store.trinitycollege.com](https://store.trinitycollege.com) to explore our range of downloadable digital publications.
- ▶ Trinity cannot guarantee that music will always be in stock with local suppliers. Candidates and teachers should always check with the publisher before it is assumed that any item has gone out of print.

# Technical work

## Requirements

This section of the exam supports the development of technical skills by assessing candidates' performance in a range of technical work options.

The use of metronomes or other timekeeping assistance is not allowed.

Technical work can be played before, after or between pieces, but must be played as one complete unit.

## 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
- ▶ Studies (Grades 1-5) or orchestral extracts (Grades 6-8)

## Bowing exercises

The following table gives more information about the bowing exercises at Grades 1-8:

Grade	Bowing exercise description
Grade 1	<p><i>For sustained sound throughout both the bow stroke and the bow changes.</i></p> <ul style="list-style-type: none"> <li>▶ Candidates play one of the Grade 1 scales or arpeggios with two separate crotchets on each note of the scale/arpeggio, one down bow and one up bow.</li> </ul>
Grade 2	<p><i>For bow distribution. Whole bows should be used for the crotchets and half bows for the quavers, with sustained tone throughout.</i></p> <ul style="list-style-type: none"> <li>▶ Candidates play one of the Grade 2 scales or arpeggios with the rhythm  on each note of the scale/arpeggio (using separate bows). The exercise may end with an additional long note on the tonic.</li> </ul>
Grade 3	<p><i>For quicker, repeated bow strokes. The notes should be played from the middle of the bow, with even strokes.</i></p> <ul style="list-style-type: none"> <li>▶ Candidates play one of the Grade 3 scales or arpeggios with four semiquavers on each note of the scale/arpeggio. The exercise may end with an additional long note on the tonic.</li> </ul>
Grade 4	<p><i>For further bow distribution. This should be played with an even bow speed and sustained tone.</i></p> <ul style="list-style-type: none"> <li>▶ Candidates play one of the Grade 4 scales or arpeggios with the rhythm  on each note of the scale/arpeggio. The exercise may end with an additional long note on the tonic.</li> </ul>
Grade 5	<ul style="list-style-type: none"> <li>▶ Candidates play one of the Grade 5 scales or arpeggios using a <i>martelé</i> bow stroke, between the middle and the point of the bow. Immediately after the initial 'bite' or pressure accent, the pressure must be released. The bow then moves quickly, but does not leave the string. Each stroke should end before applying pressure for the next 'bite' at the start of the new stroke. This will result in an inevitable small silence between each note.</li> </ul>

Grade	Bowing exercise description
Grade 6	<ul style="list-style-type: none"> <li>Candidates play one of the Grade 6 scales or arpeggios with each note of the scale/arpeggio played as two <i>spiccato</i> quavers. The bow should start off the string and leave the string after every note, creating a small 'saucer' or 'smile' shape over the string, and touching the string at the lowest point of the 'saucer' or 'smile' shape.</li> </ul>
Grade 7	<ul style="list-style-type: none"> <li>Candidates play one of the Grade 7 scales or arpeggios using hooked bowing, as in the following example. The bow should stop before each semiquaver, and the separation should be heard clearly.</li> </ul> 
Grade 8	<ul style="list-style-type: none"> <li>Candidates prepare one of the scales or arpeggios set for Grade 8 with the specified bowing.</li> </ul>

## Scales, arpeggios & technical exercises

- Learning scales and arpeggios is an important part of developing technical focus, strength and agility, and melodic skills.
- Candidates select and perform one of the two defined groups of scales, arpeggios and technical exercises (set A or set B).
- All scales and arpeggios are to be performed ascending then descending.
- All scales, arpeggios and technical exercises must be played from memory.
- All scales and arpeggios should be performed without vibrato.
- A minimum pace is indicated, increasing gradually grade by grade.
- Scales may be played either starting with a long tonic, or in even notes.
- At Grade 1, for scales with separate bows, the upper tonic may be repeated.
- At Grades 1-5, candidates should play the scale followed by the arpeggio. At Grades 6-8, candidates should play the major scale, major arpeggio and dominant 7th starting on that note in succession (major tonal centres) or the melodic minor scale, harmonic minor scale and minor arpeggio in succession (minor tonal centres).
- Full details of scale patterns are given in the *Scales, Arpeggios & Studies* books.
- Articulation patterns for scales and arpeggios are available free from [trinitycollege.com/strings-resources](http://trinitycollege.com/strings-resources).

## Studies (Grades 1-5)

- Studies are specially composed short pieces designed to demonstrate and develop key areas of technique through performance. Keys of the studies match those of the scales and arpeggios required for the grade.
- Candidates choose and perform two studies.
- Studies may be played either from memory or using the music.
- Studies are included in the *Scales, Arpeggios & Studies* books.

## Orchestral extracts (Grades 6-8)

- ▶ At Grades 6-8, candidates can demonstrate technique through performing extracts selected from a range of orchestral works.
- ▶ Candidates choose and perform two extracts (selected from different groups).
- ▶ Extracts may be played either from memory or using the music.

## Harp

Candidates perform one of the following options:

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

## Scales, arpeggios & exercises

- ▶ Learning scales and arpeggios is an important part of developing technical focus, strength and agility, and melodic skills.
- ▶ Candidates perform the scales, arpeggios and exercises listed for the grade.
- ▶ All scales and arpeggios are to be performed ascending then descending.
- ▶ A minimum pace is indicated, increasing gradually grade by grade.
- ▶ All scales and arpeggios must be played from memory.
- ▶ Exercises may be played either from memory or using the music.

## Studies

- ▶ Studies are specially composed short pieces designed to demonstrate and develop key areas of technique through performance.
- ▶ Candidates choose and perform two studies.
- ▶ Studies may be played either from memory or using the music.

## Orchestral extracts

- ▶ At Grades 6-8, pedal harp candidates can demonstrate technique through performing extracts selected from a range of orchestral works.
- ▶ Candidates choose and perform two extracts.
- ▶ Extracts may be played either from memory or using the music.

## Performing from memory

- ▶ **Bowing exercise:** Before you perform your bowing exercise, you must close your music and remove it from your music stand.
- ▶ **Scales, arpeggios & technical exercises:** These must be played from memory. You may use a list of the technical work items you are performing, but no information other than their titles, articulation and dynamics should be written here. You must hold this list up to the camera before placing it on the music stand.
- ▶ It is permissible for another person to provide verbal prompts for candidates while playing the technical work. They must announce the requirement, but must not provide any other help or prompt.
- ▶ **Studies & orchestral extracts:** Music may be used.

# Violin & Scottish Traditional Fiddle | Initial

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

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

## *Either*

**1. Scales set A** (from memory) – All requirements should be performed. All one octave, with the indicated rhythmic pattern on each note (minimum tempo: ♩ = 92).

---

G major  etc

---

D major  etc

---

## *Or*

**2. Scales set B** (from memory) – All requirements should be performed. All one octave, with the indicated rhythmic pattern on each note (minimum tempo: ♩ = 92).

---

D major  etc

---

A major  etc

---



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; arpeggios separate bows	min tempo: ♩ = 88
A major, separate bows		starting on the open string		
D major, slurred bows				
D minor (scale only), separate bows	first 5 notes ascending and descending	separate bows		

**Technical exercise** (from memory) (♩ = 50-75)

Open strings



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

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

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

### 1. Bowing exercise (from memory)

Candidates play one of the Grade 2 scales or arpeggios, freely chosen from the list, with the rhythm ♩ ♪♪ on each note of the scale/arpeggio, separate bows. The exercise may end with an additional long note on the tonic (♩ ♪♪ ♩). (♩ = 80)

*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			
D major, separate bows		one octave	starting on the A string in 3rd position	for <i>slurred bows</i> : scales slurred in pairs; arpeggios separate bows	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







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; arpeggios slurred three notes to a bow	min tempi: scales: ♩ = 66 arpeggios: ♩ = 44 7ths: ♩ = 76
A major, slurred bows					
E $\flat$ major, slurred bows					
G minor, separate bows	candidate choice of <i>either</i> harmonic <i>or</i> melodic minor	one octave	starting on the D string		
Dominant 7th in the key of A, separate bows			starting on E	separate bows	

**Technical exercise** (from memory) (♩ = 60)

Chromatic phrase to be played with separate bows, starting on the D string



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

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

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

## 1. Bowing exercise (from memory)

Candidates play one of the Grade 4 scales or arpeggios, freely chosen from the list, with the rhythm  on each note of the scale/arpeggio. 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.

C major, separate bows		two octaves		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♭ minor, slurred bows					
Dominant 7th in the key of E♭, slurred bows		one octave	starting on B♭		slurred four notes to a bow
Chromatic scale, separate bows			starting on open D		separate bows

**Technical exercise** (from memory) (♩ = 84)

D major phrase



Or

**3. Scales, arpeggios & technical exercise set B** (from memory) – All requirements should be performed. Candidates play the scale followed by the arpeggio.

B♭ major, slurred bows		two octaves	for <i>slurred bows</i> : scales slurred two crotchet beats to a bow; arpeggios slurred three notes to a bow	min tempi: scales: ♩ = 76 arpeggios: ♩ = 48 7ths: ♩ = 76
C minor, separate bows	candidate choice of <i>either</i> harmonic <i>or</i> melodic minor			
B♭ minor, slurred bows				
E minor, separate bows	one octave	starting on the A string in 4th position		
Dominant 7th in the key of D, slurred bows		starting on A	slurred four notes to a bow	
Chromatic scale, separate bows		starting on open D	separate bows	

**Technical exercise** (from memory) (♩ = 84)

Octaves



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

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

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

## 1. Bowing exercise (from memory)

Candidates play one of the Grade 5 scales or arpeggios, 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 <i>or</i> 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♭, starting on A♭, separate bows				separate bows
Diminished 7th starting on D, separate bows	one octave			

## Technical exercises (from memory) (♩ = 104)

a) B♭ major in sixths



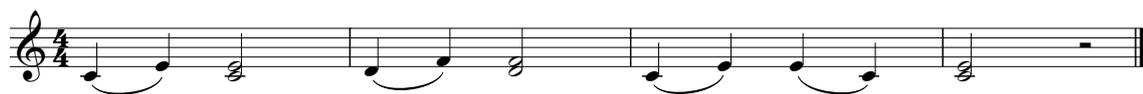
Or

**3. Scales, arpeggios & technical exercises set B** (from memory) – All requirements should be performed. Candidates play the scale followed by the arpeggio.

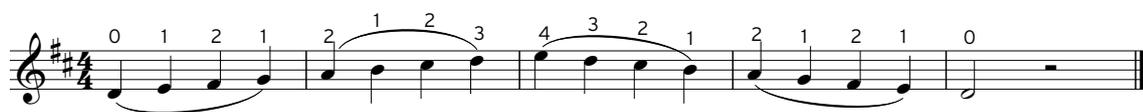
G minor, slurred bows	candidate choice of <i>either</i> harmonic or melodic minor	three octaves	scale slurred two crotchet beats to a bow; arpeggio slurred three notes to a bow	min tempi: scales: ♩ = 80 arpeggios: ♩ = 54 7ths: ♩ = 72
E major, slurred bows	candidate choice of <i>either</i> harmonic or melodic minor	two octaves	for <i>slurred bows</i> : scales slurred two crotchet beats to a bow; arpeggios slurred six notes to a bow	
A♭ major, separate bows				
B minor, separate bows				
Chromatic scale starting on A, separate bows				
Dominant 7th in the key of C, starting on G, slurred bows	separate bows			
Diminished 7th starting on D, separate bows	one octave	separate bows		

**Technical exercises** (from memory) (♩ = 104)

a) C major in thirds



b) D major scale on one string



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

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

The scales, arpeggios & technical exercises are in Trinity's *Violin Scales, Arpeggios & Studies from 2016*. The orchestral extracts are in *The Orchestral Violinist book 2*, ed. Rodney Friend (Boosey & Hawkes M060115967).

### 1. Bowing exercise (from memory)

Candidates play one of the Grade 6 scales or arpeggios, freely chosen from the list, with each note of the scale/arpeggio played as two *spiccato* quavers. (♩ = 150)

#### Either

**2. Scales, arpeggios & technical exercises set A** (from memory) – All requirements should be performed. Candidates prepare scales and arpeggios from the following tonal centres, to be played with separate bows *or* slurred as specified.

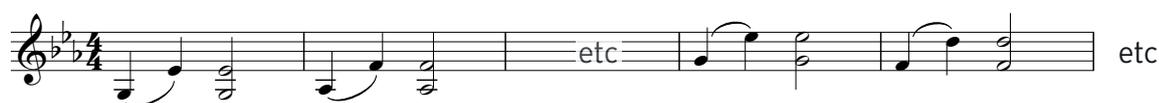
A major tonal centre, slurred bows	three octaves	scale slurred four crotchet beats to a bow; arpeggio slurred three notes to a bow; dominant 7th slurred two crotchet beats to a bow	min tempi: scales: ♩ = 96 arpeggios: ♩ = 63 7ths: ♩ = 96
F minor tonal centre, slurred bows	two octaves	for <i>slurred bows</i> : scales slurred four crotchet beats to a bow; arpeggios slurred six notes to a bow	
E♭ minor tonal centre, separate bows		slurred two crotchet beats to a bow	
Chromatic scale starting on B♭, slurred bows		separate bows	
Diminished 7th starting on G, separate bows			

### Technical exercises (from memory) (♩ = 100)

a) D major in thirds



b) E♭ major in sixths



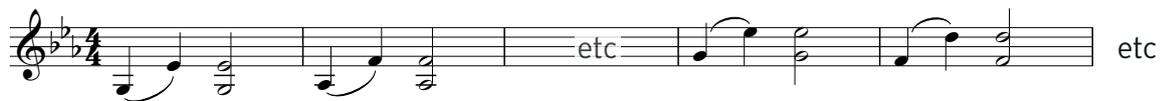
Or

**3. Scales, arpeggios & technical exercises set B** (from memory) – All requirements should be performed. Candidates prepare scales and arpeggios from the following tonal centres, to be played with separate bows or slurred as specified.

A minor tonal centre, slurred bows	three octaves	scales slurred four crotchet beats to a bow; arpeggio slurred three notes to a bow	min tempi: scales: ♩ = 96 arpeggios: ♩ = 63 7ths: ♩ = 96	
F major tonal centre, separate bows	two octaves	for <i>slurred bows</i> : scales slurred four crotchet beats to a bow; arpeggios slurred six notes to a bow; dominant 7th slurred two crotchet beats to a bow		
E♭ major tonal centre, slurred bows		separate bows		
Chromatic scale starting on B♭, separate bows				slurred two crotchet beats to a bow
Diminished 7th starting on G, slurred bows				

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

a) E♭ major in sixths



b) D major in octaves



### Scales and arpeggios set A & B

For a **major tonal centre**, candidates should play in succession:

- ▶ the major scale
- ▶ the major arpeggio
- ▶ the dominant 7th starting on that note and resolving onto the tonic

For a **minor tonal centre**, candidates should play in succession:

- ▶ the melodic minor scale
- ▶ the harmonic minor scale
- ▶ the minor arpeggio

Or

**4. Orchestral extracts** (music may be used) – Candidates choose and perform **two** extracts (selected from different groups).

#### Group 1

<b>1a.</b> Sibelius: Symphony no. 2, IV Finale (page 7, bar 1 to 1st note of bar 25)	for tone and phrasing
<b>1b.</b> Wagner: Die Meistersinger von Nürnberg, Overture (page 24, bars 97 to 100)	

#### Group 2

<b>2a.</b> Beethoven: Egmont, Overture (page 39, bar 309 to 1st note of bar 317)	for bowing
<b>2b.</b> Copland: Appalachian Spring Suite (page 49, fig. 24 to 1st note of fig. 25)	

#### Group 3

<b>3a.</b> Beethoven: Egmont, Overture (page 39, bar 287 to 1st note of bar 301)	for left hand technique
<b>3b.</b> Stravinsky: Pulcinella Suite, 8b. Finale (page 35, two bars before fig. 105 to fig. 107)	

# Violin & Scottish Traditional Fiddle |

## Grade 7

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

The scales, arpeggios & technical exercises are in Trinity's *Violin Scales, Arpeggios & Studies from 2016*. The orchestral extracts are in *The Orchestral Violinist book 2*, ed. Rodney Friend (Boosey & Hawkes M060115967).

### 1. Bowing exercise (from memory)

Candidates play one of the Grade 7 scales or arpeggios, freely chosen from the list, with hooked bowing, as in the following example. (♩ = 88)



### Either

**2. Scales, arpeggios & technical exercises set A** (from memory) – All requirements should be performed. Candidates prepare scales & arpeggios from the following tonal centres, to be played with separate bows *or* slurred as specified.

B minor tonal centre, separate 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 7ths: ♩ = 108
A♭ major tonal centre, separate bows			
D major tonal centre, slurred bows			
Chromatic scale starting on B, slurred bows	two octaves	slurred six notes to a bow	
Diminished 7th starting on G#, separate bows		separate bows	

**Technical exercises** (from memory) (♩ = 84)

a) B♭ major in sixths (one octave)



b) D major in octaves (one octave)



Or

**3. Scales, arpeggios & technical exercises set B** (from memory) – All requirements should be performed. Candidates prepare scales & arpeggios from the following tonal centres, to be played with separate bows or slurred as specified.

B major tonal centre, separate 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 7ths: ♩ = 108
G# minor tonal centre, separate bows			
D minor tonal centre, slurred bows			
Chromatic scale starting on Ab, separate bows	two octaves	separate bows	
Diminished 7th starting on B, slurred bows		slurred two crotchet beats to a bow	

**Technical exercises** (from memory) (♩ = 84)

a) B♭ major in thirds (one octave)



b) D major in octaves (one octave)



### Scales and arpeggios set A & B

For a **major tonal centre**, candidates should play in succession:

- ▶ the major scale
- ▶ the major arpeggio
- ▶ the dominant 7th starting on that note and resolving onto the tonic

For a **minor tonal centre**, candidates should play in succession:

- ▶ the melodic minor scale
- ▶ the harmonic minor scale
- ▶ the minor arpeggio

Or

**4. Orchestral extracts** (music may be used) – Candidates choose and perform **two** extracts (selected from different groups).

### Group 1

<p><b>1a.</b> Glinka: Russlan and Ludmilla, Overture (page 37, 14 bars before fig. I to 1st note of 5 bars after fig. K)</p> <p><b>1b.</b> Moussorgsky, orch. Ravel: Pictures at an Exhibition, 6. Samuel Goldenberg and Schmuyle (page 26, entire extract)</p>	for tone and phrasing
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### Group 2

<p><b>2a.</b> Beethoven: Egmont, Overture (page 38, bar 25 to 1st note of bar 58)</p> <p><b>2b.</b> Stravinsky: Pulcinella Suite, 4. Tarantella (page 34, 5th bar of fig. 53 to 1st note of 2 bars before fig. 56)</p>	for bowing
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### Group 3

<p><b>3a.</b> Rimsky-Korsakoff: Scheherazade, IV (page 20, 7th bar of fig. M to fig. N)</p> <p><b>3b.</b> Sibelius: Symphony no. 2, III (page 6, bars 277 to 293)</p>	for left hand technique
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# Violin & Scottish Traditional Fiddle |

## Grade 8

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

The scales, arpeggios & technical exercises are in Trinity's *Violin Scales, Arpeggios & Studies from 2016*. The orchestral extracts are in *The Orchestral Violinist book 2*, ed. Rodney Friend (Boosey & Hawkes M060115967).

### 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 or arpeggios, freely chosen from the list, with each note of the scale/arpeggio 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 *or* slurred as specified.

G minor tonal centre, slurred bows	three octaves	for <i>slurred bows</i> : scales slurred three octaves to a bow (one bow up and one bow down, with a change of bow on the top note); arpeggios slurred nine notes to a bow; dominant 7th slurred two crotchet beats to a bow	min tempi: scales: ♩ = 88 arpeggios: ♩ = 88 7ths: ♩ = 92
A major tonal centre, slurred bows			
B♭ minor tonal centre, slurred bows			
C# minor tonal centre, separate bows			
E♭ major tonal centre, separate bows			
Chromatic scale starting on C, slurred bows	two octaves	slurred twelve notes to a bow	
Diminished 7th starting on D, separate bows		separate bows	

#### Technical exercises (from memory) (♩ = 88)

a) B♭ 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 or arpeggios, freely chosen from the list, with hooked bowing, as in the following example. (♩ = 88)



**Scales & arpeggios** (from memory)

Candidates prepare scales & arpeggios from the following tonal centres, to be played with separate bows or slurred as specified.

G minor tonal centre, separate bows	three octaves	for <i>slurred bows</i> : scales slurred three octaves to a bow (one bow up and one bow down, with a change of bow on the top note); arpeggios slurred nine notes to a bow; dominant 7th slurred two crotchet beats to a bow	min tempi: scales: ♩ = 88 arpeggios: ♩ = 88 7ths: ♩ = 92
A major tonal centre, separate bows			
B♭ major tonal centre, slurred bows			
D♭ major tonal centre, separate bows			
E♭ minor tonal centre, separate bows			
Chromatic scale starting on D, separate bows	two octaves	separate bows	
Diminished 7th starting on C, slurred bows		slurred eight notes to a bow	

**Technical exercises** (from memory) (♩ = 88)

a) G major in sixths (two octaves)



b) D major in octaves (one octave)



### Scales and arpeggios set A & B

For a **major tonal centre**, candidates should play in succession:

- ▶ the major scale
- ▶ the major arpeggio
- ▶ the dominant 7th starting on that note and resolving onto the tonic

For a **minor tonal centre**, candidates should play in succession:

- ▶ the melodic minor scale
- ▶ the harmonic minor scale
- ▶ the minor arpeggio

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 or arpeggios, freely chosen from either list, with each note of the scale/arpeggio played as two *spiccato* quavers. (♩ = 150)

**Or 2.** Candidates play one of the Grade 8 scales or arpeggios, freely chosen from either list, with hooked bowing, as illustrated below. (♩ = 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)

1b. Wagner: Die Meistersinger von Nürnberg, Overture  
(pages 24-25, bars 158 to 178)

for tone and phrasing

#### Group 2

2a. Brahms: Symphony no. 4, IV  
(page 15, bars 33 to 40 and bars 65 to 73)

2b. Prokofieff: Romeo and Juliet Suite no. 1, V. Masks  
(page 30, fig. 48 to end of extract)

for bowing

#### Group 3

3a. Glinka: Russlan and Ludmilla, Overture  
(page 36, bar 21 to 7th bar of fig. A)

3b. Moussorgsky, orch. Ravel: Pictures at an Exhibition, 3. Tuileries  
(page 26, entire extract)

for left hand technique

# Viola | Initial

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

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

## *Either*

**1. Scales set A** (from memory) – All requirements should be performed. All one octave, with the indicated rhythmic pattern on each note (minimum tempo: ♩ = 92).

---

C major  etc

---

G major  etc

---

## *Or*

**2. Scales set B** (from memory) – All requirements should be performed. All one octave, with the indicated rhythmic pattern on each note (minimum tempo: ♩ = 92).

---

G major  etc

---

D major  etc

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# Viola | Grade 1

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

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

## 1. Bowing exercise (from memory)

Candidates play one of the Grade 1 scales or arpeggios, freely chosen from the list, with two separate crotchets on each note of the scale/arpeggio, one down bow and one up bow. (♩ = 66)

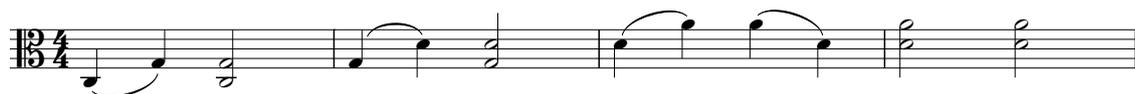
*Either*

**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; 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		separate bows	
G minor (scale only), separate bows				

**Technical exercise** (from memory) (♩ = 50-75)

Open strings



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; arpeggios separate bows	min tempo: ♩ = 88
D major, separate bows		starting on the open string		
G major, slurred bows				
G minor (scale only), separate bows	first 5 notes ascending and descending		separate bows	

**Technical exercise** (from memory) (♩ = 50-75)

Open strings



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

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

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

## 1. Bowing exercise (from memory)

Candidates play one of the Grade 2 scales or arpeggios, freely chosen from the list, with the rhythm ♩ ♪♪ on each note of the scale/arpeggio, separate bows. The exercise may end with an additional long note on the tonic. (♩ = 80)

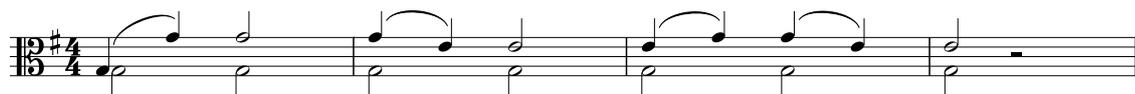
### Either

**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			
G major, separate bows		one octave	starting on the D string in 3rd position	for <i>slurred bows</i> : scales slurred in pairs; arpeggios separate bows	min tempi: scales: ♩ = 58 arpeggios: ♩ = 40
A minor, slurred bows	<i>either natural or harmonic or melodic minor</i>		in 1st position		
G minor, separate bows					

## Technical exercise (from memory) (♩ = 50-75)

Octaves and sixths



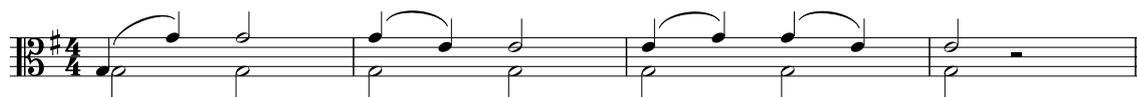
Or

**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			
B $\flat$ major, slurred bows		one octave	starting on the D string in 3rd position	for <i>slurred bows</i> : scales slurred in pairs; arpeggios separate bows	min tempi: scales: ♩ = 58 arpeggios: ♩ = 40
G major, slurred bows					
G minor, slurred bows	<i>either natural or harmonic or melodic minor</i>		in 1st position		

**Technical exercise** (from memory) (♩ = 50-75)

Octaves and sixths



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

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

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

## 1. Bowing exercise (from memory)

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

### 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; arpeggios slurred three notes to a bow	min tempi: scales: ♩ = 66 arpeggios: ♩ = 44 7ths: ♩ = 76
B♭ major, separate bows		one octave	starting on the G string in 2nd position		
D minor, separate bows	either harmonic or melodic minor	two octaves			
C minor, slurred bows		one octave	starting on the G string		
Dominant 7th in the key of C, separate bows			starting on G		

## Technical exercise (from memory) (♩ = 60)

Octaves, sixths and thirds



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; arpeggios slurred three notes to a bow  min tempi: scales: ♩ = 66 arpeggios: ♩ = 44 7ths: ♩ = 76
A♭ major, slurred bows		one octave			
D minor, slurred bows	either harmonic or melodic minor	two octaves			
C minor, separate bows		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



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

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

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

## 1. Bowing exercise (from memory)

Candidates play one of the Grade 4 scales or arpeggios, freely chosen from the list, with the rhythm  on each note of the scale/arpeggio. 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.

F major, separate bows	either harmonic or melodic minor	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
F minor, separate bows				
E♭ minor, slurred bows				
A major, slurred bows	one octave	starting on the D string in 4th position		
Dominant 7th in the key of A♭, slurred bows		starting on E♭	slurred four notes to a bow	
Chromatic scale, separate bows		starting on open G	separate bows	

## Technical exercise (from memory) (♩ = 84)

G major phrase



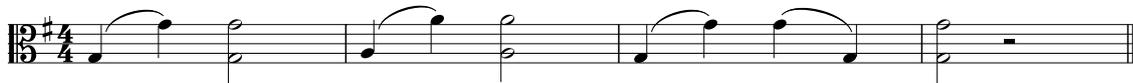
Or

**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		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					
E♭ minor, slurred bows	<i>either harmonic or melodic minor</i>				
A minor, separate bows		one octave	starting on the D string in 4th position		
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



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

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

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

## 1. Bowing exercise (from memory)

Candidates play one of the Grade 5 scales or arpeggios, 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.

C major, slurred bows	three octaves	scale slurred two crotchet beats to a bow; arpeggio slurred three notes to a bow	min tempi: scales: ♩ = 80 arpeggios: ♩ = 54 7ths: ♩ = 72	
A major, separate bows	two octaves	for <i>slurred bows</i> : scales slurred two crotchet beats to a bow; arpeggios slurred six notes to a bow		
E minor, separate bows				candidate choice of <i>either</i> harmonic or melodic minor
C# minor, slurred bows				
Chromatic scale starting on C, slurred bows				slurred two crotchet beats to a bow
Dominant 7th in the key of Gb, starting on Db, separate bows	one octave	separate bows		
Diminished 7th starting on G, separate bows				

## Technical exercises (from memory) (♩ = 104)

a) Eb major in sixths



b) G major scale on one string



Or

**3. Scales, arpeggios & technical exercises 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	<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 six notes to a bow	
D $\flat$ major, separate bows				
A minor, slurred bows			separate bows	
Chromatic scale starting on D, separate bows			slurred two crotchet beats to a bow	
Dominant 7th in the key of F, starting on C, slurred bows		one octave	separate bows	
Diminished 7th starting on G, separate bows				

**Technical exercises** (from memory) (♩ = 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

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

The scales, arpeggios & technical exercises are in Trinity's *Viola Scales, Arpeggios & Studies from 2016*. The orchestral extracts are in *Orchester Probespiel: Viola* (Schott ED7852).

## 1. Bowing exercise (from memory)

Candidates play one of the Grade 6 scales or arpeggios, freely chosen from the list, with each note of the scale/arpeggio played as two *spiccato* quavers. (♩ = 150)

### Either

**2. Scales, arpeggios & technical exercises set A** (from memory) – All requirements should be performed. Candidates prepare scales and arpeggios from the following tonal centres, to be played with separate bows *or* slurred as specified.

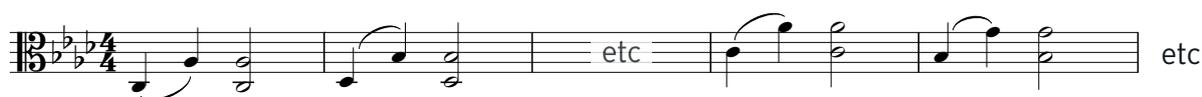
D major tonal centre, slurred bows	three octaves	scale slurred four crotchet beats to a bow; arpeggio slurred three notes to a bow; dominant 7th slurred two crotchet beats to a bow	min tempi: scales: ♩ = 96 arpeggios: ♩ = 63 7ths: ♩ = 96
B♭ minor tonal centre, slurred bows	two octaves	for <i>slurred bows</i> : scales slurred four crotchet beats to a bow; arpeggios slurred six notes to a bow	
G# minor tonal centre, separate bows		slurred two crotchet beats to a bow	
Chromatic scale starting on E♭, slurred bows		separate bows	
Diminished 7th starting on C, separate bows			

## Technical exercises (from memory) (♩ = 100)

a) G major in thirds



b) A♭ major in sixths



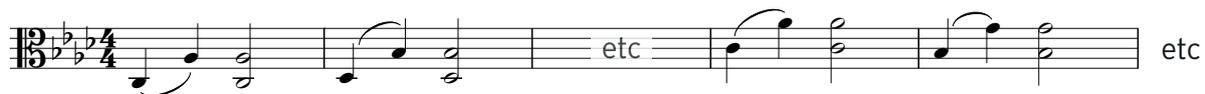
Or

**3. Scales, arpeggios & technical exercises set B** (from memory) – All requirements should be performed. Candidates prepare scales and arpeggios from the following tonal centres, to be played with separate bows or slurred as specified.

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♭ 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♭ major tonal centre, slurred bows		separate bows	
Chromatic scale starting on E♭, separate bows		slurred two crotchet beats to a bow	
Diminished 7th starting on C, slurred bows			

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

a) A♭ major in sixths



b) G major in octaves



### Scales and arpeggios set A & B

For a **major tonal centre**, candidates should play in succession:

- ▶ the major scale
- ▶ the major arpeggio
- ▶ the dominant 7th starting on that note and resolving onto the tonic

For a **minor tonal centre**, candidates should play in succession:

- ▶ the melodic minor scale
- ▶ the harmonic minor scale
- ▶ the minor arpeggio

Or

**4. Orchestral extracts** (music may be used) – Candidates choose and perform **two** extracts (selected from different groups).

### Group 1

<p><b>1a.</b> Beethoven: Sinfonie Nr. 5, 2. Satz (page 10, first 10 bars of extract, upper part of divisi)</p> <p><b>1b.</b> Rossini: Der Barbier von Sevilla, Ouvertüre (page 35, bars 2 to 10 and bars 15 to 24)</p>	<p>for tone and phrasing</p>
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### Group 2

<p><b>2a.</b> Humperdinck: Hänsel und Gretel, 1. Bild, 3. Szene (page 24, bars 88 to 97)</p> <p><b>2b.</b> Mozart: Die Zauberflöte, Ouvertüre (page 32, bar 27 to 1st note of bar 43)</p>	<p>for bowing</p>
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### Group 3

<p><b>3a.</b> Mahler: Sinfonie Nr. 5, 5. Satz: Rondo – Finale (page 27, bars 272 to 279)</p> <p><b>3b.</b> Mozart: Sinfonie Nr. 41, 4. Satz: Finale (page 31, bars 173 to 189)</p>	<p>for left hand technique</p>
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# Viola | Grade 7

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

The scales, arpeggios & technical exercises are in Trinity's *Viola Scales, Arpeggios & Studies from 2016*. The orchestral extracts are in *Orchester Probespiel: Viola* (Schott ED7852).

## 1. Bowing exercise (from memory)

Candidates play one of the Grade 7 scales or arpeggios, freely chosen from the list, with hooked bowing, as in the following example. (♩ = 88)



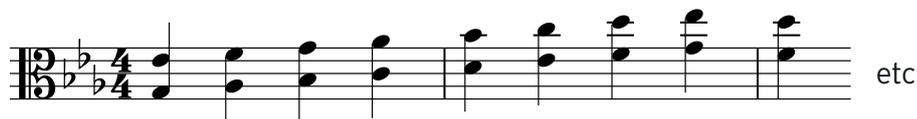
### Either

**2. Scales, arpeggios & technical exercises set A** (from memory) – All requirements should be performed. Candidates prepare scales & arpeggios from the following tonal centres, to be played with separate bows *or* 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 7ths: ♩ = 108
D♭ 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	
Diminished 7th starting on C#, separate bows		separate bows	

**Technical exercises** (from memory) (♩ = 84)

a) E♭ major in sixths (one octave)



b) G major in octaves (one octave)



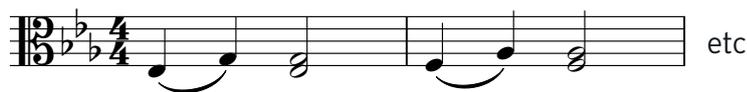
Or

**3. Scales, arpeggios & technical exercises set B** (from memory) – All requirements should be performed. Candidates prepare scales & arpeggios from the following tonal centres, to be played with separate bows or 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 7ths: ♩ = 108
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	
Diminished 7th starting on E, slurred bows		slurred two crotchet beats to a bow	

**Technical exercises** (from memory) (♩ = 84)

a) E $\flat$  major in thirds (one octave)



b) G major in octaves (one octave)



### Scales and arpeggios set A & B

For a **major tonal centre**, candidates should play in succession:

- ▶ the major scale
- ▶ the major arpeggio
- ▶ the dominant 7th starting on that note and resolving onto the tonic

For a **minor tonal centre**, candidates should play in succession:

- ▶ the melodic minor scale
- ▶ the harmonic minor scale
- ▶ the minor arpeggio

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

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

The scales, arpeggios & technical exercises are in Trinity's *Viola Scales, Arpeggios & Studies from 2016*. The orchestral extracts are in *Orchester Probespiel: Viola* (Schott ED7852).

## 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 or arpeggios, freely chosen from the list, with hooked bowing, as in the following example. (♩ = 88)



### Scales & arpeggios

Candidates prepare scales & arpeggios from the following tonal centres, to be played with separate bows *or* slurred as specified.

C 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
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	
Diminished 7th starting on G, separate bows		separate bows	

**Technical exercises** (from memory) (♩ = 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 or arpeggios, freely chosen from the list, with each note of the scale/arpeggio played as two *spiccato* quavers. (♩ = 150)

**Scales & arpeggios**

Candidates prepare scales & arpeggios from the following tonal centres, to be played with separate bows *or* slurred as specified.

C 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
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	
Diminished 7th starting on F, slurred bows		slurred eight notes to a bow	

**Technical exercises** (from memory) (♩ = 88)

a) C major in sixths (two octaves) – follow Grade 7 example, but over two octaves

b) G major in octaves (one octave)



### Scales and arpeggios set A & B

For a **major tonal centre**, candidates should play in succession:

- ▶ the major scale
- ▶ the major arpeggio
- ▶ the dominant 7th starting on that note and resolving onto the tonic

For a **minor tonal centre**, candidates should play in succession:

- ▶ the melodic minor scale
- ▶ the harmonic minor scale
- ▶ the minor arpeggio

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 or arpeggios, freely chosen from either list, with hooked bowing, as illustrated below. (♩ = 88)



**Or 2.** Candidates play one of the Grade 8 scales or arpeggios, freely chosen from either list, with each note of the scale/arpeggio 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

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

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

## *Either*

**1. Scales set A** (from memory) – All requirements should be performed. All one octave, with the indicated rhythmic pattern on each note (minimum tempo: ♩ = 88).

---

C major  etc

---

G major  etc

---

## *Or*

**2. Scales set B** (from memory) – All requirements should be performed. All one octave, with the indicated rhythmic pattern on each note (minimum tempo: ♩ = 88).

---

G major  etc

---

D major  etc

---

# Cello | Grade 1

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

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

## 1. Bowing exercise (from memory)

Candidates play one of the Grade 1 scales or arpeggios, freely chosen from the list, with two separate crotchets on each note of the scale/arpeggio, one down bow and one up bow. (♩ = 72)

*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 in pairs; 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



Or

**3. Scales, arpeggios & technical exercise set B** (from memory) – All requirements should be performed. Candidates play the scale followed by the arpeggio.

C major, slurred bows	two octaves	for <i>slurred bows</i> : scales slurred in pairs; 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



Or

**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

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

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

## 1. Bowing exercise (from memory)

Candidates play one of the Grade 2 scales or arpeggios, freely chosen from the list, with the rhythm ♩ ♪♪ on each note of the scale/arpeggio, separate bows. The exercise may end with an additional long note on the tonic. (♩ = 80)

### 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		
F major, separate bows		one octave	for <i>slurred bows</i> : scales slurred in pairs; arpeggios separate bows	min tempi: scales: ♩ = 58 arpeggios: ♩ = 40
B♭ major, separate bows				
G minor, slurred bows	candidate choice of <i>either</i> natural or harmonic or melodic minor			

**Technical exercise** (from memory) (♩ = 75-100)

Fifths and sixths, starting on D string, following the pattern below:



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; arpeggios separate bows	min tempi: scales: ♩ = 58 arpeggios: ♩ = 40
A major, slurred bows	one octave		
B♭ major, slurred bows			
G minor, separate bows			

**Technical exercise** (from memory) (♩ = 75-100)

Fifths and sixths, starting on C string, following the pattern below:



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

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

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

## 1. Bowing exercise (from memory)

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

### 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; arpeggios slurred three notes to a bow	min tempi: scales: ♩ = 60 arpeggios: ♩ = 40 7ths: ♩ = 60
E♭ 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		

### Technical exercises (from memory)

a) Chromatic phrase to be performed with separate bows (♩ = 60)



b) Fifths, sixths and octaves, starting on the open D string, following the pattern below (♩ = 76)





# Cello | Grade 4

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

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

## 1. Bowing exercise (from memory)

Candidates play one of the Grade 4 scales or arpeggios, freely chosen from the list, with the rhythm  on each note of the scale/arpeggio. 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.

A major, separate bows				min tempi: scales: ♩ = 69 arpeggios: ♩ = 44 7ths: ♩ = 69
E♭ major, separate bows			for <i>slurred bows</i> : scales slurred two crotchet beats to a bow; arpeggios slurred three notes to a bow	
G minor, slurred bows	candidate choice of <i>either</i> harmonic or melodic minor	two octaves		
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, following the pattern below:



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 <i>slurred bows</i> : scales slurred two crotchet beats to a bow; arpeggios slurred three notes to a bow	min tempi: scales: ♩ = 69 arpeggios: ♩ = 44 7ths: ♩ = 69
B♭ major, slurred bows					
C minor, separate bows	candidate choice of <i>either</i> harmonic or 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, following the pattern below:



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



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		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, following the pattern below:



Or

**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

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

The scales, arpeggios & technical exercises are in Trinity's *Cello Scales, Arpeggios & Studies from 2016*. The orchestral extracts are in *Orchester Probespiel: Violoncello* (Schott ED7853).

## 1. Bowing exercise (from memory)

Candidates play one of the Grade 6 scales or arpeggios, freely chosen from the list, with each note of the scale/arpeggio played as two *spiccato* quavers. (♩ = 132)

### Either

**2. Scales, arpeggios & technical exercise set A** (from memory) – All requirements should be performed. Candidates prepare scales and arpeggios from the following tonal centres, to be played with separate bows *or* slurred as specified.

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

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

Sixths in C major



Or

**3. Scales, arpeggios & technical exercise set B** (from memory) – All requirements should be performed. Candidates prepare scales and arpeggios from the following tonal centres, to be played with separate bows or slurred as specified.

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 7th slurred two crotchet beats to a bow	min tempi: scales: ♩ = 76 arpeggios: ♩ = 48 7ths: ♩ = 76
B major tonal centre, slurred bows	two octaves		
E $\flat$ minor tonal centre, separate bows			
D major scale in thumb position, starting on the D string, slurred bows	one octave	slurred in pairs with a long tonic	
Chromatic scale starting on E $\flat$ , separate bows	two octaves	separate bows	
Diminished 7th starting on C, slurred bows		slurred two crotchet beats to a bow	

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

Sixths in C major



### Scales and arpeggios set A & B

For a **major tonal centre**, candidates should play in succession:

- ▶ the major scale
- ▶ the major arpeggio
- ▶ the dominant 7th starting on that note and resolving onto the tonic

For a **minor tonal centre**, candidates should play in succession:

- ▶ the melodic minor scale
- ▶ the harmonic minor scale
- ▶ the minor arpeggio

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

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

The scales, arpeggios & technical exercises are in Trinity's *Cello Scales, Arpeggios & Studies from 2016*. The orchestral extracts are in *Orchester Probespiel: Violoncello* (Schott ED7853).

## 1. Bowing exercise (from memory)

Candidates play one of the Grade 7 scales or arpeggios, freely chosen from the list, with hooked bowing, as in the following example. (♩ = 88)



### Either

**2. Scales, arpeggios & technical exercise set A** (from memory) – All requirements should be performed. Candidates prepare scales & arpeggios from the following tonal centres, to be played with separate bows *or* slurred as specified.

D minor 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
F major tonal centre, slurred bows			
F minor tonal centre, slurred bows			
D $\flat$ major tonal centre, separate bows			
Chromatic scale starting on E, slurred bows	two octaves	slurred six notes to a bow	
Diminished 7th starting on F $\sharp$ , separate bows		separate bows	
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)



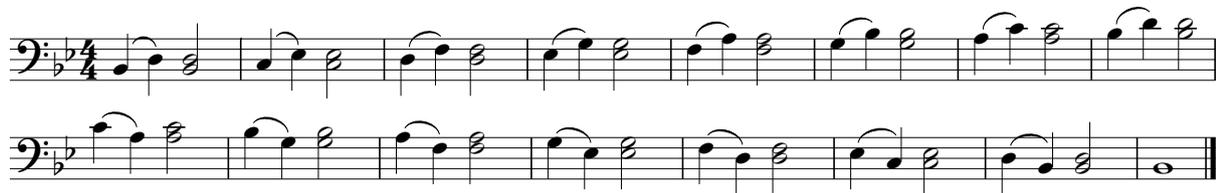
Or

**3. Scales, arpeggios & technical exercise set B** (from memory) – All requirements should be performed. Candidates prepare scales & arpeggios from the following tonal centres, to be played with separate bows or slurred as specified.

D major 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
F major tonal centre, separate bows			
F minor tonal centre, separate bows			
C# minor tonal centre, slurred bows			
Chromatic scale starting on Db, separate bows	two octaves	separate bows	
Diminished 7th starting on F, slurred bows		slurred two crotchet beats to a bow	
D melodic minor scale and arpeggio in thumb position, separate bows	one octave	separate bows	

**Technical exercise** (from memory) (♩ = 120)

Bb major in thirds (one octave)



**Scales and arpeggios set A & B**

For a **major tonal centre**, candidates should play in succession:

- ▶ the major scale
- ▶ the major arpeggio
- ▶ the dominant 7th starting on that note and resolving onto the tonic

For a **minor tonal centre**, candidates should play in succession:

- ▶ the melodic minor scale
- ▶ the harmonic minor scale
- ▶ the minor arpeggio

Or

**4. Orchestral extracts** (music may be used) – Candidates choose and perform **two** extracts (selected from different groups).

### Group 1

<p><b>1a.</b> Bruckner: Sinfonie Nr. 7, 1. Satz (page 16, entire extract)</p> <p><b>1b.</b> Tschaikowsky: Schwanensee, 2. Akt, Nr. 13 (page 57, beginning of extract to 1st note of bar 97)</p>	for tone and phrasing
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### Group 2

<p><b>2a.</b> Brahms: Sinfonie Nr. 2, 2. Satz (page 16, entire extract)</p> <p><b>2b.</b> Tschaikowsky: Sinfonie Nr. 6, 2. Satz (page 30, bar 1 to 1st note of bar 15)</p>	for bowing
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### Group 3

<p><b>3a.</b> Mozart: Die Hochzeit des Figaro, Ouvertüre (page 20, entire extract)</p> <p><b>3b.</b> Strauss: Don Juan (page 23, beginning of extract to first note of 6th line)</p>	for left hand technique
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# Cello | Grade 8

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

The scales, arpeggios & technical exercises are in Trinity's *Cello Scales, Arpeggios & Studies from 2016*. The orchestral extracts are in *Orchester Probespiel: Violoncello* (Schott ED7853).

## 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 or arpeggios, freely chosen from the list, with each note of the scale/arpeggio played as two *spiccato* quavers. (♩ = 132)

### Scales & arpeggios

Candidates prepare scales & arpeggios from the following tonal centres, to be played with separate bows *or* slurred as specified.

A major 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: ♩ = 92 chromatic scales: ♩ = 100 arpeggios: ♩ = 50 7ths: ♩ = 92
F# minor tonal centre, slurred bows			
B♭ major tonal centre, separate bows			
D♭ 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♭, slurred bows		slurred two crotchet beats to a bow	

**Technical exercises** (from memory) (♩ = 120)

a) E♭ major in thirds (one octave)



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 or arpeggios, freely chosen from the list, with hooked bowing, as illustrated below. (♩ = 88)



**Scales & arpeggios**

Candidates prepare scales & arpeggios from the following tonal centres, to be played with separate bows or slurred as specified.

A 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: ♩ = 92 chromatic scales: ♩ = 100 arpeggios: ♩ = 50 7ths: ♩ = 92
F# major tonal centre, slurred bows			
F# minor tonal centre, slurred bows			
Bb major tonal centre, separate bows			
C# minor tonal centre, separate bows			
Chromatic scale starting on Bb, slurred bows	two octaves	slurred twelve notes to a bow	
Diminished 7th starting on C#, separate bows		separate bows	

**Technical exercises** (from memory) (♩ = 120)

a) C major in sixths (one octave)



b) G major in octaves (one octave)



**Scales and arpeggios set A & B**

For a **major tonal centre**, candidates should play in succession:

- ▶ the major scale
- ▶ the major arpeggio
- ▶ the dominant 7th starting on that note and resolving onto the tonic

For a **minor tonal centre**, candidates should play in succession:

- ▶ the melodic minor scale
- ▶ the harmonic minor scale
- ▶ the minor arpeggio

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 or arpeggios, freely chosen from either list, with each note of the scale/arpeggio played as two *spiccato* quavers. (♩ = 132)

**Or 2.** Candidates play one of the Grade 8 scales or arpeggios, freely chosen from either list, with hooked bowing, as illustrated below. (♩ = 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)

1b. Verdi: Missa da Requiem, Nr. 3, Offertorium  
(page 35, entire extract)

for tone and phrasing

**Group 2**

2a. Beethoven: Ballett 'Die Geschöpfe des Prometheus', Nr. 5  
(page 44, bars 33 to 49)

2b. Rossini: Wilhelm Tell, Ouvertüre  
(page 53, entire extract)

for bowing

**Group 3**

3a. Strauss: Ariadne auf Naxos, Arie der Zerbinetta  
(page 53, entire extract)

3b. Verdi: Aida, 3. Akt (page 34, entire extract)

for left hand technique

# Double Bass | Initial

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

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

*Either*

**1. Scale & arpeggio phrase set A** (from memory) – To be performed with the indicated rhythmic pattern on each note (minimum tempo: ♩ = 112).

D major scale (to the 6th)

Musical notation for D major scale (to the 6th) in 4/4 time. The first staff shows the scale from D2 to D3. The second staff shows the scale from D3 to D4, with 'etc' indicating it continues.

A major arpeggio phrase (triad with added 6th)

Musical notation for A major arpeggio phrase (triad with added 6th) in 3/4 time. The notation shows a sequence of notes: A2, C#3, E3, G#3, A3, C#4, E4, G#4, A4, C#5, E5, G#5, A5.

*Or*

**2. Scale & arpeggio phrase set B** (from memory) – To be performed with the indicated rhythmic pattern on each note (minimum tempo: ♩ = 112).

A major scale (to the 6th)

Musical notation for A major scale (to the 6th) in 3/4 time. The first staff shows the scale from A2 to A3. The second staff shows the scale from A3 to A4, with 'etc' indicating it continues.

D major arpeggio phrase (triad with added 6th)

Musical notation for D major arpeggio phrase (triad with added 6th) in 4/4 time. The notation shows a sequence of notes: D2, F#3, A3, B3, D4, F#4, A4, B4, D5, F#5, A5, B5, D6.

# Double Bass | Grade 1

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

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

## 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 <i>slurred bows</i> : 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 <i>slurred bows</i> : 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	

*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

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

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

## 1. Bowing exercise (from memory)

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

### 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	for <i>slurred bows</i> : scales slurred in pairs; arpeggios separate bows (highest note of slurred scales may be repeated)	min tempi: scales: ♩ = 60 arpeggios: ♩ = 36
F major, separate bows			
B♭ major, separate bows			
E minor, slurred bows	to flattened 6th		

Minor arpeggios should be performed according to the following pattern:



### 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	for <i>slurred bows</i> : scales slurred in pairs; arpeggios separate bows (highest note of slurred scales may be repeated)	min tempi: scales: ♩ = 60 arpeggios: ♩ = 36
B♭ major, separate bows			
E minor, slurred bows	to flattened 6th		
G minor, separate bows			

Minor arpeggios should be performed according to the following pattern:



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

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

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

## 1. Bowing exercise (from memory)

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

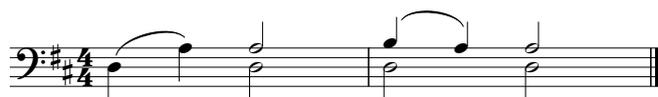
### Either

**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 or melodic minor	one octave	for <i>slurred</i> bows: scales slurred in pairs; arpeggios separate bows	min tempi: scales: ♩ = 69 arpeggios: ♩ = 40 7ths: ♩ = 58
D major, slurred bows				
A minor, separate bows				
G minor, slurred bows				
Dominant 7th in the key of D, separate bows				
Chromatic scale starting on A, separate bows			separate bows	

## Technical exercise (from memory) (♩ = 72)

Fifths and sixths



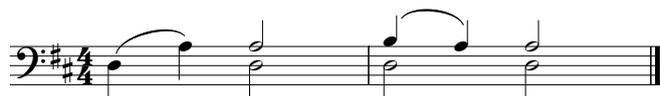
Or

**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 or melodic minor	one octave	for <i>slurred bows</i> : scales slurred in pairs; arpeggios separate bows	min tempi: scales: ♩ = 69 arpeggios: ♩ = 40 7ths: ♩ = 58
C major, slurred bows				
D minor, separate bows				
G minor, slurred bows				
Dominant 7th in the key of D, separate bows				
Chromatic scale starting on G, separate bows			separate bows	

**Technical exercise** (from memory) (♩ = 72)

Fifths and sixths



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

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

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

## 1. Bowing exercise (from memory)

Candidates play one of the Grade 4 scales or arpeggios, freely chosen from the list, with the rhythm  on each note of the scale/arpeggio. 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 <i>slurred bows</i> : scales slurred in pairs; arpeggios slurred three notes to a bow	min tempi: scales: ♩ = 80 arpeggios: ♩ = 48 7ths: ♩ = 66
F major, separate bows				
A minor, slurred bows				
G minor, separate bows				
Dominant 7th in the key of C, starting on G, slurred bows	one octave	slurred in pairs		
Chromatic scale starting on D, separate bows		separate bows		

**Technical exercise** (from memory) (♩ = 84)

Fourths, fifths and sixths



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

**Technical exercise** (from memory) (♩ = 84)

Fourths, fifths and sixths



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

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

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

## 1. Bowing exercise (from memory)

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

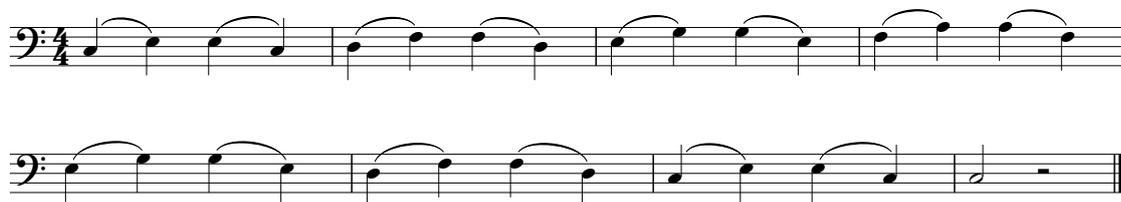
### Either

**2. Scales, arpeggios & technical exercise set A** (from memory) – All requirements should be performed. Candidates play the scale followed by the arpeggio.

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♭ major, separate bows	candidate choice of <i>either</i> harmonic or melodic minor	to the 12th		
C minor, separate bows				
B♭ 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				

**Technical exercise** (from memory) (♩ = 92-108)

Broken thirds in C major



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♭ major, slurred bows				
E♭ major, slurred bows	one octave			
G minor, separate bows	candidate choice of <i>either</i> harmonic or melodic minor	two octaves		
Chromatic scale starting on E♭, separate bows		one octave	separate bows	
Dominant 7th in the key of E♭, starting on B♭, slurred bows	slurred in pairs			
Diminished 7th starting on B♭, separate bows	separate bows			

**Technical exercise** (from memory) (♩ = 92-108)

Broken thirds in C major

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



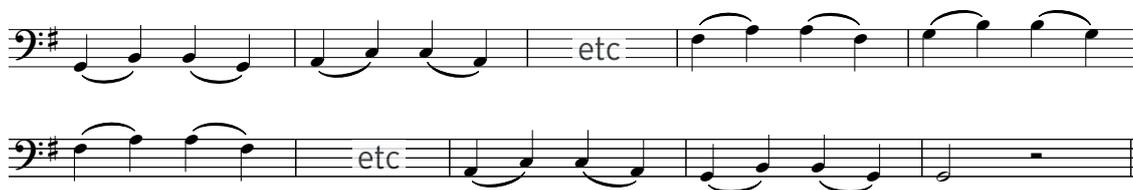
Or

**3. Scales, arpeggios & technical exercise set B** (from memory) – All requirements should be performed. Candidates prepare scales and arpeggios from the following tonal centres, to be played with separate bows or slurred as specified.

A minor tonal centre, separate bows	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
E major tonal centre, separate bows			
F minor tonal centre, slurred bows			
D major scale in thumb position	one octave	with a down bow and an up bow on each note	
Chromatic scale starting on F, separate bows	two octaves	separate bows	
Diminished 7th starting on E, slurred bows		slurred two notes to a bow	

**Technical exercise** (from memory) (♩ = 92-108)

Broken thirds in G major (one octave)



### Scales and arpeggios set A & B

For a **major tonal centre**, candidates should play in succession:

- ▶ the major scale
- ▶ the major arpeggio
- ▶ the dominant 7th starting on that note and resolving onto the tonic

For a **minor tonal centre**, candidates should play in succession:

- ▶ the melodic minor scale
- ▶ the harmonic minor scale
- ▶ the minor arpeggio

Or

**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

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

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

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

## 1. Bowing exercise (from memory)

Candidates play one of the Grade 7 scales or arpeggios, freely chosen from the list, with hooked bowing, as in the following example. (♩ = 88)



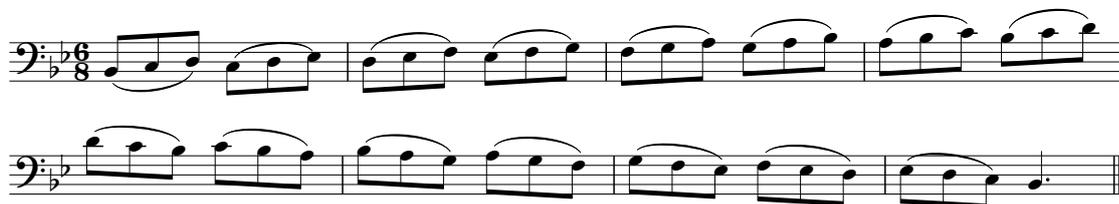
Or

**3. Scales, arpeggios & technical exercise set B** (from memory) – All requirements should be performed. Candidates prepare scales and arpeggios from the following tonal centres, to be played with separate bows or slurred as specified.

D minor 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: ♩ = 104 arpeggios: ♩ = 60 7ths: ♩ = 76
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		separate bows	
Diminished 7th starting on Bb, slurred bows	slurred two notes to a bow		

**Technical exercise** (from memory) (♩ = 60)

Running thirds in Bb major



### Scales and arpeggios set A & B

For a **major tonal centre**, candidates should play in succession:

- ▶ the major scale
- ▶ the major arpeggio
- ▶ the dominant 7th starting on that note and resolving onto the tonic

For a **minor tonal centre**, candidates should play in succession:

- ▶ the melodic minor scale
- ▶ the harmonic minor scale
- ▶ the minor arpeggio

Or

**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, Ouvertüre (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

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

The scales, arpeggios & technical exercises are in Trinity's *Double Bass Scales, Arpeggios & Studies from 2016*. The orchestral extracts are in *Orchester Probespiel: Kontrabass* (Schott ED7854).

## 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 or arpeggios, freely chosen from the list, with each note of the scale/arpeggio played as two *spiccato* quavers. (♩ = 132)

### Scales & arpeggios (from memory)

Candidates prepare scales & arpeggios from the following tonal centres, to be played with separate bows *or* slurred as specified.

G major tonal centre, slurred bows	three octaves (dominant 7th two octaves)	for <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 $\flat$ 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			
Diminished 7th starting on A $\flat$ , slurred bows		slurred two notes to a bow	

### Technical exercises (from memory)

a) Broken thirds in F major (two octaves) (♩ = 76)



b) Running thirds in G major on the G string (one octave) – see Grade 7 example (♩ = 60)

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 or arpeggios, freely chosen from the list, with hooked bowing, as illustrated below. (♩ = 88)



**Scales & arpeggios** (from memory)

Candidates prepare scales & arpeggios from the following tonal centres, to be played with separate bows or slurred as specified.

G minor tonal centre, slurred bows	three octaves	for <i>slurred bows</i> : scales slurred four crotchet beats to a bow; arpeggios slurred three notes to a bow; dominant 7ths slurred two crotchet beats to a bow	min tempi: scales: ♩ = 112 chromatic scales: ♩ = 80 arpeggios: ♩ = 66 7ths: ♩ = 84
G# minor tonal centre, separate bows	two octaves		
B major tonal centre, separate bows			
B minor tonal centre, slurred bows			
C major tonal centre, slurred bows			
Chromatic scale starting on G, slurred bows			
Diminished 7th starting on B, separate bows	separate bows		

**Technical exercises** (from memory)

a) Broken thirds in C major (one octave). (♩ = 76)



b) Running thirds in G major on the G string (one octave) - see Grade 7 example. (♩ = 60)

### Scales and arpeggios set A & B

For a **major tonal centre**, candidates should play in succession:

- ▶ the major scale
- ▶ the major arpeggio
- ▶ the dominant 7th starting on that note and resolving onto the tonic

For a **minor tonal centre**, candidates should play in succession:

- ▶ the melodic minor scale
- ▶ the harmonic minor scale
- ▶ the minor arpeggio

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 or arpeggios, freely chosen from either list, with each note of the scale/arpeggio played as two *spiccato* quavers. (♩ = 132)

**Or 2.** Candidates play one of the Grade 8 scales or arpeggios, freely chosen from either list, with hooked bowing, as illustrated below. (♩ = 88)



#### Orchestral extracts (music may be used)

Candidates choose and perform **two** extracts.

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

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

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

*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)	<i>mf</i>
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)	<i>mf</i>
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.

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a. 31. Bears in a Cage

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b. 33. Fanfare

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c. 34. Rodeo

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# Harp | Grade 1

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

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

*Either*

## 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

Or

**2. Scales, arpeggios & exercises set B****Scales & arpeggios** (from memory)

All requirements should be performed.

<b>Scales:</b>	one octave	left hand	min tempo: ♩ =60 (one note per quaver)	<i>mf</i>
F major		right hand		
E minor (candidate choice of <i>either</i> harmonic or natural minor)		right hand		
<b>Arpeggios:</b>		left hand		
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

Or

**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

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

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

*Either*

## 1. Scales, arpeggios & exercises set A

### Scales & arpeggios (from memory)

All requirements should be performed.

<b>Scales:</b>	two octaves	hands together	min tempo: ♩ =70 (one note per quaver)
B♭ major – <i>f</i>			
G minor – <i>p</i> (candidate choice of <i>either</i> harmonic <i>or</i> natural minor)			
<b>Arpeggios:</b>			
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:**D major – *f*B minor – *p* (candidate choice of *either* harmonic *or* natural minor except lever harp B minor which should be natural minor only)**Arpeggios:**B $\flat$  major – *p*G minor – *f*two  
octaveshands  
togethermin tempo:  
♩ =70  
(one note  
per quaver)**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 (lever harp)

# Harp | Grade 3

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

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

*Either*

## 1. Scales, arpeggios & exercises set A

### Scales & arpeggios (from memory)

All requirements should be performed.

<b>Scales:</b>	two octaves	hands together (melodic minor scale on lever harp RH only)	min tempo: ♩ =80 (one note per quaver)
E♭ major – <i>f</i>			
C minor – <i>p</i> (lever harp) or F minor – <i>p</i> (pedal harp) (candidate choice of <i>either</i> harmonic or melodic minor)			
E♭ major contrary motion starting from single E♭ string – <i>f</i>			
<b>Arpeggios:</b>			
E♭ 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

Or

**2. Scales, arpeggios & exercises set B****Scales & arpeggios** (from memory)

All requirements should be performed.

<b>Scales:</b>	two octaves	hands together (melodic minor scale on lever harp RH only)	min tempo: ♩ =80 (one note per quaver)
A major – <i>p</i>			
C minor – <i>f</i> (lever harp) or F minor – <i>f</i> (pedal harp) (candidate choice of <i>either</i> harmonic or melodic minor)			
E $\flat$ major contrary motion starting from single E $\flat$ string – <i>p</i>			
<b>Arpeggios:</b>			
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

Or

**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

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

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

*Either*

## 1. Scales, arpeggios & exercises

### Scales & arpeggios (from memory)

All requirements should be performed.

Scales:	two octaves	hands together	min tempo: ♩ =90 (one note per quaver)
E major – <i>f</i>			
F# harmonic minor – <i>p</i>			
F# melodic minor – <i>p</i>			
A♭ major contrary motion starting from single A♭ string – <i>p</i>			
<b>Arpeggios:</b>			
A♭ 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

# Lever Harp | Grade 4

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

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

*Either*

## 1. Scales, arpeggios & exercises

### Scales & arpeggios (from memory)

All requirements should be performed.

<b>Scales:</b>	two octaves	major and harmonic minor scales: hands together melodic minor scales: RH only	min tempo: ♩ =90 (one note per quaver)
E or A $\flat$ major* – <i>p</i>			
D harmonic minor – <i>f</i>			
D melodic minor – <i>p</i>			
E major contrary motion starting from single E string <i>or</i> A $\flat$ major contrary motion starting from single A $\flat$ string* – <i>p</i>	hands together		
<b>Arpeggios:</b>			
E <i>or</i> A $\flat$ 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

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

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

*Either*

## 1. Scales, arpeggios & exercises

### Scales & arpeggios (from memory)

All requirements should be performed.

<b>Scales:</b>				
D $\flat$ major – <i>f</i>		three octaves	hands together	min tempo: ♩ =100 (one note per quaver)
B $\flat$ harmonic minor – <i>p</i>				
B $\flat$ melodic minor – <i>p</i>				
G harmonic minor contrary motion starting from single G string – <i>f</i>		two octaves		
<b>Arpeggios:</b>				
B major – <i>p</i>	root position	three octaves		
E $\flat$ minor – <i>f</i>	first inversion			
Diminished 7th starting on B – <i>p</i>				

### 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

# Lever Harp | Grade 5

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

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

*Either*

## 1. Scales, arpeggios & exercises

### Scales & arpeggios (from memory)

All requirements should be performed.

<b>Scales:</b>				
D harmonic minor – <i>p</i>		three octaves	harmonic minor: hands together melodic minor: RH only	min tempo: ♩ =100 (one note per quaver)
G melodic minor – <i>f</i>				
G harmonic minor contrary motion starting from single G string – <i>f</i>		two octaves		
<b>Arpeggios:</b>				
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	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

# Pedal Harp | Grade 6

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

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

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

## Either

### 1. Scales, arpeggios & exercises

#### Scales & arpeggios (from memory)

All requirements should be performed.

<b>Scales:</b>				
C# major – <i>p</i>		four octaves	hands together	min tempo: ♩ =110 (one note per quaver)
A♭ harmonic minor – <i>f</i>				
A♭ melodic minor – <i>mf</i>				
G♭ major contrary motion starting from single G♭ string – <i>f</i>		two octaves		
<b>Arpeggios:</b>				
G♭ major – <i>mf</i>	root position	four octaves		
A♭ minor – <i>p</i>	first inversion			
Dominant 7th in the key of A♭* – <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

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



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

# Lever Harp | Grade 6

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

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

*Either*

## 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>		three octaves	hands together (harmonic), RH only (melodic)	
A melodic minor – <i>mf</i>				
A harmonic minor contrary motion starting from 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 $\sharp$ – <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. 71. Two into One

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

# Pedal Harp | Grade 7

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

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

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

*Either*

## 1. Scales, arpeggios & exercises

### Scales & arpeggios (from memory)

All requirements should be performed.

Scales:				
F# major – <i>mf</i>	sixth apart (RH starting on keynote)	four octaves	hands together	min tempo: ♩ =120 (one note per quaver)
Bb harmonic minor – <i>p</i>				
Bb melodic minor – <i>cresc./dim</i> ( <i>p-f-p</i> )				
Contrary motion scale of Cb major – <i>mf</i>	starting a third apart with LH on keynote	two octaves		
Arpeggios:				
Cb major – <i>p</i>	second inversion	four octaves		
C# minor – <i>cresc./dim</i> ( <i>p-f-p</i> )				
Dominant 7th in the key of Bb* – <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](http://trinitycollege.com/strings-resources)

# Lever Harp | Grade 7

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

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

*Either*

## 1. Scales, arpeggios & exercises

### Scales & arpeggios (from memory)

All requirements should be performed.

<b>Scales:</b>					
D major – <i>mf</i>	sixth apart (RH starting on keynote)		hands together	min tempo: ♩ =120 (one note per quaver)	
D harmonic minor – <i>p</i>		three octaves	hands together (harmonic minor), RH only (melodic minor)		
D melodic minor – <i>cresc./dim</i> ( <i>p-f-p</i> )					
F major contrary motion starting on single F string – <i>mf</i>		two octaves			
<b>Arpeggios:</b>					
D major – <i>p</i>	first inversion	three octaves	hands together		
C minor – <i>cresc./dim</i> ( <i>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

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

Or

**2. Studies** (music may be used)

Candidates choose and perform **two** studies.

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a. 74. Turning & Trilliant

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b. 75. Weaving In and Out

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c. 76. Paired Bells

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# Pedal Harp | Grade 8

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

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

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

## Either

### 1. Scales, arpeggios & exercises

#### Scales & arpeggios (from memory)

All requirements should be performed.

<b>Scales:</b>				
F# major – <i>f</i>	sixth apart (RH starting on keynote)	four octaves	hands together	min tempo: ♩ =130 (one note per quaver)
E♭ harmonic minor – <i>cresc./dim</i> ( <i>p-f-p</i> )				
E♭ 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			
B major scale in double thirds* – <i>mf</i>	starting with keynote as lower note	two octaves	right hand	min tempo: ♩ =70 (one note per quaver)
<b>Arpeggios:</b>				
F# major – <i>f</i>	second inversion	four octaves	hands together	min tempo: ♩ =130 (one note per quaver)
B minor – <i>cresc./dim</i> ( <i>p-f-p</i> )	first inversion			
Dominant 7th in the key of A♭* – <i>mf</i>				
Diminished 7th starting on B – <i>p</i>				

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

**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

# Lever Harp | Grade 8

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

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

*Either*

## 1. Scales, arpeggios & exercises

### Scales & arpeggios (from memory)

All requirements should be performed.

<b>Scales:</b>				
B $\flat$ major – <i>f</i>	sixth apart (RH starting on keynote)	three octaves	hands together	min tempo: ♩ =130 (one note per quaver)
E $\flat$ major – <i>cresc./dim</i> ( <i>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		
Scale in double thirds: A melodic minor <i>or</i> E melodic minor* – <i>mf</i>	starting with keynote as lower note		right hand	min tempo: ♩ =70 (one note per quaver)
<b>Arpeggios:</b>				
E $\flat$ major – <i>f</i>	second inversion	three octaves	hands together	min tempo: ♩ =130 (one note per quaver)
A minor – <i>cresc./dim</i> ( <i>p-f-p</i> )	first inversion			
Dominant 7th in the key of G – <i>mf</i>	third inversion			
Diminished 7th starting on F $\sharp$ – <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

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

Or

**2. Studies** (music may be used)

Candidates choose and perform **two** studies.

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a. 79. I'm a B-Lever

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b. 80. Very Cross Fingering

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c. 81. Flashing Levers

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# Filming your exam

**Violin and Viola:** performances should be filmed from your bowing side to give a clear view of your bowing arm, and with your face, hands and all of the instrument in shot. Position your music stand and/or recording microphone so that these do not obscure the view.

**Cello, Double Bass and Harp:** position your camera so that your face, hands and all of your instrument are in shot, while ensuring that your music stand and/or recording microphone do not obscure the view.

A pickup may be used.

## Before you begin

There are five important instructions to note before you plan your filming:

1. All exams must be submitted as one, continuous performance (this includes all pieces and technical work). If there is any evidence of editing, we will not be able to assess your exam.
2. Please read the instructions above carefully to ensure you have the correct filming angles, and consider the importance of setting up the shot to enable a smooth continuous performance. This will enable the examiners to assess you according to the 'overall performance' criteria.
3. You are allowed assistance with filming your performance: another person can be present as an accompanist or to operate your backing tracks. However, indications of pulse, verbal or non-verbal entry cues, or the playing of an additional instrument are not allowed and will result in a syllabus infringement referral. The exception to this is where candidates would prefer a verbal prompt when performing the technical work.
4. Do not provide any information at the beginning of your performance, such as your name or titles of the pieces – simply start the recording and begin your performance.
5. Your books or legally downloaded copies must be in shot when you film your performance. Please make sure they are visible to the examiner so that they can confirm that you are playing from a legal copy – even if you choose to perform from memory. If you have purchased a digital copy and are playing from a tablet or eReader, please show the copy on screen to the camera, ensuring that the watermark is clearly legible, so the examiner can confirm the purchase.

## Your filming environment

Here are a few considerations when choosing where to film your performance:

- ▶ Choose a quiet room without disruptions, and remember to put devices such as phones or tablets on silent.
- ▶ Make sure that your recording device has enough battery power and storage capacity.
- ▶ Check light levels before recording to ensure that you are clearly visible on screen. Avoid standing in front of a light source to ensure that you do not appear as a silhouette on screen.
- ▶ Check sound levels to ensure that the recording device captures the range of the instrument clearly, without any distortion.

## Recording video and audio separately (optional)

Audio and video may be recorded using separate devices, as long as they are recorded simultaneously. A single external microphone may be used; multiple microphone setups are not permitted. Please keep additional unused microphones away from your instrument to avoid unnecessary referral.

If audio and video have been recorded separately, editing software may be used to merge these elements together and create the final video. Similarly, editing software can be used to trim the beginning and end.

However:

- ▶ The audio and video must be recorded simultaneously
- ▶ The audio must be the same performance as that of the video and not a composite track
- ▶ The recorded audio must not be enhanced in any way and the following must not be applied to the recording in post-production: EQ, reverb, compression, pitch or timing correction, tonal changes/effects
- ▶ The recorded breaks between pieces should not be removed.

## Troubleshooting sound issues

The microphones in mobile devices are built for speech, so you might find that the audio on your recording cuts out or distorts. Check your audio settings to see if this problem can be avoided.

Some devices use automatic microphone compression, or a similar function, which may cause the volume of your recording to fluctuate. Where possible, switch these off in your audio settings.

If your audio is distorted and you have the option in your device settings, try reducing the microphone input level. If not, try moving your recording device further away.

Your device may have a setting labelled 'suppress background noise', 'noise reduction' or similar. Try turning this function off if the option is available.

Other problematic functions you may wish to disable include 'echo cancellation', 'sound correction' and 'audio stability'.

## Live accompaniments

Before filming your full performance, make sure that you check the balance between your instrument and your accompanist. You may need to move closer or further away from the camera and any microphone to achieve the perfect balance.

The accompanist does not need to be in shot during the filming of the performance.

## Recorded accompaniments/backing tracks

If you are using a recorded accompaniment or backing track, this must be clearly audible on the submitted video. You may need to move the speaker closer or further away from your camera and microphone in order to find the correct balance. Tracks should be played through an external speaker rather than directly from a phone or tablet. The track must be loud enough for you to hear it while you are performing, and for the examiner to hear it on the video.

Before filming your full performance, make sure you run a soundcheck and adjust the balance between the track and your instrument.

# Submitting your exam for assessment

Please read the following closely before you submit your video performance to our online platform via [trinitycollege.com/digital-cj-grades](https://trinitycollege.com/digital-cj-grades):

- ▶ Play back your video to ensure that the sound and visual quality is sufficient for an examiner to mark it.
- ▶ Ensure your video is one continuous recording of all your pieces and technical work from start to finish, and you have not edited this into different sections or paused or stopped the video at any point.
- ▶ Only submit one take of your performance.
- ▶ Your files should be labelled with your name, subject and grade, for example: **ForenameSurname\_Classical(Instrument)\_Grade(Number)**.
- ▶ Enter the details of your pieces and technical work on the relevant screen.
- ▶ If applicable, remember to upload a scan or photograph of pieces that are not from published Trinity graded music exam books.
- ▶ If uploading directly from a phone or tablet, you might need to compress the video first, so that it doesn't take too long to upload. There are many apps that can help you do this and you will find them on your device's application store.
- ▶ Do not delete your performance video until you have received your feedback and certificate, just in case there are any technical issues and you are required to resubmit.
- ▶ You may not enter the same performance video for the same exam more than once, unless Trinity requires you to resubmit your video.
- ▶ You may not use the video from your original entry for any other Trinity exam entries. Subsequent submissions with the same video may be invalidated.
- ▶ We strongly advise candidates not to share their performance videos online. Pieces in the music syllabus are under copyright, and many of those rights are not owned by Trinity. Trinity only has the required permissions for usage of these pieces in TCL Press published books and in relation to Trinity exams. As such, if you would like to share your videos online, you should apply to the copyright owner(s) to obtain synchronisation licences. Any candidate sharing performances of copyrighted material will be personally liable for any breach of copyright law.

# Marking

Examiners give comments and marks for each section of the exam up to the maximums listed in the table at [Technical work pathway > Structure and mark scheme](#).

It is not necessary to pass all sections or any particular section in order to achieve a pass overall.

The total mark for the exam corresponds to different attainment levels as follows:

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

## How the pieces are marked

Each piece is awarded three separate marks corresponding to three specific musical components, allowing candidates to receive precise feedback about specific aspects of their performance. These marks combine to give an overall mark for the piece.

The three components are:

### Fluency & accuracy

The ability to perform fluently, with a stable pulse and with an accurate realisation of the notation.

### Technical facility

The ability to control the instrument effectively, covering the various technical demands of the music.

### Communication & interpretation

The interpretation of the music and the way the performance conveys a sense of stylistic understanding and audience engagement.

Marks are awarded for these components to form a maximum total mark for each piece as follows:

Maximum mark for each piece	Component
7	Fluency & accuracy
7	Technical facility
8	Communication & interpretation
22	Total mark for each piece

The total marks awarded for each piece correspond to the attainment levels as follows:

Total mark for each piece	Attainment level
19-22	Distinction
16-18	Merit
13-15	Pass
10-12	Below Pass 1
3-9	Below Pass 2

## How the pieces are marked

Examiners use the criteria below to decide on the mark.

	7 marks	6 marks	5 marks
<b>Fluency &amp; accuracy</b>	<p>An excellent sense of fluency with secure control of pulse and rhythm.</p> <p>A very high degree of accuracy in notes.</p>	<p>A very good sense of fluency with only momentary insecurities in control of pulse and rhythm.</p> <p>A high degree of accuracy in notes – slips were not significant.</p>	<p>A good sense of fluency though with occasional inconsistencies in control of pulse and rhythm.</p> <p>A good degree of accuracy in notes despite some slips.</p>
<b>Technical facility</b>	<p>The various technical demands of the music were fulfilled to a very high degree.</p> <p>An excellent level of tone control.</p>	<p>The various technical demands of the music were fulfilled with only momentary insecurities.</p> <p>A very good level of tone control despite minimal blemishes.</p>	<p>The various technical demands of the music were fulfilled for the most part.</p> <p>A good level of tone control though with occasional lapses.</p>
<b>Communication &amp; interpretation</b>	<p>An excellent level of stylistic understanding with keen attention to performance details.</p> <p>Highly effective communication and interpretation.</p>	<p>A very good level of stylistic understanding with most performance details realised.</p> <p>Effective communication and interpretation overall.</p>	<p>A good level of stylistic understanding though occasional performance details were omitted.</p> <p>Communication and interpretation were mostly effective.</p>

## How the pieces are marked (continued)

	<b>4 marks</b>	<b>3 marks</b>	<b>1-2 marks</b>
<b>Fluency &amp; accuracy</b>	<p>A generally reliable sense of fluency though with some inconsistencies and stumbles in the control of pulse and rhythm.</p> <p>A reasonable degree of accuracy in notes despite a number of errors.</p>	<p>Only a limited sense of fluency with a lack of basic control of pulse and rhythm.</p> <p>Accuracy in notes was sporadic with errors becoming intrusive.</p>	<p>Little or no sense of fluency – control of pulse and rhythm was not established.</p> <p>Accuracy in notes was very limited with many errors of substance.</p>
	<b>4 marks</b>	<b>3 marks</b>	<b>1-2 marks</b>
<b>Technical facility</b>	<p>The various technical demands of the music were generally managed despite some inconsistencies.</p> <p>A basic level of tone control despite some insecurity.</p>	<p>The technical demands of the music were often not managed.</p> <p>The performance lacked a basic level of tone control.</p>	<p>Many or all of the technical demands of the music were not managed.</p> <p>There were significant flaws in tone control.</p>
	<b>5 marks</b>	<b>3-4 marks</b>	<b>1-2 marks</b>
<b>Communication &amp; interpretation</b>	<p>A reasonable level of stylistic understanding though some performance details were omitted.</p> <p>Communication and interpretation were basically reliable though with some lapses.</p>	<p>Stylistic understanding was generally lacking with limited realisation of performance details.</p> <p>Communication and interpretation were inconsistent.</p>	<p>Stylistic understanding was not apparent with little or no realisation of performance details.</p> <p>Communication and interpretation were ineffective.</p>

## How technical work is marked

Examiners use the criteria below to decide on the mark.

	Distinction	Merit
	13-14 marks	11-12 marks
<b>Scales &amp; arpeggios</b>	<p>An excellent or very good sense of fluency and accuracy.</p> <p>A very high degree of technical control.</p> <p>Prompt responses.</p>	<p>A good sense of fluency and accuracy with occasional errors.</p> <p>A good degree of technical control.</p> <p>Prompt responses overall.</p>
<b>Studies, exercises &amp; orchestral extracts</b>	<p>An excellent or very good sense of fluency and accuracy.</p> <p>A very high degree of technical control.</p> <p>Keen attention to performance details and musical character.</p>	<p>A good sense of fluency and accuracy with occasional errors.</p> <p>A good degree of technical control.</p> <p>Good attention to performance details and musical character overall.</p>

## How technical work is marked (continued)

	Pass	Below Pass 1	Below Pass 2
	9-10 marks	6-8 marks	1-5 marks
<b>Scales &amp; arpeggios</b>	<p>A generally reliable sense of fluency and accuracy despite a number of errors.</p> <p>A reasonable degree of technical control despite some inconsistencies.</p> <p>Generally prompt responses despite some hesitancy and/or restarts.</p>	<p>Limited or very limited fluency and accuracy with errors becoming intrusive.</p> <p>An inconsistent degree of technical control.</p> <p>Hesitancy in responses and restarts.</p>	<p>Little or no sense of fluency and accuracy with many errors.</p> <p>An unreliable degree of technical control.</p> <p>Uncertain responses with many restarts and/or items not offered.</p>
<b>Studies, exercises &amp; orchestral extracts</b>	<p>A generally reliable sense of fluency and accuracy despite a number of errors.</p> <p>A reasonable degree of technical control despite some inconsistencies.</p> <p>Some attention to performance details and musical character.</p>	<p>Limited or very limited fluency and accuracy with errors becoming intrusive.</p> <p>An inconsistent degree of technical control.</p> <p>Limited attention to performance details and musical character.</p>	<p>Little or no sense of fluency and accuracy with many errors.</p> <p>An unreliable degree of technical control.</p> <p>Little or no attention to performance details and musical character.</p>

## How overall performance is marked

The candidate's entire performance (ie pieces and technical work) is awarded two separate marks corresponding to two assessment areas, as below. Further information about the adaptation of the supporting tests can be found at [trinitycollege.com/digital-cj-grades](http://trinitycollege.com/digital-cj-grades).

### Performance delivery & focus (10 marks)

- ▶ Assurance and continuity of delivery.
- ▶ Consistency of focus.

### Musical awareness (10 marks)

- ▶ Demonstration of musical personality.
- ▶ Ability to work within, move between, or maintain styles.

Examiners use the criteria below to decide on the mark.

	Distinction	Merit
	9-10 marks	8 marks
<b>Performance delivery &amp; focus</b>	<p>The performances are delivered with assurance, and transition between items is smooth.</p> <p>Focus is maintained throughout the presentation.</p>	<p>The performances are mostly delivered with assurance, and transition between items is mainly smooth.</p> <p>Focus is maintained throughout the presentation for the most part.</p>
<b>Musical awareness</b>	<p>There is a convincing level of personal investment and commitment in the performances.</p> <p>The ability to maintain or move between styles is well-developed.</p>	<p>There is a good level of personal investment and commitment in the performances.</p> <p>The ability to maintain or move between styles is mostly well-developed.</p>

## How overall performance is marked (continued)

	Pass	Below Pass 1	Below Pass 2
	6-7 marks	4-5 marks	1-3 marks
<b>Performance delivery &amp; focus</b>	<p>The performances are delivered with reasonable assurance, and transition between items is moderately smooth.</p> <p>Focus is adequately maintained throughout the presentation.</p>	<p>Assurance in performance delivery is limited, with unreliable continuity between items.</p> <p>Focus is inconsistently maintained throughout the presentation.</p>	<p>There is little or no assurance in performance delivery, with limited continuity between items.</p> <p>Focus is not maintained throughout the presentation.</p>
<b>Musical awareness</b>	<p>There is an adequate level of personal investment and commitment in the performances.</p> <p>The ability to maintain or move between styles is reasonably well-developed.</p>	<p>There is a limited level of personal investment and commitment in the performances.</p> <p>The ability to maintain or move between styles is limited.</p>	<p>Personal investment and commitment are not demonstrated.</p> <p>The ability to maintain or move between styles is not yet evident.</p>

# Structure and mark scheme

Perform **four pieces** from the repertoire list.



Repertoire-only pathway	Maximum marks
Piece 1	25
Piece 2	25
Piece 3	25
Piece 4	25
<b>Total</b>	<b>100</b>

## Programme order

- Your pieces should be performed in the same order as they are listed on the upload form.

# Learning outcomes and assessment criteria

## Initial-Grade 3

(Initial = RQF Entry Level 3, Grades 1-3 = RQF Level 1)

### Learning outcomes

The learner will:

1. Perform music in a variety of styles set for the grade

### Assessment criteria

The learner can:

- 1.1 Apply skills, knowledge and understanding to present performances that demonstrate careful preparation, musical awareness and the beginning of thoughtful interpretation
- 1.2 Perform with general security of pitch and rhythm, and with attention given to dynamics and articulation
- 1.3 Maintain a reasonable sense of continuity in performance, and convey the mood of music in a variety of styles

## Grades 4-5

(RQF Level 2)

### Learning outcomes

The learner will:

1. Perform music in a variety of styles set for the grade

### Assessment criteria

The learner can:

- 1.1 Support their intentions in musical performance
- 1.2 Demonstrate an understanding of music that allows a degree of personal interpretation in performance
- 1.3 Perform with general accuracy, technical fluency and musical awareness to convey musical character in a variety of styles

## Grades 6-8

(RQF Level 3)

### Learning outcomes

The learner will:

1. Perform music in a variety of styles set for the grade

### Assessment criteria

The learner can:

- 1.1 Integrate their musical skills, knowledge and understanding in performance
- 1.2 Present secure and sustained performances that demonstrate some stylistic interpretation
- 1.3 Perform with general accuracy, technical fluency and musical awareness to communicate musically in a variety of styles

# Pieces

## Choosing pieces: Bowed strings

- ▶ Candidates play **four pieces**, selected from the current repertoire list for their instrument, available at [trinitycollege.com/strings](http://trinitycollege.com/strings)

### Initial-Grade 3

- ▶ Candidates choose four pieces from the list.
- ▶ One of these pieces may be a duet.
- ▶ Only one unaccompanied piece may be played.
- ▶ Candidates may perform their own composition in place of one of the listed pieces.

### Grades 4-5

- ▶ Candidates choose four pieces from the list.
- ▶ Only one unaccompanied piece may be played.
- ▶ Candidates may perform their own composition in place of one of the listed pieces.

### Grades 6-8

- ▶ Pieces are divided into two groups: group A and group B. Candidates choose four pieces, including at least one piece from each group.
- ▶ Only one unaccompanied piece may be played.
- ▶ Candidates may perform their own composition in place of one of the listed pieces.

## Violin

- ▶ **Initial-Grade 8:** candidates may perform a piece/set from any group of the Scottish traditional fiddle list at the same grade in place of one of the listed pieces. A maximum of one unaccompanied or Scottish traditional fiddle item may be played.
- ▶ **Grades 6-8:** candidates may choose to play one piece on Viola, chosen from the Viola list for the same grade.

## Scottish traditional fiddle

- ▶ The listed publications must be used.
- ▶ **Grade 2:** Dynamic markings (*p*, *f*, *crescendo* and *decrescendo*) should be included in the slow tunes only.
- ▶ **Grade 3:** Dynamic markings (*p*, *mf*, *f*, *crescendo* and *decrescendo*) should be included in the slow tunes only. A minimum of one position change is required at this grade.
- ▶ **Grade 4:** Dynamic markings (*p*, *mf*, *f*, *crescendo* and *decrescendo*) should be included in the slow tunes only. A minimum of one position change is required at this grade. The performance should include examples of *acciaccaturas*, which should be clearly marked on the copy of the music for the examiner.
- ▶ **Grade 5:** Dynamic markings (*p*, *mf*, *f*, *crescendo* and *decrescendo*) should be included in the slow tunes only. A minimum of two position changes are required at this grade. The performance should include examples of *acciaccaturas*, which should be clearly marked on the copy of the music for the examiner. Contemporary set items are listed from slow to fast tempo, but may be performed in any order.

- ▶ **Grades 6-8:** Candidates should display all bowing indications as marked and a full range of dynamics. Dynamics are expected in the slow tunes and may be appropriate at the quicker tempos. Ornamentation as written with additional *acciaccaturas* should be performed. A minimum of three position changes or as required should be incorporated into the programme. All should be clearly marked on the copy of the music for the examiner. Contemporary set items are listed from slow to fast tempo, but may be performed in any order.

## Viola

- ▶ **Grades 6-8:** candidates may choose to play one piece on Violin, chosen from the Violin list for the same grade.

## Double bass

- ▶ Only one all-*pizzicato* piece may be played.

## Choosing pieces: Harp

- ▶ Candidates play **four pieces**, selected from the current Harp repertoire list, available at [trinitycollege.com/strings](http://trinitycollege.com/strings).
- ▶ Candidates may perform their own composition in place of one of the listed pieces.
- ▶ **Initial-Grade 3:** all listed pieces are playable on either pedal or lever harp, unless indicated otherwise.

## Performance & Interpretation

- ▶ Candidates should prepare all pieces in full unless stated otherwise in the repertoire list.
- ▶ Candidates should observe repeats of four bars or fewer, but longer repeats should not be played unless stated otherwise in the repertoire list.
- ▶ All *da capo* and *dal segno* instructions should be observed.
- ▶ Candidates are not required to play cadenzas unless stated otherwise in the repertoire list.
- ▶ All tempo and performance markings should be observed (eg *allegro*, *rall.*, *cresc.*).
- ▶ Bowed strings candidates are expected to use vibrato from Grade 5 onwards, as stylistically appropriate.
- ▶ Candidates are encouraged to use appropriate ornamentation, particularly at Grades 6-8. Ornamentation in Trinity's exam publications is given as a guide. However, any appropriate stylistic interpretation will be accepted.
- ▶ Metronome marks are given as a guide but do not need to be observed exactly, as long as the style and character of the piece is maintained.
- ▶ Candidates may perform any or all of their pieces from memory if they wish. However, this is not compulsory and no additional marks are given for this.
- ▶ The use of metronomes or other timekeeping assistance is not allowed.

## Accompaniments & page turns

- ▶ Apart from for Scottish Traditional Fiddle, pieces published with an accompaniment may not be performed unaccompanied. Performance without accompaniment will be subject to penalty or invalidation.
- ▶ Accompaniments must be performed as printed, without giving additional help to candidates (for example by doubling the solo line).

- Other than for duets (see below), accompaniments on instruments other than piano must be approved in advance by Trinity. Please note that non-piano accompaniments can be approved only if musically appropriate (eg where the published piano accompaniment is an arrangement of a part written for a different instrument). In all cases, accompaniment must be provided on a single instrument.
- Where accompaniments feature long introductions or endings, these should be shortened if possible in a way that is musically appropriate.
- The accompanist does not need to be in shot during the filming of the performance.
- Difficult page turns may be overcome by photocopying the relevant pages. A page turner may assist the accompanist at Grades 6-8.
- Candidates may use a backing track or recorded accompaniment in all digital grade exams at all grades. This may be played on the piano or may be an instrumental backing track.
- Recorded accompaniments need not be commercial products, but must not offer more assistance to the candidate than the original piano part (eg doubling of the instrumental line, or rhythmic fills in held notes), or the exam may be subject to referral.
- Recorded accompaniments must not include the solo instrumental line played on the candidate's instrument (ie be a demo track), or the exam may be subject to referral.
- If a recorded accompaniment is used, this must be clearly audible on the submitted video. Recorded accompaniments should be played through an external speaker rather than directly from a phone or tablet.
- Candidates may have help operating the equipment so that it does not disrupt their performance. Performing levels should be checked before the recording starts to ensure that there is correct balance and the candidate's instrument can be heard properly.

## Duets

- Violin, Viola, Cello and Double Bass candidates at Initial to Grade 3 may include a maximum of one duet in their programme.
- Candidates should play the upper part (unless stated otherwise in the repertoire list).
- The duet part may either be performed live (by a teacher, another adult or student) or may be pre-recorded.
- The duet part must be played on a bowed string instrument (at a different octave if necessary). NB piano accompaniment is not acceptable.
- Duet parts (live or pre-recorded) must match the printed music.
- Duets may not be performed as solo pieces, and performances without the duet part will have marks deducted or be given no marks.

## Supporting documents

There is a section on the online portal where you can provide any supporting documentation.

- Enter the details of your pieces on the relevant screen.
- If you are not playing from a Trinity graded music exam book, or are performing your own composition, you must also upload scanned copies or photographs of those pieces. For each piece, all pages should be in one single file. If you need to combine images into one file, there are many apps that can help you and you will find them on your device's application store. Only the solo part is required.

## Music and copies

- ▶ Candidates should obtain the music for their exam in good time before entering for the exam.
- ▶ Arrangements (indicated in the repertoire lists with *arr.* or *transc.*) must be performed from the edition listed in the repertoire list.
- ▶ For other pieces, recommended editions are listed in the repertoire lists, but candidates may perform from any reliable edition which has not been shortened or otherwise altered or simplified. Product codes for publications are included where available.
- ▶ For Scottish Traditional Fiddle, pieces must be performed from the listed publications, as in some cases there are significant variations between editions.
- ▶ We take copyright infringement seriously and require candidates to ensure their music comes from a legitimate source. Guidelines are available in the UK Music Publishers Association's *Code of Fair Practice*, available at [mpaonline.org.uk](http://mpaonline.org.uk). Candidates must comply with copyright and other intellectual property laws in the country where the exam is taking place.
- ▶ Candidates may read from printed music or from a tablet or eReader.
- ▶ Candidates may perform from downloaded music, either purchased or free of charge. In the case of free downloads, pieces must have no copyright restrictions in the country where the music is downloaded.

## Own composition

- ▶ Candidates can choose to perform their own composition as one of their pieces. Own compositions are assessed in the same way as the listed repertoire. Marks are not awarded for the quality of the composition.
- ▶ Own compositions must be comparable in technical and musical demand to the pieces listed for the same grade. Examples of optional compositional techniques that may be used at each level are listed below.
- ▶ Own compositions may be accompanied or unaccompanied.
- ▶ A typeset or handwritten copy of the composition must be uploaded with the video.
- ▶ At Initial to Grade 5, own compositions may be notated in any easily readable form, including graphic score or lead-sheet.
- ▶ At Grades 6-8 they must be notated on a staff. Marks will be deducted if notation is incomplete or inaccurate, or if the performance varies significantly from the notation.
- ▶ Own compositions should be candidates' own unaided work, although teachers may suggest brief score clarifications, so that examiners are able to make the most informed assessments. For example, within graphic scores teachers may assist candidates with short passages of notation or textual description.

## Parameters and examples of compositional techniques for own compositions

Grade	Duration	Examples of compositional techniques
Initial	0.5-1 minute(s)	<ul style="list-style-type: none"> <li>▶ Use of different rhythmic values</li> <li>▶ Clear melodic line</li> <li>▶ Use of keys listed for Initial technical work</li> </ul>
Grade 1	approx 1 minute	<ul style="list-style-type: none"> <li>▶ Dynamic contrast</li> <li>▶ Simple syncopation or other rhythmic feature</li> <li>▶ Use of keys listed for Grade 1 technical work</li> </ul>
Grade 2	1-1.5 minute(s)	<ul style="list-style-type: none"> <li>▶ Use of different articulations</li> <li>▶ Simple melodic ornamentation</li> <li>▶ Use of keys listed for Grade 2 technical work</li> </ul>
Grade 3	1.5-2 minutes	<ul style="list-style-type: none"> <li>▶ Form showing clear sections, eg ABA</li> <li>▶ Melodic range of one octave or more</li> <li>▶ Use of keys listed for Grade 3 technical work</li> </ul>
Grade 4	2-3 minutes	<ul style="list-style-type: none"> <li>▶ Tempo changes</li> <li>▶ Simple melodic ornamentation</li> <li>▶ Use of keys listed for Grade 4 technical work</li> </ul>
Grade 5	2-3 minutes	<ul style="list-style-type: none"> <li>▶ Chromaticism</li> <li>▶ Use of semiquaver passages</li> <li>▶ Use of keys listed for Grade 5 technical work</li> </ul>
Grade 6	3-4 minutes	<ul style="list-style-type: none"> <li>▶ More advanced use of form, eg theme and variations</li> <li>▶ Extensive range</li> <li>▶ More advanced melodic ornamentation</li> <li>▶ Use of any key</li> </ul>
Grade 7	3-4 minutes	<ul style="list-style-type: none"> <li>▶ Modulation</li> <li>▶ Use of irregular time signatures</li> <li>▶ Use of any key</li> </ul>
Grade 8	3.5-5 minutes	<ul style="list-style-type: none"> <li>▶ Wide range of expressive techniques</li> <li>▶ Creative use of form</li> <li>▶ Extended techniques, wide range, chromaticism and rhythmic variation</li> <li>▶ Use of any key</li> </ul>

## Obtaining music for the exam

- ▶ Trinity publications listed for this syllabus can be ordered at [shop.trinitycollege.com](https://shop.trinitycollege.com) or your local music shop. Visit [store.trinitycollege.com](https://store.trinitycollege.com) to explore our range of downloadable digital publications.
- ▶ Trinity cannot guarantee that music will always be in stock with local suppliers. Candidates and teachers should always check with the publisher before it is assumed that any item has gone out of print.

# Filming your exam

**Violin and Viola:** performances should be filmed from your bowing side to give a clear view of your bowing arm, and with your face, hands and all of the instrument in shot. Position your music stand and/or recording microphone so that these do not obscure the view.

**Cello, Double Bass and Harp:** position your camera so that your face, hands and all of your instrument are in shot, while ensuring that your music stand and/or recording microphone do not obscure the view.

A pickup may be used.

## Before you begin

There are five important instructions to note before you plan your filming:

1. All exams must be submitted as one, continuous performance (this includes all pieces). If there is any evidence of editing, we will not be able to assess your exam.
2. Please read the instructions above carefully to ensure you have the correct filming angles, and consider the importance of setting up the shot to enable a smooth continuous performance.
3. You are allowed assistance with filming your performance: another person can be present as an accompanist or to operate your backing tracks. However, indications of pulse, verbal or non-verbal entry cues, or the playing of an additional instrument are not allowed and will result in a syllabus infringement referral.
4. Do not provide any information at the beginning of your performance, such as your name or titles of the pieces – simply start the recording and begin your performance.
5. Your books or legally downloaded copies must be in shot when you film your performance. Please make sure they are visible to the examiner so that they can confirm that you are playing from a legal copy – even if you choose to perform from memory. If you have purchased a digital copy and are playing from a tablet or eReader, please show the copy on screen to the camera, ensuring that the watermark is clearly legible, so the examiner can confirm the purchase.

## Your filming environment

Here are a few considerations when choosing where to film your performance:

- ▶ Choose a quiet room without disruptions, and remember to put devices such as phones or tablets on silent.
- ▶ Make sure that your recording device has enough battery power and storage capacity.
- ▶ Check light levels before recording to ensure that you are clearly visible on screen. Avoid standing in front of a light source to ensure that you do not appear as a silhouette on screen.
- ▶ Check sound levels to ensure that the recording device captures the range of the instrument clearly, without any distortion.

## Recording video and audio separately (optional)

Audio and video may be recorded using separate devices, as long as they are recorded simultaneously. A single external microphone may be used, multiple microphone setups are not permitted. Please keep additional unused microphones away from your instrument to avoid unnecessary referral.

If audio and video have been recorded separately, editing software may be used to merge these elements together and create the final video. Similarly, editing software can be used to trim the beginning and end.

However:

- ▶ The audio and video must be recorded simultaneously
- ▶ The audio must be the same performance as that of the video and not a composite track
- ▶ The recorded audio must not be enhanced in any way and the following must not be applied to the recording in post-production: EQ, reverb, compression, pitch or timing correction, tonal changes/effects
- ▶ The recorded breaks between pieces should not be removed.

## Troubleshooting sound issues

The microphones in mobile devices are built for speech, so you might find that the audio on your recording cuts out or distorts. Check your audio settings to see if this problem can be avoided.

Some devices use automatic microphone compression, or a similar function, which may cause the volume of your recording to fluctuate. Where possible, switch these off in your audio settings.

If your audio is distorted and you have the option in your device settings, try reducing the microphone input level. If not, try moving your recording device further away.

Your device may have a setting labelled 'suppress background noise', 'noise reduction' or similar. Try turning this function off if the option is available.

Other problematic functions you may wish to disable include 'echo cancellation', 'sound correction' and 'audio stability'.

## Live accompaniments

Before filming your full performance, make sure that you check the balance between your instrument and your accompanist. You may need to move closer or further away from the camera and any microphone to achieve the perfect balance.

The accompanist does not need to be in shot during the filming of the performance.

## Recorded accompaniments/backing tracks

If you are using a recorded accompaniment or backing track, this must be clearly audible on the submitted video. You may need to move the speaker closer or further away from your camera and microphone in order to find the correct balance. Tracks should be played through an external speaker rather than directly from a phone or tablet. The track must be loud enough for you to hear it while you are performing, and for the examiner to hear it on the video.

Before filming your full performance, make sure you run a soundcheck and adjust the balance between the track and your instrument.

# Submitting your exam for assessment

Please read the following closely before you submit your video performance to our online platform via [trinitycollege.com/digital-cj-grades](https://trinitycollege.com/digital-cj-grades):

- ▶ Play back your video to ensure that the sound and visual quality is sufficient for an examiner to mark it.
- ▶ Ensure your video is one continuous recording of all your pieces from start to finish, and you have not edited this into different sections or paused or stopped the video at any point.
- ▶ Only submit one take of your performance.
- ▶ Your files should be labelled with your name, subject and grade, for example:  
**ForenameSurname\_Classical(Instrument)\_Grade(Number)**.
- ▶ Enter the details of your pieces on the relevant screen.
- ▶ If applicable, remember to upload a scan or photograph of pieces that are not from published Trinity graded music exam books.
- ▶ If uploading directly from a phone or tablet, you might need to compress the video first, so that it doesn't take too long to upload. There are many apps that can help you do this and you will find them on your device's application store.
- ▶ Do not delete your performance video until you have received your feedback and certificate, just in case there are any technical issues and you are required to resubmit.
- ▶ You may not enter the same performance video for the same exam more than once, unless Trinity requires you to resubmit your video.
- ▶ You may not use the video from your original entry for any other Trinity exam entries. Subsequent submissions with the same video may be invalidated.
- ▶ We strongly advise candidates not to share their performance videos online. Pieces in the music and drama syllabuses are under copyright, and many of those rights are not owned by Trinity. Trinity only has the required permissions for usage of these pieces in TCL Press published books and in relation to Trinity exams. As such, if you would like to share your videos online, you should apply to the copyright owner(s) to obtain synchronisation licences. Any candidate sharing performances of copyrighted material will be personally liable for any breach of copyright law.

# Marking

Examiners give comments and marks for each section of the exam up to the maximums listed in the table at [Repertoire-only pathway > Structure and mark scheme](#).

It is not necessary to pass all sections or any particular section in order to achieve a pass overall.

The total mark for the exam corresponds to different attainment levels as follows:

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

## How the pieces are marked

Each piece is awarded three separate marks corresponding to three specific musical components, allowing candidates to receive precise feedback about specific aspects of their performance. These marks combine to give an overall mark for the piece.

The three components are:

### Fluency & accuracy

The ability to perform fluently, with a stable pulse and with an accurate realisation of the notation.

### Technical facility

The ability to control the instrument effectively, covering the various technical demands of the music.

### Communication & interpretation

The interpretation of the music and the way the performance conveys a sense of stylistic understanding and audience engagement.

Marks are awarded for these components to form a maximum total mark for each piece as follows:

Maximum mark for each piece	Component
8	Fluency & accuracy
8	Technical facility
9	Communication & interpretation
25	Total mark for each piece

The total marks awarded for each piece correspond to the attainment levels as follows:

Total mark for each piece	Attainment level
22-25	Distinction
19-21	Merit
15-18	Pass
11-14	Below Pass 1
3-10	Below Pass 2

## How the pieces are marked

Examiners use the criteria below to decide on the mark.

	8 marks	7 marks	6 marks
<b>Fluency &amp; accuracy</b>	<p>An excellent sense of fluency with secure control of pulse and rhythm.</p> <p>A very high degree of accuracy in notes.</p>	<p>A very good sense of fluency with only momentary insecurities in control of pulse and rhythm.</p> <p>A high degree of accuracy in notes – slips were not significant.</p>	<p>A good sense of fluency though with occasional inconsistencies in control of pulse and rhythm.</p> <p>A good degree of accuracy in notes despite some slips.</p>
<b>Technical facility</b>	<p>The various technical demands of the music were fulfilled to a very high degree.</p> <p>An excellent level of tone control.</p>	<p>The various technical demands of the music were fulfilled with only momentary insecurities.</p> <p>A very good level of tone control despite minimal blemishes.</p>	<p>The various technical demands of the music were fulfilled for the most part.</p> <p>A good level of tone control though with occasional lapses.</p>
<b>Communication &amp; interpretation</b>	<p>An excellent level of stylistic understanding with keen attention to performance details.</p> <p>Highly effective communication and interpretation.</p>	<p>A very good level of stylistic understanding with most performance details realised.</p> <p>Effective communication and interpretation overall.</p>	<p>A good level of stylistic understanding though occasional performance details were omitted.</p> <p>Communication and interpretation were mostly effective.</p>

## How the pieces are marked (continued)

	<b>5 marks</b>	<b>3-4 marks</b>	<b>1-2 marks</b>
<b>Fluency &amp; accuracy</b>	<p>A generally reliable sense of fluency though with some inconsistencies and stumbles in the control of pulse and rhythm.</p> <p>A reasonable degree of accuracy in notes despite a number of errors.</p>	<p>Only a limited sense of fluency with a lack of basic control of pulse and rhythm.</p> <p>Accuracy in notes was sporadic with errors becoming intrusive.</p>	<p>Little or no sense of fluency – control of pulse and rhythm was not established.</p> <p>Accuracy in notes was very limited with many errors of substance.</p>
	<b>5 marks</b>	<b>3-4 marks</b>	<b>1-2 marks</b>
<b>Technical facility</b>	<p>The various technical demands of the music were generally managed despite some inconsistencies.</p> <p>A basic level of tone control despite some insecurity.</p>	<p>The technical demands of the music were often not managed.</p> <p>The performance lacked a basic level of tone control.</p>	<p>Many or all of the technical demands of the music were not managed.</p> <p>There were significant flaws in tone control.</p>
	<b>5-6 marks</b>	<b>3-4 marks</b>	<b>1-2 marks</b>
<b>Communication &amp; interpretation</b>	<p>A reasonable level of stylistic understanding though some performance details were omitted.</p> <p>Communication and interpretation were basically reliable though with some lapses.</p>	<p>Stylistic understanding was generally lacking with limited realisation of performance details.</p> <p>Communication and interpretation were inconsistent.</p>	<p>Stylistic understanding was not apparent with little or no realisation of performance details.</p> <p>Communication and interpretation were ineffective.</p>

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# Learning outcomes and assessment criteria

## Initial to Grade 3

(Initial = RQF Entry Level 3, Grades 1-3 = RQF Level 1)

### Learning outcomes

The learner will:

1. Perform music in a variety of styles set for the grade

2. Demonstrate technical ability on an instrument through responding to set technical demands

3. Respond to set musicianship tests

### Assessment criteria

The learner can:

1.1 Apply skills, knowledge and understanding to present performances that demonstrate careful preparation, musical awareness and the beginning of thoughtful interpretation

1.2 Perform with general security of pitch and rhythm, and with attention given to dynamics and articulation

1.3 Maintain a reasonable sense of continuity in performance, and convey the mood of music in a variety of styles

2.1 Demonstrate familiarity with the fundamentals of instrumental command

2.2 Demonstrate technical control and facility within set tasks

3.1 Recognise and respond to simple elements of music in a practical context

3.2 Demonstrate basic aural and musical awareness

## Grades 4-5

(RQF Level 2)

### Learning outcomes

The learner will:

1. Perform music in a variety of styles set for the grade

2. Demonstrate technical ability on an instrument through responding to set technical demands

3. Respond to set musicianship tests

### Assessment criteria

The learner can:

1.1 Support their intentions in musical performance

1.2 Demonstrate an understanding of music that allows a degree of personal interpretation in performance

1.3 Perform with general accuracy, technical fluency and musical awareness to convey musical character in a variety of styles

2.1 Demonstrate a developing instrumental command

2.2 Demonstrate technical control and facility within set tasks

3.1 Recognise and respond to elements of music in a practical context

3.2 Demonstrate aural and musical awareness

## Grades 6-8

(RQF Level 3)

### Learning outcomes

The learner will:

1. Perform music in a variety of styles set for the grade

2. Demonstrate technical ability on an instrument through responding to set technical demands

3. Respond to set musicianship tests

### Assessment criteria

The learner can:

1.1 Integrate their musical skills, knowledge and understanding in performance

1.2 Present secure and sustained performances that demonstrate some stylistic interpretation

1.3 Perform with general accuracy, technical fluency and musical awareness to communicate musically in a variety of styles

2.1 Demonstrate instrumental command

2.2 Demonstrate technical control across the full compass of the instrument within set tasks

3.1 Recognise and respond to musical features in a practical context

3.2 Demonstrate musical and stylistic awareness

# About the exam

Each exam has three sections: pieces, technical work and supporting tests. There are slightly different requirements depending on the level of the exam.

## Pieces

(66 marks)

Three pieces, each worth 22 marks

## Technical work

(14 marks)

**Bowed strings:** a bowing exercise, followed by *either* scales, arpeggios & technical exercises *or* studies (Grades 1-5)/orchestral extracts (Grades 6-8)

**Harp:** *either* scales, arpeggios & exercises *or* studies *or* orchestral extracts (Grades 6-8 only)



## Supporting tests

(20 marks)

A combination of two tests from sight reading, aural, improvisation and musical knowledge, depending on the grade and candidate choice

## Exam structure and mark scheme: Bowed Strings

Initial-Grade 5	Maximum marks	Grades 6-8	Maximum marks
<b>Piece 1</b>	<b>22</b>	<b>Piece 1</b>	<b>22</b>
<b>Piece 2</b>	<b>22</b>	<b>Piece 2</b>	<b>22</b>
<b>Piece 3</b>	<b>22</b>	<b>Piece 3</b>	<b>22</b>
<b>Technical work*</b>	<b>14</b>	<b>Technical work</b>	<b>14</b>
<ul style="list-style-type: none"> <li>▶ Bowing exercise</li> <li>▶ <i>Either</i> scales, arpeggios &amp; technical exercises <i>or</i> studies</li> </ul>		<ul style="list-style-type: none"> <li>▶ Bowing exercise</li> <li>▶ <i>Either</i> scales, arpeggios &amp; technical exercises <i>or</i> orchestral extracts</li> </ul>	
<b>Supporting tests</b>	<b>20</b>	<b>Supporting test 1</b>	<b>10</b>
Any <b>two</b> of the following: <ul style="list-style-type: none"> <li>▶ Sight reading</li> <li>▶ Aural</li> <li>▶ Improvisation</li> <li>▶ Musical knowledge</li> </ul>		<ul style="list-style-type: none"> <li>▶ Sight reading</li> </ul>	
		<b>Supporting test 2</b>	<b>10</b>
		ONE of the following: <ul style="list-style-type: none"> <li>▶ Aural</li> <li>▶ Improvisation</li> </ul>	
<b>Total</b>	<b>100</b>	<b>Total</b>	<b>100</b>

\* At Initial level bowed strings candidates perform scales only.

## Order of the exam: Bowed Strings

Candidates can choose to present the sections of their exam in any order. Accompanied pieces must be performed consecutively as one section. All technical work must be performed as one unit.

Candidates should indicate their preferred exam order on their appointment form, which is given to examiners at the start of the exam. If no preference is indicated, examiners will ask to hear pieces first, then technical work and supporting tests.

## Exam durations: Bowed Strings

Exams are designed to include sufficient time for setting up and presenting all components, and overall durations are as follows:



**Initial**  
11 mins



**Grade 1**  
13 mins



**Grade 2**  
13 mins



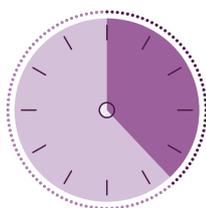
**Grade 3**  
13 mins



**Grade 4**  
18 mins



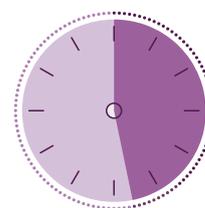
**Grade 5**  
18 mins



**Grade 6**  
23 mins



**Grade 7**  
23 mins



**Grade 8**  
28 mins

## Exam structure and mark scheme: Harp

Initial-Grade 5	Maximum marks	Grades 6-8	Maximum marks
<b>Piece 1</b>	<b>22</b>	<b>Piece 1</b>	<b>22</b>
<b>Piece 2</b>	<b>22</b>	<b>Piece 2</b>	<b>22</b>
<b>Piece 3</b>	<b>22</b>	<b>Piece 3</b>	<b>22</b>
<b>Technical work</b>	<b>14</b>	<b>Technical work</b>	<b>14</b>
<ul style="list-style-type: none"> <li>Either scales, arpeggios &amp; exercises or studies</li> </ul>		<ul style="list-style-type: none"> <li>Either scales, arpeggios &amp; exercises or studies or orchestral extracts (pedal harp only)</li> </ul>	
<b>Supporting tests</b>	<b>20</b>	<b>Supporting test 1</b>	<b>10</b>
Any <b>two</b> of the following: <ul style="list-style-type: none"> <li>Sight reading</li> <li>Aural</li> <li>Improvisation</li> <li>Musical knowledge</li> </ul>		<ul style="list-style-type: none"> <li>Sight reading</li> </ul>	
		<b>Supporting test 2</b>	<b>10</b>
		ONE of the following: <ul style="list-style-type: none"> <li>Aural</li> <li>Improvisation</li> </ul>	
<b>Total</b>	<b>100</b>	<b>Total</b>	<b>100</b>

## Order of the exam: Harp

Candidates can choose to present the sections of their exam in any order. Pieces must be performed consecutively as one section. All technical work must be performed as one unit.

Candidates should indicate their preferred exam order on their appointment form, which is given to examiners at the start of the exam. If no preference is indicated, examiners will ask to hear technical work first, then pieces and supporting tests.

## Exam durations: Harp

Exams are designed to include sufficient time for setting up and presenting all components, and overall durations are as follows:



**Initial**  
13 mins



**Grade 1**  
15 mins



**Grade 2**  
15 mins



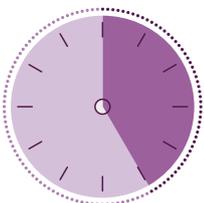
**Grade 3**  
15 mins



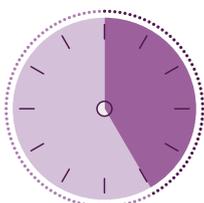
**Grade 4**  
20 mins



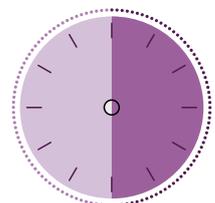
**Grade 5**  
20 mins



**Grade 6**  
25 mins



**Grade 7**  
25 mins



**Grade 8**  
30 mins

# Pieces

## Choosing pieces: Bowed Strings

Candidates play three pieces, selected from the current repertoire list for their instrument, available at [trinitycollege.com/strings](http://trinitycollege.com/strings).

### Initial-Grade 3

- ▶ Candidates choose three pieces from the list.
- ▶ One of these pieces may be a duet.
- ▶ Only one unaccompanied piece may be played.
- ▶ Candidates may perform their own composition in place of one of the listed pieces.

### Grades 4-5

- ▶ Candidates choose three pieces from the list.
- ▶ Only one unaccompanied piece may be played.
- ▶ Candidates may perform their own composition in place of one of the listed pieces.

### Grades 6-8

- ▶ Pieces are divided into two groups: group A and group B. Candidates choose three pieces, including at least one piece from each group.
- ▶ Only one unaccompanied piece may be played.
- ▶ Candidates may perform their own composition in place of one of the listed pieces.

## Violin

### Initial-Grade 8

- ▶ Candidates may perform a piece/set from any group of the Scottish traditional fiddle list at the same grade in place of one of the listed pieces. A maximum of one unaccompanied or Scottish traditional fiddle item may be played.

### Grades 6-8

- ▶ Candidates may choose to play one piece on Viola, chosen from the Viola list for the same grade. Technical work and supporting tests must be performed on Violin.

## Viola

### Grades 6-8

- ▶ Candidates may choose to play one piece on Violin, chosen from the Violin list for the same grade. Technical work and supporting tests must be performed on Viola.



**Pieces**  
(66 marks)

## Choosing pieces: Harp

Candidates play three pieces, selected from the current Harp repertoire list, available at [trinitycollege.com/strings](http://trinitycollege.com/strings)

Candidates may perform their own composition in place of one of the listed pieces.

## Performance and interpretation

- ▶ Candidates should prepare all pieces in full unless stated otherwise in the repertoire list.
- ▶ Candidates should observe repeats of four bars or fewer, but longer repeats should not be played unless stated otherwise in the repertoire list.
- ▶ All *da capo* and *dal segno* instructions should be observed.
- ▶ Candidates are not required to play cadenzas unless stated otherwise in the repertoire list.
- ▶ Bowed Strings candidates are expected to use vibrato from Grade 5 onwards, as stylistically appropriate.
- ▶ Candidates are encouraged to use appropriate ornamentation, particularly at Grades 6-8. Ornamentation in Trinity's exam publications is given as a guide. However, any appropriate stylistic interpretation will be accepted.
- ▶ All tempo and performance markings should be observed (eg *allegro*, *rall.*, *cresc.*).
- ▶ Metronome marks are given as a guide but do not need to be observed exactly, as long as the style and character of the piece is maintained.
- ▶ Candidates may perform any or all of their pieces from memory if they wish. However, this is not compulsory and no additional marks are given for this.
- ▶ The use of metronomes or other timekeeping assistance is not allowed.

## Tuning

- ▶ Candidates are responsible for tuning their own instruments.
- ▶ Up to and including Grade 5, teachers may assist with tuning. At Grades 6-8, candidates must tune their instruments without assistance.

## Accompaniments and page turns

- ▶ Candidates are responsible for providing their own accompanists.
- ▶ Apart from for Scottish Traditional Fiddle, pieces published with an accompaniment may not be performed unaccompanied. Performance without accompaniment will be subject to penalty or invalidation.
- ▶ Accompaniments must be performed as printed, without giving additional help to candidates (for example by doubling the solo line).
- ▶ Other than for duets (see below), accompaniments on instruments other than piano must be approved by Trinity's central office before the day of the exam. Please note that non-piano accompaniments can be approved only if musically appropriate (eg where the published piano accompaniment is an arrangement of a part written for a different instrument). In all cases, accompaniment must be provided on a single instrument.
- ▶ Where accompaniments feature long introductions or endings, these should be shortened if possible in a way that is musically appropriate.
- ▶ Difficult page turns may be overcome by photocopying the relevant pages. Page turners may assist the accompanist at Grades 6-8.

- ▶ Accompanists and their page turners may only remain in the exam when required.
- ▶ Candidates may use a backing track or recorded accompaniment in exams up to and including Grade 3. This may be played on the piano or may be an instrumental backing track. From Grade 4 onwards, the accompaniment must be performed live in the exam.
- ▶ Recorded accompaniments need not be commercial products, but must not offer more assistance to the candidate than the original piano part (eg doubling of the instrumental line, or rhythmic fills in held notes), or the exam may be subject to referral.
- ▶ Recorded accompaniments must not include the solo instrumental line played on the candidate's instrument (ie be a demo track), or the exam may be subject to referral.
- ▶ Where recorded accompaniments are used, candidates must provide the playback equipment unless other arrangements have been made with the exam centre. Equipment must produce good sound quality at an adequate volume – a phone or tablet speaker is not acceptable. Contact should be made with the centre well in advance to confirm the arrangements (power supply, equipment insurance, etc), which must be agreed with the Trinity local representative. All electrical devices must comply with health and safety requirements in the country where the exam is taking place.
- ▶ Examiners will not operate playback equipment – this should be fulfilled by the candidate, teacher or another person not related to the candidate, who may only remain in the room when required.

## Music and copies

- ▶ Candidates should obtain the music for their exam in good time before entering for the exam, and they must bring it with them on the day of the exam.
- ▶ Arrangements (indicated in the repertoire lists with *arr.* or *transc.*) must be performed from the edition listed in the repertoire list.
- ▶ For other pieces, recommended editions are listed in the repertoire lists, but candidates may perform from any reliable edition which has not been shortened or otherwise altered or simplified. Product codes for publications are included where available.
- ▶ For Scottish Traditional Fiddle, pieces must be performed from the listed publications, as in some cases there are significant variations between editions.
- ▶ We take copyright infringement seriously and require candidates to ensure their music comes from a legitimate source. Guidelines are available in the UK Music Publishers Association's *Code of Fair Practice*, available at [mpaonline.org.uk](http://mpaonline.org.uk). Candidates must comply with copyright and other intellectual property laws in the country where the exam is taking place.
- ▶ In accordance with the MPA's *Code of Fair Practice*, candidates must produce original copies of all copyright pieces to be performed at the exam, even if pieces have been memorised, handwritten or typeset. Pieces where no original copy has been provided might be awarded no marks.
- ▶ If candidates are performing pieces not contained in Trinity's graded exam books, they will need to provide a copy as a reference for the examiner (which may be a photocopy). Only the solo part is required. Photocopies will be kept by the examiner and destroyed after the exam. Examiners will have a copy of the repertoire contained in Trinity's graded books.
- ▶ Candidates may read from printed music or from a tablet or eReader.
- ▶ Candidates may perform from downloaded music, either purchased or free of charge. In the case of free downloads, pieces must have no copyright restrictions in the country where the music is downloaded. Candidates must bring proof of purchase and details of the website where it was accessed for the examiner's reference.

## Duets

- ▶ Violin, Viola, Cello and Double Bass candidates at Initial to Grade 3 may include a maximum of one duet in their programme.
- ▶ Candidates should play the upper part (unless stated otherwise in the repertoire list).
- ▶ The duet part may either be performed live (by a teacher, another adult or student) or may be pre-recorded.
- ▶ The duet part must be played on a bowed string instrument (at a different octave if necessary). NB piano accompaniment is not acceptable.
- ▶ Duet parts (live or pre-recorded) must match the printed music.
- ▶ If pre-recorded duet parts are used, candidates must provide their own playback equipment. Examiners will not operate playback equipment – this should be fulfilled by the candidate, teacher or another person not related to the candidate, who may only remain in the room when required.
- ▶ Duets may not be performed as solo pieces, and performances without the duet part will have marks deducted or be given no marks.

## Own composition

- ▶ Candidates can choose to perform their own composition as one of their pieces. Own compositions are assessed in the same way as the listed repertoire. Marks are not awarded for the quality of the composition.
- ▶ Own compositions must be comparable in technical and musical demand to the pieces listed for the same grade. Examples of optional compositional techniques that may be used at each level are listed on the next page.
- ▶ Own compositions may be accompanied or unaccompanied.
- ▶ A typeset or handwritten copy of the composition must be given to the examiner at the beginning of the exam.
- ▶ At Initial to Grade 5, own compositions may be notated in any easily readable form, including graphic score or lead-sheet.
- ▶ At Grades 6-8 they must be notated on a staff. Marks will be deducted if notation is incomplete or inaccurate, or if the performance varies significantly from the notation.
- ▶ Own compositions should be candidates' own unaided work, although teachers may suggest brief score clarifications, so that examiners are able to make the most informed assessments. For example, within graphic scores teachers may assist candidates with short passages of notation or textual description.

## Obtaining music for the exam

- ▶ Trinity publications listed for this syllabus can be ordered at [shop.trinitycollege.com](http://shop.trinitycollege.com) or your local music shop. Visit [store.trinitycollege.com](http://store.trinitycollege.com) to explore our range of downloadable digital publications.
- ▶ Trinity publishes graded exam books for violin, as well as scales, arpeggios & studies books, sight reading books and aural tests. See [Trinity publications](#) section for more information.
- ▶ Trinity cannot guarantee that music will always be in stock with local suppliers. Candidates and teachers should always check with the publisher before it is assumed that any item has gone out of print.

## Parameters & examples of compositional techniques for own compositions

### Initial



**Duration:**  
0.5-1 minute(s)

- ▶ Use of different rhythmic values
- ▶ Clear melodic line
- ▶ Use of keys listed for Initial technical work

### Grade 1



**Duration:**  
approx. 1 minute

- ▶ Dynamic contrast
- ▶ Simple syncopation or other rhythmic feature
- ▶ Use of keys listed for Grade 1 technical work

### Grade 2



**Duration:**  
1-1.5 minute(s)

- ▶ Use of different articulations
- ▶ Simple melodic ornamentation
- ▶ Use of keys listed for Grade 2 technical work

### Grade 3



**Duration:**  
1.5-2 minutes

- ▶ Form showing clear selections, eg 'ABA'
- ▶ Melodic range of one octave or more
- ▶ Use of keys listed for Grade 3 technical work

### Grade 4



**Duration:**  
2-3 minutes

- ▶ Tempo changes
- ▶ Use of a variety of different articulations
- ▶ Use of keys listed for Grade 4 technical work

### Grade 5



**Duration:**  
2-3 minutes

- ▶ Chromaticism
- ▶ Use of semiquaver passages
- ▶ Use of keys listed for Grade 5 technical work

### Grade 6



**Duration:**  
3-4 minutes

- ▶ More advanced use of form (eg theme and variation)
- ▶ Extensive range
- ▶ More advanced melodic ornamentation or inflection
- ▶ Use of any key

### Grade 7



**Duration:**  
3-4 minutes

- ▶ Modulation
- ▶ Use of irregular time signatures
- ▶ Use of any key

### Grade 8



**Duration:**  
3.5-5 minutes

- ▶ Wide range of expressive techniques
- ▶ Creative use of form
- ▶ Extended techniques, wide range, chromatic and rhythmic variation
- ▶ Use of any key

# Technical work

This section of the exam supports the development of technical skills by assessing candidates' performance in a range of technical work options.

The use of metronomes or other timekeeping assistance is not allowed.

## 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
- ▶ Studies (Grades 1-5) or orchestral extracts (Grades 6-8)

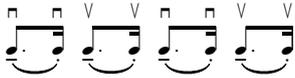
## Bowing exercises

The following table gives more information about the bowing exercises at Grades 1-8:



**Technical work**  
(14 marks)

Grade	Bowing exercise description
	<i>For sustained sound throughout both the bow stroke and the bow changes.</i>
<b>Grade 1</b>	▶ Candidates play one of the Grade 1 scales or arpeggios with two separate crotchets on each note of the scale/arpeggio, one down bow and one up bow.
	<i>For bow distribution. Whole bows should be used for the crotchets and half bows for the quavers, with sustained tone throughout.</i>
<b>Grade 2</b>	▶ Candidates play one of the Grade 2 scales or arpeggios with the rhythm  on each note of the scale/arpeggio (using separate bows). The exercise may end with an additional long note on the tonic.
	<i>For quicker, repeated bow strokes. The notes should be played from the middle of the bow, with even strokes.</i>
<b>Grade 3</b>	▶ Candidates play one of the Grade 3 scales or arpeggios with four semiquavers on each note of the scale/arpeggio. The exercise may end with an additional long note on the tonic.
	<i>For further bow distribution. This should be played with an even bow speed and sustained tone.</i>
<b>Grade 4</b>	▶ Candidates play one of the Grade 4 scales or arpeggios with the rhythm  on each note of the scale/arpeggio. The exercise may end with an additional long note on the tonic.

Grade	Bowing exercise description
Grade 5	<p>▶ Candidates play one of the Grade 5 scales or arpeggios using a martelé bow stroke, between the middle and the point of the bow. Immediately after the initial 'bite' or pressure accent, the pressure must be released. The bow then moves quickly, but does not leave the string. Each stroke should end before applying pressure for the next 'bite' at the start of the new stroke. This will result in an inevitable small silence between each note.</p>
Grade 6	<p>▶ Candidates play one of the Grade 6 scales or arpeggios with each note of the scale/arpeggio played as two <i>spiccato</i> quavers. The bow should start off the string and leave the string after every note, creating a small 'saucer' or 'smile' shape over the string, and touching the string at the lowest point of the 'saucer' or 'smile' shape.</p>
Grade 7	<p>▶ Candidates play one of the Grade 7 scales or arpeggios using hooked bowing, as in the following example. The bow should stop before each semiquaver, and the separation should be heard clearly.</p> 
Grade 8	<p>▶ Candidates prepare one of the scales or arpeggios set for Grade 8 with the bowings from Grades 5, 6 and 7. Examiners choose one of these bowings to hear in the exam.</p>

## Scales, arpeggios & technical exercises

- ▶ Learning scales and arpeggios is an important part of developing technical focus, strength and agility, and melodic skills.
- ▶ Candidates prepare the scales and arpeggios set for the grade, and play a selection as requested by the examiner. Technical exercise(s) are also played.
- ▶ All scales and arpeggios are to be performed ascending then descending.
- ▶ All scales, arpeggios and technical exercises must be played from memory.
- ▶ All scales and arpeggios should be performed without vibrato.
- ▶ A minimum pace is indicated, increasing gradually grade by grade.
- ▶ Scales may be played either starting with a long tonic, or in even notes.
- ▶ At Grade 1, for scales with separate bows, the upper tonic may be repeated.
- ▶ At Grades 1-5, candidates should play the scale followed by the arpeggio. At Grades 6-8, candidates should play the major scale, major arpeggio and dominant 7th starting on that note in succession (major tonal centres) or the melodic minor scale, harmonic minor scale and minor arpeggio in succession (minor tonal centres).
- ▶ Full details of scale patterns are given in the *Scales, Arpeggios & Studies* books.
- ▶ Articulation patterns for scales and arpeggios are available free from [trinitycollege.com/strings-resources](http://trinitycollege.com/strings-resources)

## Studies (Grades 1-5)

- ▶ Studies are specially composed short pieces designed to demonstrate and develop key areas of technique through performance. Keys of the studies match those of the scales and arpeggios required for the grade.

- ▶ Candidates prepare all three studies listed for the grade, two of which are played in the exam. One is chosen by the candidate and one by the examiner.
- ▶ Studies may be played either from memory or using the music.
- ▶ Studies are included in the *Scales, Arpeggios & Studies* books.

### Orchestral extracts (Grades 6-8)

- ▶ At Grades 6-8, candidates can demonstrate technique through performing extracts selected from a range of orchestral works.
- ▶ Candidates prepare three extracts, two of which are played in the exam. One is chosen by the candidate and one by the examiner.
- ▶ Extracts may be played either from memory or using the music.

## Harp

Candidates perform one of the following options:

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

### Scales, arpeggios & exercises

- ▶ Learning scales and arpeggios is an important part of developing technical focus, strength and agility, and melodic skills.
- ▶ Candidates prepare the scales and arpeggios listed for the grade, and play a selection as requested by the examiner. Exercises are also played.
- ▶ All scales and arpeggios are to be performed ascending then descending.
- ▶ All scales and arpeggios must be played from memory.
- ▶ A minimum pace is indicated, increasing gradually grade by grade.
- ▶ Exercises may be played either from memory or using the music.
- ▶ Candidates prepare all three exercises listed for the grade, two of which are played in the exam. One is chosen by the candidate and one by the examiner.

### Studies

- ▶ Studies are specially composed short pieces designed to demonstrate and develop key areas of technique through performance.
- ▶ Candidates prepare all three studies listed for the grade, two of which are played in the exam. One is chosen by the candidate and one by the examiner.
- ▶ Studies may be played either from memory or using the music.

### Orchestral extracts

- ▶ At Grades 6-8, pedal harp candidates can demonstrate technique through performing extracts selected from a range of orchestral works.
- ▶ Candidates prepare all three extracts listed for the grade, two of which are played in the exam. One is chosen by the candidate and one by the examiner.
- ▶ Extracts may be played either from memory or using the music.

Further information about specific technical work requirements for each grade is given in the relevant sections of this syllabus.

# Supporting tests

This section of the exam supports the development of broader musical skills by assessing candidates in two different supporting tests.

At Initial to Grade 5, candidates choose **two** supporting tests from four options:

- Sight reading
- Aural
- Improvisation
- Musical knowledge

At Grades 6-8, all candidates are assessed in sight reading, and choose *either* aural *or* improvisation for their second supporting test.

This flexibility is designed to allow candidates to demonstrate their musical skills in different ways, while recognising that sight reading is an important skill at higher grades.

## Sight reading

This test assesses candidates' ability to perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. Our sight reading pieces are designed to be musically intuitive and natural, preparing candidates for performance contexts.

Candidates are given 30 seconds to study the test before performing it, during which time they may practise any or all of it aloud. Examiners do not mark this preparation period.

Examples of sight reading tests may be found in Trinity's *Sight Reading Strings* series, available from [shop.trinitycollege.com](http://shop.trinitycollege.com) or from your local music shop.

Technical expectations for the tests are given in the [Parameters for sight reading tests](#). Lists are cumulative, meaning that tests may also include requirements from lower grades.

A range of options is available for blind or visually impaired candidates including Braille, enlarged print and modified stave notation tests. Alternatively, blind or visually impaired candidates may choose a memory test in place of the standard sight reading test. Alternative supporting tests must be requested at the time of booking, and further information is available at [trinitycollege.com/music-csn](http://trinitycollege.com/music-csn).



**Supporting tests**  
(20 marks)

## Parameters for sight reading tests

	Time signatures*	Note and rest values*	Dynamics and tempi*
Initial	$\frac{2}{4}$ $\frac{4}{4}$	♩ and ♪	<i>moderato, mf</i>
Grade 1			<i>f, p</i>
Grade 2	$\frac{3}{4}$	♩, ♪ and ♮ ties	<i>allegretto</i>
Grade 3		♩, ♪ and ♮	<i>mp, andante</i>
Grade 4		♩ and ♪	<i>cresc., decresc.</i>
Grade 5	$\frac{6}{8}$	♩ (groups of two and four)	<i>rall., rit.</i>
Grade 6	$\frac{3}{8}$	dotted quaver/ semiquaver	<i>accel.</i>
Grade 7	$\frac{9}{8}$	triplets	use of mute
Grade 8	$\frac{2}{2}$ and changing time signatures	duplets	

\* Cumulative – tests may also include requirements from previous grade(s).

## Parameters for sight reading tests (continued)

	Articulation, positions, shifts			Harp*
	Violin, Scottish traditional fiddle & viola*	Cello*	Double bass*	
Initial	separate bows, open strings only, no jumps across strings			hands separately; range of a 5th
Grade 1	separate bows, within first position, range of a 5th			range of a 9th
Grade 2	two-note slurs but not across strings (down bow and up bow)			hands together
Grade 3	three-note slurs or two notes across strings, mixed finger patterns	three-note slurs or two notes across strings, mixed finger patterns, backwards extensions	two-note slurs, ½ and 1st positions, no extensions	simple pedal changes†
Grade 4	slurs up to four notes, accents and <i>staccato</i> , <i>pizzicato</i>	slurs up to four notes, accents and <i>staccato</i> , <i>pizzicato</i> , forward extensions	three-note slurs, 3rd position, accents and <i>staccato</i> , <i>pizzicato</i> , simple shifts	more pedal changes†
Grade 5	more mixed bowing styles, trills, octave harmonics	more mixed bowing styles, trills, octave harmonics, simple shifts	more mixed bowing styles, trills, octave harmonics, ½ string harmonic, 4th position	two-note chords
Grade 6	shifts, <i>spiccato</i> , double stops including an open string	more complex shifts, double stops including an open string	double stops including an open string, 5th and 6th positions	three-note chords, <i>arpeggiando</i>
Grade 7	more awkward shifts, including those requiring 2nd position	double stops including an open string, simple thumb position implied by 	simple thumb position	lever changes‡
Grade 8	double stops including two stopped notes (but not in sequences)	double stops in 1st position, tenor clef	tenor clef	<i>près de la table</i> , pedal changes not indicated†, lever changes not indicated‡

\* Cumulative – tests may also include requirements from previous grade(s).

† pedal harp.

‡ lever harp.

## Parameters for sight reading tests (continued)

	Violin & Scottish traditional fiddle*	Viola*	Cello*	Double bass*	Harp*
Initial		open strings only			C major
Grade 1	G, D, A major	C, G, D major		G, D major	F major
Grade 2				C, A major	
Grade 3	C major D, A minor	F major D, A minor	F, B $\flat$ major D, A, G minor	F, B $\flat$ major A, G minor	B $\flat$ † major A, D‡ minor
Grade 4	F, B $\flat$ major E, G minor accidentals	B $\flat$ , E $\flat$ major E, G minor accidentals	A major E, B minor accidentals	D, B minor accidentals	D, A major E†, D† minor
Grade 5	E $\flat$ major C, B minor	A major B, C minor	E $\flat$ major F# minor	E major E minor	B $\flat$ ‡ major G† minor
Grade 6	E, A $\flat$ major F, F# minor	E, A $\flat$ major F, F# minor	E, A $\flat$ major C minor	E $\flat$ major C minor	
Grade 7		B, D $\flat$ major C# minor	B, D $\flat$ major C#, F minor	A $\flat$ major F, F# minor	A major F minor
Grade 8		all major and minor keys		B major C# minor	all keys appropriate to tuning of the harp

\* Cumulative – tests may also include requirements from previous grade(s).

† pedal harp.

‡ lever harp.

## Aural

This test supports the development of candidates' abilities in musical perception and understanding by requiring them to recognise musical features by ear (for example metre and pulse, pitch, performance characteristics).

All questions are based on a single musical example played at the piano by the examiner. At most grades, candidates are asked to describe various features of the music such as dynamics, articulation, texture and style. Candidates are not required to sing.

Practice tests can be found in Trinity's *Aural Tests from 2017* books, available from [shop.trinitycollege.com](http://shop.trinitycollege.com) or from your local music shop.

Candidates with hearing loss may choose an aural awareness test in place of the standard aural test. Alternative supporting tests must be requested at the time of booking, and further information is available at [trinitycollege.com/music-csn](http://trinitycollege.com/music-csn).

## Improvisation

Improvisation can develop creative musicianship skills that unlock a variety of musical styles and technical abilities. Our tests are designed to introduce teachers and candidates to improvisation gradually, creatively and with a range of supporting resources.

This test assesses candidates' ability to improvise fluently, coherently and creatively in response to a musical stimulus. Candidates choose a stimulus from the following three options, indicating their choice of stimulus on the appointment form:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

Further guidance and example tests are available at [trinitycollege.com/supporting-tests](http://trinitycollege.com/supporting-tests).

A range of options is available for blind or visually impaired candidates including Braille, enlarged print and modified stave notation tests. Alternative supporting tests must be requested at the time of booking, and further information is available at [trinitycollege.com/music-csn](http://trinitycollege.com/music-csn).

## Parameters

Technical expectations for the tests are given in the tables on the following pages. Lists are cumulative, meaning that tests may also include requirements from lower grades.

### Stylistic stimulus

This option requires candidates to improvise over a notated piano part played by the examiner.

- ▶ Candidates are given a stimulus which includes the notated piano part and chord symbols. The stimulus begins with a two-bar introduction played by the examiner alone, followed by a further section over which candidates must improvise for a specified number of repeats.
- ▶ The examiner plays the stimulus twice for candidates' reference, without repeats.
- ▶ Candidates are then given 30 seconds' preparation time, during which they may prepare for their improvisation aloud.
- ▶ The test then follows. The examiner plays the stimulus again, and candidates join after the introduction, improvising for the specified number of repeats. Candidates should aim to improvise in a way that complements the musical style of the stimulus.

## Stylistic stimulus

	Initial	Grade 1	Grade 2	Grade 3	Grade 4
Length of introduction	2 bars	2 bars	2 bars	2 bars	2 bars
Length of improvised section	4 bars	4 bars	4 bars	4 bars	4 bars
Number of times improvised section is played	1	2	2	2	3
Total to improvise	4 bars	8 bars	8 bars	8 bars	12 bars
Time signatures*	$\frac{4}{4}$	/ / / / / / / /	/ / / / / / / /	$\frac{3}{4}$	$\frac{2}{4}$
Keys*	C major	F, G major	A minor	D, B $\flat$ major D, E minor	G, B minor
Number of chords per bar	1	1	1	1	1
Chords	I, V	I, V	I, IV, V i, iv, V	I, ii, IV, V i, ii $\flat$ <sup>5</sup> , iv, V	I, ii, IV, V i, ii $\flat$ <sup>5</sup> , iv, V
Styles and speeds*	march, lullaby	fanfare, <i>moderato</i>	tango, <i>andante</i>	waltz, <i>allegretto</i>	<i>adagio</i> , <i>allegro</i>

\* Cumulative – tests may also include requirements from previous grade(s).

## Stylistic stimulus (continued)

	Grade 5	Grade 6	Grade 7	Grade 8
Length of introduction	2 bars	2 bars	2 bars	2 bars
Length of improvised section	4 bars	8 bars	8 bars	8 bars
Number of times improvised section is played	3	2	2	2
Total to improvise	12 bars	16 bars	16 bars	16 bars
Time signatures*	<b><math>\frac{6}{8}</math></b>	<b><math>\frac{12}{8}</math></b>	<b><math>\frac{9}{8}</math></b>	<b><math>\frac{5}{4}</math></b>
Keys*	A, E $\flat$ major	F $\sharp$ , C minor	E, A $\flat$ major	C $\sharp$ , F minor
Number of chords per bar	up to 2	up to 2	up to 2	up to 2
Chords	I, ii, IV, V, vi i, ii $^{\flat 5}$ , iv, V, VI	I, ii, IV, V, vi i, ii $^{\flat 5}$ , iv, V, VI 7ths	I, ii, iii, IV, V, vi i, ii $^{\flat 5}$ , III, iv, V, VI 7ths	all chords 7ths, 9ths suspensions
Styles and speeds*	<i>grazioso</i> , <i>vivace</i>	<i>agitato</i> , nocturne	<i>gigue</i> , <i>grave</i>	impressionistic, irregular dance

\* Cumulative – tests may also include requirements from previous grade(s).

## Motivic stimulus

This option requires candidates to improvise solo in response to a short melodic fragment.

- ▶ Candidates are given a notated melodic fragment, which the examiner plays twice on the piano for candidates' reference.
- ▶ Candidates are then given 30 seconds' preparation time, during which they may prepare for their improvisation aloud. The test then follows.
- ▶ Candidates should aim to improvise within the specified duration range and may begin by quoting the stimulus directly, developing their improvisation from there. However, they are not required to quote the stimulus directly, and may instead develop their improvisation from ideas taken from the stimulus such as a small group of notes or an interval. Responses must use the given time signature.

	Initial	Grade 1	Grade 2	Grade 3	Grade 4
Length of stimulus	2 bars	2 bars	2 bars	2 bars	2 bars
Length of response	4-6 bars	4-8 bars	6-8 bars	6-8 bars	8-12 bars
Time signatures*	$\frac{4}{4}$			$\frac{3}{4}$	$\frac{2}{4}$
Rhythmic features*	minims, crotchets	quavers	dotted notes	ties	syncopation
Articulation*			<i>staccato</i>		accents
Intervals*	up to minor 3rd	major 3rd	perfect 4th	perfect 5th	minor 6th, major 6th
Keys*	C major	F, G major	A minor	D, B $\flat$ major D, E minor	G, B minor

\* Cumulative – tests may also include requirements from previous grade(s).

## Motivic stimulus (continued)

	Grade 5	Grade 6	Grade 7	Grade 8
Length of stimulus	2 bars	1 bar	1 bar	1 bar
Length of response	8-12 bars	12-16 bars	12-16 bars	12-16 bars
Time signatures*	<b><math>\frac{6}{8}</math></b>	<b><math>\frac{12}{8}</math></b>	<b><math>\frac{9}{8}</math></b>	<b><math>\frac{5}{4}</math></b>
Rhythmic features*	semiquavers			triplets, duplets
Articulation*	slurs	acciacaturas		<i>sfz</i>
Intervals*	octave	augmented 4th, diminished 5th	minor 7th, major 7th	all up to major 10th
Keys*	A, E $\flat$ major	F $\sharp$ , C minor	E, A $\flat$ major	C $\sharp$ , F minor

\* Cumulative – tests may also include requirements from previous grade(s).

## Harmonic stimulus

This option requires candidates to improvise solo in response to a chord sequence.

- ▶ Candidates are given a notated chord sequence, including chord symbols, which the examiner plays twice on the piano for candidates' reference.
- ▶ Candidates are then given 30 seconds' preparation time, during which they may prepare for their improvisation aloud.
- ▶ The test then follows. Candidates should improvise for the specified number of repeats, following the chord sequence. Responses should contain melodic/rhythmic interest.

	Initial	Grade 1	Grade 2	Grade 3	Grade 4
Length of chord sequence	4 bars	4 bars	4 bars	4 bars	4 bars
Number of times chord sequence is played	1	2	2	2	3
Total to improvise	4 bars	8 bars	8 bars	8 bars	12 bars
Number of chords per bar	1	1	1	1	1
Chords	I, V	I, V	I, IV, V	I, ii, IV, V	i, iv, V
Keys: Violin & Scottish traditional fiddle	D major	D, E, A major			C#, E, F#, A, B minor
Keys: Viola	D major	D, G, A major			D, E, F#, A, B minor
Keys: Cello	C major	C, D, G major			D, E, F#, A, B minor
Keys: Double bass	C major	C, D, G major			D, E, F#, A, B minor
Keys: Harp	C major	C, F, G major			A, D, E, G, B minor

## Harmonic stimulus (continued)

	Grade 5	Grade 6	Grade 7	Grade 8
Length of chord sequence	4 bars	8 bars	8 bars	8 bars
Number of times chord sequence is played	3	2	2	2
Total to improvise	12 bars	16 bars	16 bars	16 bars
Number of chords per bar	1	1	1	1
Chords	i, iv, V, VI	I, ii, IV, V i, ii <sup>b5</sup> , iv, V 7ths	I, ii, iii, IV, V, vi i, ii <sup>b5</sup> , III, iv, V, VI 7ths	all chords 7ths, 9ths suspensions
Keys: Violin & Scottish traditional fiddle	C#, E, F#, A, B minor	C, D, E, F, G, A, B $\flat$ major A, B, C#, D, E, F#, G minor		
Keys: Viola	D, E, F#, A, B minor	C, D, E, F, G, A, B $\flat$ major A, B, C#, D, E, F#, G minor		
Keys: Cello	D, E, F#, A, B minor	C, D, E $\flat$ , F, G, A, B $\flat$ major A, B, C, D, E, F#, G minor		
Keys: Double bass	D, E, F#, A, B minor	C, D, E, F, G, A, B $\flat$ major A, B, C#, D, E, F#, G minor		
Keys: Harp	A, D, E, G, B minor	C, F, G, B $\flat$ , D, E $\flat$ , A major A, D, E, G, B, C, F# minor		

## Musical knowledge (Initial to Grade 5 only)

This test encourages learners to understand the wider musical context of the pieces they play, and assesses their knowledge of notation. Examiners ask carefully graded questions based on candidates' chosen pieces. Questions refer to the solo line only.

In the exam, candidates choose which piece they would like to be asked about first. Examiners then choose a second piece for the remaining questions. Candidates' musical scores should be free of annotations which might aid their responses. Examiners usually point to the relevant part of the score when asking questions. Candidates can use American terms (eighth note, half note, etc) as an alternative to English terms (quaver, minim, etc).

Further guidance is available at [trinitycollege.com/supporting-tests](http://trinitycollege.com/supporting-tests).

The following table gives example questions and responses:

	Parameters*	Sample question	Sample response
Initial	a. Pitch (letter) names	What is the letter name of this note?	G
	b. Note durations	How many beats are in this note?	Two
	c. Clefs, staves, barlines	What is this sign called?	A treble clef
	d. Identify key/time signatures	What is this called?	A time signature
	e. Explain basic musical terms and signs	What is this called?	A pause mark
Grade 1	a. Note values	What is the name of this note value?	A quaver
	b. Explain key/time signatures	What does $\frac{4}{4}$ mean?	Four crotchet beats in a bar
	c. Notes on ledger lines (up to 2 ledger lines)	What is the letter name of this note?	B flat
	d. Explain musical terms and signs	What is the meaning of <i>da capo</i> ?	Go back to the start
Grade 2	a. Intervals (numerical only) (2nd, 3rd, 4th, 5th)	What is the interval between these two notes?	A 3rd
	b. Metronome marks	Explain the sign $\downarrow = 72$	72 crotchet beats per minute
	c. Grace notes and ornaments	What does this sign above the note mean?	A mordent
	d. Notes on ledger lines (up to 3 ledger lines)	What is the letter name of this note?	F sharp

\* Cumulative – tests may also include requirements from previous grade(s).

## Musical knowledge (continued)

	Parameters*	Sample question	Sample response
Grade 3	a. Intervals (numerical only) (2nd to 7th)	What is the interval between these two notes?	A 6th
	b. Relative major/minor	This piece starts in F major. What is the relative minor of this key?	D minor
	c. Scale/arpeggio/ broken chord patterns	What pattern of notes do you see here?	A scale
Grade 4	a. Modulation to closely related keys (relative major/ minor, subdominant, dominant)	This piece starts in G major. To which key has it modulated here?	D major or dominant
	b. Tonic/dominant triads	This piece starts in F major. Name the notes of the dominant triad.	C, E, G
	c. Intervals (full names) (any major, minor or perfect interval within an octave)	What is the full name of the interval between these two notes?	Perfect 5th
Grade 5	a. Musical period and style	Comment on the period and style of this piece.	<i>Candidate identifies the period, and describes the stylistic features of the piece which reflect the period</i>
	b. Musical structures	Describe the form of this piece and show me the relevant sections.	<i>Candidate indicates the form of the piece and identifies relevant sections</i>
	c. Subdominant triads	This piece starts in D major. Name the notes of the subdominant triad.	G, B, D

\* Cumulative – tests may also include requirements from previous grade(s).

# Marking

## How the exam is marked

Examiners give comments and marks for each section of the exam, up to the maximums listed in the [Exam structure and mark scheme](#) tables in the [About the exam](#) section. It is not necessary to pass all sections or any particular section in order to achieve a pass overall.

The total mark for the exam corresponds to different attainment levels as follows:

Total mark	Attainment level
87-100	Distinction
75-86	Merit
60-74	Pass
45-59	Below Pass 1
0-44	Below Pass 2

## How the pieces are marked

Each piece is awarded three separate marks corresponding to three specific musical components, allowing candidates to receive precise feedback about specific aspects of their performance. These marks combine to give an overall mark for the piece.

The three components are:

### Fluency & accuracy

The ability to perform fluently, with a stable pulse and with an accurate realisation of the notation.

### Technical facility

The ability to control the instrument effectively, covering the various technical demands of the music.

### Communication & interpretation

The interpretation of the music and the way the performance conveys a sense of stylistic understanding and audience engagement.

Marks are awarded for these components to form a maximum total mark for each piece as follows:

Maximum mark for each piece	Component
7	Fluency & accuracy
7	Technical facility
8	Communication & interpretation
<b>22</b>	<b>Total mark for each piece</b>

The total marks awarded for each piece correspond to the attainment levels as follows:

Total mark for each piece	Attainment level
19-22	Distinction
16-18	Merit
13-15	Pass
10-12	Below Pass 1
3-9	Below Pass 2

## How the pieces are marked (continued)

Examiners use the criteria below to decide on the mark.

	<b>7 marks</b>	<b>6 marks</b>	<b>5 marks</b>
<b>Fluency &amp; accuracy</b>	<p>An excellent sense of fluency with secure control of pulse and rhythm.</p> <p>A very high degree of accuracy in notes.</p>	<p>A very good sense of fluency with only momentary insecurities in control of pulse and rhythm.</p> <p>A high degree of accuracy in notes – slips were not significant.</p>	<p>A good sense of fluency though with occasional inconsistencies in control of pulse and rhythm.</p> <p>A good degree of accuracy in notes despite some slips.</p>
	<b>7 marks</b>	<b>6 marks</b>	<b>5 marks</b>
<b>Technical facility</b>	<p>The various technical demands of the music were fulfilled to a very high degree.</p> <p>An excellent level of tone control.</p>	<p>The various technical demands of the music were fulfilled with only momentary insecurities.</p> <p>A very good level of tone control despite minimal blemishes.</p>	<p>The various technical demands of the music were fulfilled for the most part.</p> <p>A good level of tone control though with occasional lapses.</p>
	<b>8 marks</b>	<b>7 marks</b>	<b>6 marks</b>
<b>Communication &amp; interpretation</b>	<p>An excellent level of stylistic understanding with keen attention to performance details.</p> <p>Highly effective communication and interpretation.</p>	<p>A very good level of stylistic understanding with most performance details realised.</p> <p>Effective communication and interpretation overall.</p>	<p>A good level of stylistic understanding though occasional performance details were omitted.</p> <p>Communication and interpretation were mostly effective.</p>

## How the pieces are marked (continued)

	<b>4 marks</b>	<b>3 marks</b>	<b>1-2 marks</b>
<b>Fluency &amp; accuracy</b>	<p>A generally reliable sense of fluency though with some inconsistencies and stumbles in the control of pulse and rhythm.</p> <p>A reasonable degree of accuracy in notes despite a number of errors.</p>	<p>Only a limited sense of fluency with a lack of basic control of pulse and rhythm.</p> <p>Accuracy in notes was sporadic with errors becoming intrusive.</p>	<p>Little or no sense of fluency – control of pulse and rhythm was not established.</p> <p>Accuracy in notes was very limited with many errors of substance.</p>
	<b>4 marks</b>	<b>3 marks</b>	<b>1-2 marks</b>
<b>Technical facility</b>	<p>The various technical demands of the music were generally managed despite some inconsistencies.</p> <p>A basic level of tone control despite some insecurity.</p>	<p>The technical demands of the music were often not managed.</p> <p>The performance lacked a basic level of tone control.</p>	<p>Many or all of the technical demands of the music were not managed.</p> <p>There were significant flaws in tone control.</p>
	<b>5 marks</b>	<b>3-4 marks</b>	<b>1-2 marks</b>
<b>Communication &amp; interpretation</b>	<p>A reasonable level of stylistic understanding though some performance details were omitted.</p> <p>Communication and interpretation were basically reliable though with some lapses.</p>	<p>Stylistic understanding was generally lacking with limited realisation of performance details.</p> <p>Communication and interpretation were inconsistent.</p>	<p>Stylistic understanding was not apparent with little or no realisation of performance details.</p> <p>Communication and interpretation were ineffective.</p>

## How technical work is marked

Examiners use the criteria below to decide on the mark.

	Distinction	Merit
	13-14 marks	11-12 marks
<b>Scales &amp; arpeggios</b>	<p>An excellent or very good sense of fluency and accuracy.</p> <p>A very high degree of technical control.</p> <p>Prompt responses.</p>	<p>A good sense of fluency and accuracy with occasional errors.</p> <p>A good degree of technical control.</p> <p>Prompt responses overall.</p>
<b>Studies, exercises &amp; orchestral extracts</b>	<p>An excellent or very good sense of fluency and accuracy.</p> <p>A very high degree of technical control.</p> <p>Keen attention to performance details and musical character.</p>	<p>A good sense of fluency and accuracy with occasional errors.</p> <p>A good degree of technical control.</p> <p>Good attention to performance details and musical character overall.</p>

## How technical work is marked (continued)

	Pass	Below Pass 1	Below Pass 2
	9-10 marks	6-8 marks	1-5 marks
<b>Scales &amp; arpeggios</b>	<p>A generally reliable sense of fluency and accuracy despite a number of errors.</p> <p>A reasonable degree of technical control despite some inconsistencies.</p> <p>Generally prompt responses despite some hesitancy and/or restarts.</p>	<p>Limited or very limited fluency and accuracy with errors becoming intrusive.</p> <p>An inconsistent degree of technical control.</p> <p>Hesitancy in responses and restarts.</p>	<p>Little or no sense of fluency and accuracy with many errors.</p> <p>An unreliable degree of technical control.</p> <p>Uncertain responses with many restarts and/or items not offered.</p>
<b>Studies, exercises &amp; orchestral extracts</b>	<p>A generally reliable sense of fluency and accuracy despite a number of errors.</p> <p>A reasonable degree of technical control despite some inconsistencies.</p> <p>Some attention to performance details and musical character.</p>	<p>Limited or very limited fluency and accuracy with errors becoming intrusive.</p> <p>An inconsistent degree of technical control.</p> <p>Limited attention to performance details and musical character.</p>	<p>Little or no sense of fluency and accuracy with many errors.</p> <p>An unreliable degree of technical control.</p> <p>Little or no attention to performance details and musical character.</p>

## How supporting tests are marked

Examiners use the criteria below to decide on the mark.

	Distinction	Merit	Pass
	9-10 marks	8 marks	6-7 marks
<b>Sight reading</b>	<p>An excellent or very good sense of fluency with secure control of pulse, rhythm and tonality.</p> <p>A very high degree of accuracy in notes, with musical detail realised.</p>	<p>A good sense of fluency though with occasional inconsistencies in control of pulse, rhythm and tonality.</p> <p>A good degree of accuracy in notes despite some slips, with some musical detail realised.</p>	<p>A generally reliable sense of fluency though with some inconsistencies and stumbles in the control of pulse, rhythm and tonality.</p> <p>A reasonable degree of accuracy in notes despite a number of errors and with little attention to musical detail.</p>
<b>Aural</b>	<p>An excellent or very good degree of aural perception in all aspects.</p> <p>Confident and prompt responses.</p>	<p>A good degree of aural perception in the majority of aspects.</p> <p>Mostly confident and prompt responses.</p>	<p>A generally reliable degree of aural perception in most aspects though with some imprecision.</p> <p>Generally confident and prompt responses though with occasional hesitation or uncertainty.</p>
<b>Musical knowledge</b>	<p>An excellent or very good degree of musical knowledge in all aspects.</p> <p>Confident and prompt responses.</p>	<p>A good degree of musical knowledge in the majority of aspects.</p> <p>Mostly confident and prompt responses.</p>	<p>A generally reliable degree of musical knowledge in most aspects.</p> <p>Generally confident and prompt responses though with occasional hesitation or uncertainty.</p>
<b>Improvisation</b>	<p>An excellent or very good sense of musical structure, based on the stimulus, delivered with a high level of fluency.</p> <p>A highly creative and imaginative response.</p>	<p>A good sense of musical structure, based on the stimulus, delivered with a good level of fluency.</p> <p>A creative and imaginative response overall.</p>	<p>A generally reliable sense of musical structure, based on the stimulus, delivered with a reasonable level of fluency despite occasional lapses.</p> <p>Some element of creativity and imagination in the response.</p>

## How supporting tests are marked (continued)

	Below Pass 1 4-5 marks	Below Pass 2 1-3 marks
<b>Sight reading</b>	<p>Only a limited sense of fluency with a lack of basic control of pulse, rhythm and tonality.</p> <p>Accuracy in notes was sporadic with no attention to musical detail.</p>	<p>Little or no sense of fluency control of pulse, rhythm and tonality was not established.</p> <p>Accuracy in notes was very limited with no attention to musical detail.</p>
<b>Aural</b>	<p>A limited or very limited aural perception with some lack of precision in most aspects.</p> <p>Hesitant or uncertain responses.</p>	<p>Unreliable aural perception in the majority or all aspects.</p> <p>Very hesitant or uncertain/missing responses.</p>
<b>Musical knowledge</b>	<p>A limited or very limited degree of musical knowledge in most aspects.</p> <p>Hesitant or uncertain responses.</p>	<p>Unreliable musical knowledge in the majority or all aspects.</p> <p>Very hesitant or uncertain/missing responses.</p>
<b>Improvisation</b>	<p>A limited or very limited sense of musical structure, with little relation to the stimulus, delivered with some hesitations and stumbles in fluency.</p> <p>A lack of creativity and imagination in the response.</p>	<p>Musical structure was only partially or not apparent with no relation to the stimulus and fluency often compromised.</p> <p>Little or no creativity or imagination in the response.</p>

# Violin | Initial

## Pieces

Candidates perform a programme of **three** pieces chosen from the Violin Initial repertoire list, available at [trinitycollege.com/strings](http://trinitycollege.com/strings)

- ▶ Only one duet may be chosen.
- ▶ An own composition or a piece from either group on the Scottish traditional fiddle Initial list may be played instead of one of the listed pieces.
- ▶ A maximum of one unaccompanied or Scottish traditional fiddle item may be played.

See [Pieces](#) section for further guidance.

## Technical work

Candidates prepare scales, as shown below. See [Technical work](#) section for further details.

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

### Scales (from memory)

All one octave, with the indicated rhythmic pattern on each note (minimum tempo: ♩ = 92).

- ▶ G major



- ▶ D major



- ▶ A major



## Supporting tests

Candidates choose **two** of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Initial are below.

## Aural questions

Parameters	Task	Requirement
Melody only	Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
4 bars	Listen to the melody once	Identify the dynamic as <i>forte</i> or <i>piano</i>
Major key	Listen to the melody once	Identify the articulation as <i>legato</i> or <i>staccato</i>
$\frac{2}{4}$	Listen to the first three notes of the melody once	Identify the highest or lowest note

## Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

## Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

# Violin | Grade 1

## Pieces

Candidates perform a programme of **three** pieces chosen from the Violin Grade 1 repertoire list, available at [trinitycollege.com/strings](http://trinitycollege.com/strings)

- ▶ Only one duet may be chosen.
- ▶ An own composition or a piece from any group on the Scottish traditional fiddle Grade 1 list may be played instead of one of the listed pieces.
- ▶ A maximum of one unaccompanied or Scottish traditional fiddle item may be played.

See [Pieces](#) section for further guidance.

## Technical work

Candidates prepare section 1 and *either* section 2 or section 3. See [Technical work](#) section for further details.

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

### 1. Bowing exercise (from memory)

Candidates play one of the Grade 1 scales or arpeggios, freely chosen from the list, with two separate crotchets on each note of the scale/arpeggio, one down bow and one up bow. (♩ = 66)

### Either

### 2. Scales, arpeggios & technical exercise (from memory) –

Candidates play the scale followed by the arpeggio. Examiners select from the following:

▶ C and G major	one octave	starting on 3rd finger	scales separate bows or slurred in pairs; arpeggios separate bows only	min tempo: ♩ = 88
▶ D and A major		starting on the open string		
▶ D minor (scale only)	first five notes ascending and descending	separate bows only		

### Technical exercise (from memory) (♩ = 50-75)

Open strings



Or

**3. Studies** (music may be used) – **Candidates prepare all three studies.**

Candidates choose one study to play first. Examiners then select one of the remaining two studies to be performed.

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

## Supporting tests

Candidates choose **two** of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 1 are below.

## Aural questions

Parameters	Task	Requirement
	Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
Melody only	Listen to the melody once	i) Identify the dynamic as <i>forte</i> or <i>piano</i>
4 bars		ii) Identify the articulation as <i>legato</i> or <i>staccato</i>
Major key	Listen to the first two bars of the melody once	Identify the last note as higher or lower than the first note
$\frac{2}{4}$ or $\frac{3}{4}$	Listen to the melody twice, with a change of rhythm or pitch in the second playing	Identify where the change occurs

## Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

## Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.



Or

**3. Studies** (music may be used) – **Candidates prepare all three studies.**

Candidates choose one study to play first. Examiners then select one of the remaining two studies to be performed.

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

## Supporting tests

Candidates choose **two** of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 2 are below.

## Aural questions

Parameters	Task	Requirement
	Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
Melody only	Listen to the melody once	i) Describe the dynamics, which will vary during the melody ii) Identify the articulation as <i>legato</i> or <i>staccato</i>
4 bars		
Major or minor key	Listen to the melody once	Identify the last note as higher or lower than the first note
$\frac{2}{4}$ or $\frac{3}{4}$	Listen to the melody twice, with a change of rhythm or pitch in the second playing	i) Identify where the change occurs ii) Identify the change as rhythm or pitch

## Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

## Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

# Violin | Grade 3

## Pieces

Candidates perform a programme of **three** pieces chosen from the Violin Grade 3 repertoire list, available at [trinitycollege.com/strings](http://trinitycollege.com/strings)

- ▶ Only one duet may be chosen.
- ▶ An own composition or a piece from any group on the Scottish traditional fiddle Grade 3 list may be played instead of one of the listed pieces.
- ▶ A maximum of one unaccompanied or Scottish traditional fiddle item may be played.

See [Pieces](#) section for further guidance.

## Technical work

Candidates prepare section 1 and *either* section 2 or section 3. See [Technical work](#) section for further details.

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

### 1. Bowing exercise (from memory)

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

### Either

### 2. Scales, arpeggios & technical exercises (from memory) –

Candidates play the scale followed by the arpeggio. Examiners select from the following:

▶ D major		two octaves	starting on the open string	scales separate bows or slurred in pairs; arpeggios separate bows or slurred three notes to a bow	min tempi: scales: ♩ = 66 arpeggios: ♩ = 44 7ths: ♩ = 76
▶ A major					
▶ F major		one octave	starting on the D string in 2nd position		
▶ E♭ major					
▶ A minor	candidate choice of <i>either</i> harmonic or melodic minor	two octaves			
▶ G minor		one octave	starting on the D string		
▶ Dominant 7th in the key of G		one octave	starting on D	separate bows	
▶ Dominant 7th in the key of A			starting on E		

**Technical exercises** (from memory) (♩ = 60)

a) Chromatic phrase to be played with separate bows, starting on the D string



b) Octaves, sixths and thirds

*Or***3. Studies** (music may be used) – Candidates prepare all three studies.

Candidates choose one study to play first. Examiners then select one of the remaining two studies to be performed.

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

## Supporting tests

Candidates choose **two** of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 3 are below.

## Aural questions

Parameters	Task	Requirement
	Listen to the melody twice	Clap the pulse on the second playing, stressing the strong beat
Melody only	Listen to the melody once	Identify the tonality as major or minor
4 bars	Listen to the first two notes of the melody once	Identify the interval by number only (second, third, fourth, fifth or sixth)
Major or minor key	Study a copy of the melody (provided in treble clef, or in alto or bass clef if requested), and listen to it once as written and once with a change of rhythm or pitch	i) Identify in which bar the change has occurred ii) Identify the change as rhythm or pitch
$\frac{3}{4}$ or $\frac{4}{4}$		

## Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

## Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

# Violin | Grade 4

## Pieces

Candidates perform a programme of **three** pieces chosen from the Violin Grade 4 repertoire list, available at [trinitycollege.com/strings](http://trinitycollege.com/strings)

- ▶ An own composition or a set from any group on the Scottish traditional fiddle Grade 4 list may be played instead of one of the listed pieces.
- ▶ A maximum of one unaccompanied or Scottish traditional fiddle item may be played.

See [Pieces](#) section for further guidance.

## Technical work

Candidates prepare section 1 and *either* section 2 or section 3. See [Technical work](#) section for further details.

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

### 1. Bowing exercise (from memory)

Candidates play one of the Grade 4 scales or arpeggios, freely chosen from the list, with the rhythm  on each note of the scale/arpeggio. The exercise may end with an additional long note on the tonic ( $\downarrow = 50$ )

### Either

### 2. Scales, arpeggios & technical exercises (from memory) –

Candidates play the scale followed by the arpeggio. Examiners select from the following:.

▶ C and B $\flat$ major		two octaves		scales separate bows <i>or</i> slurred two crotchet beats to a bow; arpeggios separate bows <i>or</i> slurred three notes to a bow	min tempi: scales: $\downarrow = 76$ arpeggios: $\downarrow = 48$ 7ths: $\downarrow = 76$	
▶ E major		one octave	starting on the A string in 4th position			
▶ C and B $\flat$ minor	candidate choice of <i>either</i> harmonic <i>or</i> melodic minor	two octaves				
▶ E minor			starting on the A string in 4th position			
▶ Dominant 7th in the key of C		one octave	starting on G			separate bows <i>or</i> slurred four notes to a bow
▶ Dominant 7th in the key of D			starting on A			
▶ Dominant 7th in the key of E $\flat$			starting on B $\flat$			
▶ Chromatic scale			starting on open D			separate bows

**Technical exercises** (from memory) (♩ = 84)

a) Octaves



## Supporting tests

Candidates choose **two** of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 4 are below.

## Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	Clap the pulse on the second playing, stressing the strong beat
	Listen to the piece twice	i) Identify the tonality as major or minor ii) Identify the final cadence as perfect or imperfect
Harmonised		
4 bars		
Major or minor key	Listen to the first two notes of the melody once	Identify the interval as minor or major second, minor or major third, perfect fourth or fifth, minor or major sixth
$\frac{4}{4}$ or $\frac{6}{8}$	Study a copy of the melody (provided in treble clef, or in alto or bass clef if requested), and listen to it once as written and once with a change of rhythm and a change of pitch	i) Identify the bar in which the change of rhythm occurred ii) Identify the bar in which the change of pitch occurred

## Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

## Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

# Violin | Grade 5

## Pieces

Candidates perform a programme of **three** pieces chosen from the Violin Grade 5 repertoire list, available at [trinitycollege.com/strings](http://trinitycollege.com/strings)

- ▶ An own composition or a set from any group on the Scottish traditional fiddle Grade 5 list may be played instead of one of the listed pieces.
- ▶ A maximum of one unaccompanied or Scottish traditional fiddle item may be played.

See [Pieces](#) section for further guidance.

## Technical work

Candidates prepare section 1 and *either* section 2 or section 3. See [Technical work](#) section for further details.

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

### 1. Bowing exercise (from memory)

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

### Either

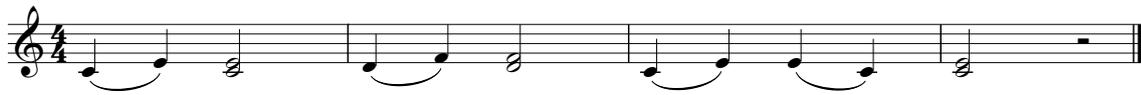
### 2. Scales, arpeggios & technical exercises (from memory) –

Candidates play the scale followed by the arpeggio. Examiners select from the following:

▶ G major				
▶ G minor	candidate choice of <i>either</i> harmonic or melodic minor	three octaves	scales separate bows or slurred two crotchet beats to a bow; arpeggios separate bows or slurred three notes to a bow	
▶ B, E and A $\flat$ major				min tempi: scales: ♩ = 80 arpeggios: ♩ = 54 7ths: ♩ = 72
▶ B, E and G $\sharp$ minor	candidate choice of <i>either</i> harmonic or melodic minor		scales separate bows or slurred two crotchet beats to a bow; arpeggios separate bows or slurred six notes to a bow	
▶ Chromatic scales starting on G and A		two octaves		
▶ Dominant 7th in the key of C, starting on G			separate bows or slurred two crotchet beats to a bow	
▶ Dominant 7th in the key of D $\flat$ , starting on A $\flat$				
▶ Diminished 7th starting on D		one octave	separate bows	

**Technical exercises** (from memory) (♩ = 104)

a) C major in thirds



b) B♭ major in sixths



c) D major scale on one string

*Or***3. Studies** (music may be used) – Candidates prepare all three studies.

Candidates choose one study to play first. Examiners then select one of the remaining two studies to be performed.

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

## Supporting tests

Candidates choose **two** of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 5 are below.

## Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	<ul style="list-style-type: none"> <li>i) Clap the pulse on the second playing, stressing the strong beat</li> <li>ii) Identify the time signature</li> </ul>
Harmonised	Listen to the piece twice	<ul style="list-style-type: none"> <li>i) Identify the changing tonality</li> <li>ii) Identify the final cadence as perfect, plagal, imperfect or interrupted</li> </ul>
8 bars	Listen to two notes from the melody line played consecutively	Identify the interval as minor or major second, minor or major third, perfect fourth or fifth, minor or major sixth, minor or major seventh or octave
Major or minor key	Study a copy of the piece, and listen to it once as written and once with a change of rhythm and a change of pitch (both changes are in the melody line)	<ul style="list-style-type: none"> <li>i) Identify the bar in which the change of rhythm occurred</li> <li>ii) Identify the bar in which the change of pitch occurred</li> </ul>

## Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

## Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

# Violin | Grade 6

## Pieces

Candidates perform a programme of **three** pieces chosen from the Violin Grade 6 repertoire list, available at [trinitycollege.com/strings](http://trinitycollege.com/strings)

- Programmes must include at least one piece from group A and at least one piece from group B.
- An own composition or a set from any group on the Scottish traditional fiddle Grade 6 list may be played instead of one of the listed pieces.
- One piece may be played on viola, chosen from the Viola Grade 6 repertoire list.
- A maximum of one unaccompanied or Scottish traditional fiddle item may be played.

See [Pieces](#) section for further guidance.

## Technical work

Candidates prepare section 1 and *either* section 2 or section 3. See [Technical work](#) section for further details.

The scales, arpeggios & technical exercises are in Trinity's *Violin Scales, Arpeggios & Studies from 2016*. The orchestral extracts are in *The Orchestral Violinist book 2*, ed. Rodney Friend (Boosey & Hawkes MO60115967).

### 1. Bowing exercise (from memory)

Candidates play one of the Grade 6 scales or arpeggios, freely chosen from the list, with each note of the scale/arpeggio played as two *spiccato* quavers. (♩ = 150)

### Either

### 2. Scales, arpeggios & technical exercises (from memory) –

Candidates prepare major and minor scales and arpeggios from the following tonal centres, to be played with separate bows or slurred as requested by the examiner. Examiners select from the following:

<ul style="list-style-type: none"> <li>A</li> </ul>	three octaves	scales separate bows or slurred four crotchet beats to a bow; arpeggios separate bows or slurred three notes to a bow	min tempi: scales: ♩ = 96 arpeggios: ♩ = 63 7ths: ♩ = 96
<ul style="list-style-type: none"> <li>F and Eb</li> </ul>	two octaves	scales separate bows or slurred four crotchet beats to a bow; arpeggios separate bows or slurred six notes to a bow	
<b>Plus:</b> <ul style="list-style-type: none"> <li>Chromatic scale starting on Bb</li> <li>Diminished 7th starting on G</li> </ul>		separate bows or slurred two crotchet beats to a bow	

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

- ▶ the major scale
- ▶ the major arpeggio
- ▶ the dominant 7th starting on that note and resolving onto the tonic (to be prepared with separate bows and slurred two crotchet beats to a bow)

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

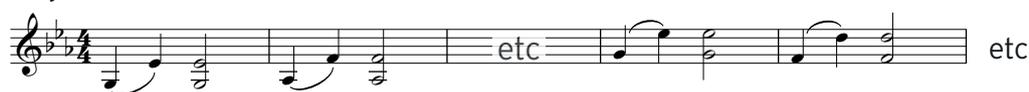
- ▶ the melodic minor scale
- ▶ the harmonic minor scale
- ▶ the minor arpeggio

### Technical exercises (from memory) (♩ = 100)

a) D major in thirds



b) E $\flat$  major in sixths



c) D major in octaves



Or

**3. Orchestral extracts** (music may be used) – Candidates prepare three extracts in total: 1a or 1b, 2a or 2b, and 3a or 3b.

Candidates choose one extract to play first. Examiners then select one of the remaining two prepared extracts to be performed.

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 97-100)	
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)	
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)	

## Supporting tests

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 6 are below.

## Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
Harmonised	Listen to the piece twice	Identify and comment on two other characteristics of the piece
8 bars	Listen to the first four bars of the piece once	Identify the key to which the music modulates as subdominant, dominant or relative minor
Major key		Answers may alternatively be given as key names
$\frac{2}{4}$ , $\frac{3}{4}$ , $\frac{4}{4}$ or $\frac{6}{8}$	Study a copy of the piece, and listen to it twice with two changes to the melody line	Locate the changes and describe them as pitch or rhythm

## Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.



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

- ▶ the major scale
- ▶ the major arpeggio
- ▶ the dominant 7th starting on that note and resolving onto the tonic (to be prepared with separate bows and slurred two crotchet beats to a bow)

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

- ▶ the melodic minor scale
- ▶ the harmonic minor scale
- ▶ the minor arpeggio

### Technical exercises (from memory) (♩ = 84)

a) B♭ major in thirds (one octave)



b) B♭ major in sixths (one octave)



c) D major in octaves (one octave)



Or

### 3. **Orchestral extracts** (music may be used) – Candidates prepare three extracts in total: 1a or 1b, 2a or 2b, and 3a or 3b.

Candidates choose one extract to play first. Examiners then select one of the remaining two prepared extracts to be performed.

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

## Supporting tests

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 7 are below.

## Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
Harmonised	Listen to the piece twice	Identify and comment on two other characteristics of the piece
8 bars	Listen to the first four bars of the piece once	Identify the key to which the music modulates as subdominant, dominant or relative key
Major or minor key		Answers may alternatively be given as key names
$\frac{2}{4}, \frac{3}{4}, \frac{4}{4}$ or $\frac{6}{8}$	Study a copy of the piece, and listen to it twice with three changes	Locate the changes and describe them as pitch (melody line only) or rhythm

## Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

# Violin | Grade 8

## Pieces

Candidates perform a programme of **three** pieces chosen from the Violin Grade 8 repertoire list, available at [trinitycollege.com/strings](http://trinitycollege.com/strings)

- Programmes must include at least one piece from group A and at least one piece from group B.
- An own composition or a set from any group on the Scottish traditional fiddle Grade 8 list may be played instead of one of the listed pieces.
- One piece may be played on viola, chosen from the Viola Grade 8 repertoire list.
- A maximum of one unaccompanied or Scottish traditional fiddle item may be played.

See [Pieces](#) section for further guidance.

## Technical work

Candidates prepare section 1 and *either* section 2 or section 3. See [Technical work](#) section for further details.

The scales, arpeggios & technical exercises are in Trinity's *Violin Scales, Arpeggios & Studies from 2016*. The orchestral extracts are in *The Orchestral Violinist book 2*, ed. Rodney Friend (Boosey & Hawkes MO60115967).

### 1. Bowing exercise (from memory)

Candidates choose one of the Grade 8 scales or arpeggios listed below. Examiners choose any one of the specified bowings from Grades 5-7 and ask candidates to play the scale/arpeggio with that bowing.

#### Either

### 2. Scales, arpeggios & technical exercises (from memory) –

Candidates prepare major and minor scales and arpeggios from the following tonal centres, to be played with separate bows or slurred as requested by the examiner. Examiners select from the following:

<ul style="list-style-type: none"> <li>G, A, B<math>\flat</math>, D<math>\flat</math>/C<math>\sharp</math> and E<math>\flat</math></li> </ul>	three octaves	scales separate bows or slurred three octaves to a bow (one bow up and one bow down, with a change of bow on the top note); arpeggios separate bows or slurred nine notes to a bow	min tempi: scales: ♩ = 88 arpeggios: ♩ = 88 7ths: ♩ = 92
<b>Plus:</b> <ul style="list-style-type: none"> <li>Chromatic scales starting on B<math>\flat</math>, C and D</li> </ul>	two octaves	separate bows or slurred twelve notes to a bow	
<ul style="list-style-type: none"> <li>Diminished 7ths starting on A<math>\sharp</math>, C and D</li> </ul>		separate bows or slurred eight notes to a bow	



## Supporting tests

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 8 are below.

## Aural questions

Parameters	Task	Requirement
Harmonised 12-16 bars	Listen to the piece once	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
Major or minor key	Listen to the piece twice	Identify and comment on three other characteristics of the piece
$\frac{2}{4}$ , $\frac{3}{4}$ , $\frac{4}{4}$ , $\frac{6}{8}$ or $\frac{5}{8}$	Study a copy of the piece, and listen to it twice with three changes	Locate the changes and describe them as pitch or rhythm

## Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

# Scottish Traditional Fiddle | Initial

## Pieces

Candidates perform a programme of **three** pieces chosen from the Scottish traditional fiddle Initial repertoire list, available at [trinitycollege.com/strings](http://trinitycollege.com/strings)

- ▶ Programmes must include at least one piece from each group.
- ▶ The listed publications must be used.
- ▶ An own composition may be played instead of one of the listed pieces.

See **Pieces** section for further guidance.

## Technical work

Candidates prepare scales, as shown below. See **Technical work** section for further details.

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

### Scales (from memory)

All one octave, with the indicated rhythmic pattern on each note (minimum tempo: ♩ = 92).

#### ▶ G major



#### ▶ D major



#### ▶ A major



## Supporting tests

Candidates choose **two** of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Initial are below.

## Aural questions

Parameters	Task	Requirement
Melody only	Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
4 bars	Listen to the melody once	Identify the dynamic as <i>forte</i> or <i>piano</i>
Major key	Listen to the melody once	Identify the articulation as <i>legato</i> or <i>staccato</i>
$\frac{2}{4}$	Listen to the first three notes of the melody once	Identify the highest or lowest note

## Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

## Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

# Scottish Traditional Fiddle | Grade 1

## Pieces

Candidates perform a programme of **three** pieces chosen from the Scottish traditional fiddle Grade 1 repertoire list, available at [trinitycollege.com/strings](http://trinitycollege.com/strings)

- ▶ Programmes must comprise one piece from each group.
- ▶ The listed publications must be used.
- ▶ An own composition may be played instead of one of the listed pieces.

See **Pieces** section for further guidance.

## Technical work

Candidates prepare section 1 and *either* section 2 or section 3. See **Technical work** section for further details.

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

### 1. Bowing exercise (from memory)

Candidates play one of the Grade 1 scales or arpeggios, freely chosen from the list, with two separate crotchets on each note of the scale/arpeggio, one down bow and one up bow. (♩ = 66)

### Either

### 2. Scales, arpeggios & technical exercise (from memory) –

Candidates play the scale followed by the arpeggio. Examiners select from the following:

▶ C and G major	one octave	starting on 3rd finger	scales separate bows or slurred in pairs; arpeggios separate bows only	min tempo: ♩ = 88
▶ D and A major		starting on the open string		
▶ D minor (scale only)	first five notes ascending and descending	separate bows only		

### Technical exercise (from memory) (♩ = 50-75)

Open strings



Or

**3. Studies** (music may be used) – **Candidates prepare all three studies.**

Candidates choose one study to play first. Examiners then select one of the remaining two studies to be performed.

1. A 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

## Supporting tests

Candidates choose **two** of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 1 are below.

## Aural questions

Parameters	Task	Requirement
	Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
Melody only	Listen to the melody once	i) Identify the dynamic as <i>forte</i> or <i>piano</i>
4 bars		ii) Identify the articulation as <i>legato</i> or <i>staccato</i>
Major key	Listen to the first two bars of the melody once	Identify the last note as higher or lower than the first note
$\frac{2}{4}$ or $\frac{3}{4}$	Listen to the melody twice, with a change of rhythm or pitch in the second playing	Identify where the change occurs

## Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

## Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.



Or

**3. Studies** (music may be used) – **Candidates prepare all three studies.**

Candidates choose one study to play first. Examiners then select one of the remaining two studies to be performed.

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

## Supporting tests

Candidates choose **two** of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 2 are below.

## Aural questions

Parameters	Task	Requirement
	Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
Melody only	Listen to the melody once	i) Describe the dynamics, which will vary during the melody ii) Identify the articulation as <i>legato</i> or <i>staccato</i>
4 bars		
Major or minor key	Listen to the melody once	Identify the last note as higher or lower than the first note
$\frac{2}{4}$ or $\frac{3}{4}$	Listen to the melody twice, with a change of rhythm or pitch in the second playing	i) Identify where the change occurs ii) Identify the change as rhythm or pitch

## Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

## Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

# Scottish Traditional Fiddle | Grade 3

## Pieces

Candidates perform a programme of **three** sets of pieces chosen from the Scottish traditional fiddle Grade 3 repertoire list, available at [trinitycollege.com/strings](http://trinitycollege.com/strings)

- Programmes must comprise one set from each group.
- The listed publications must be used.
- Dynamics (*p*, *mf*, *f*, *crescendo* and *diminuendo*) should be included in the slow tunes only.
- A minimum of one position change is required at this grade.
- An own composition may be played instead of one of the listed sets.

See [Pieces](#) section for further guidance.

## Technical work

Candidates prepare section 1 and *either* section 2 or section 3. See [Technical work](#) section for further details.

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

### 1. Bowing exercise (from memory)

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

### Either

### 2. Scales, arpeggios & technical exercises (from memory) –

Candidates play the scale followed by the arpeggio. Examiners select from the following:

▶ D major		two octaves	starting on the open string	scales separate bows or slurred in pairs; arpeggios separate bows or slurred three notes to a bow	min tempi: scales: ♩ = 66 arpeggios: ♩ = 44 7ths: ♩ = 76
▶ A major					
▶ F major		one octave	starting on the D string in 2nd position		
▶ E♭ major					
▶ A minor	candidate choice of <i>either</i> harmonic or melodic minor	two octaves			
▶ G minor		one octave	starting on the D string		
▶ Dominant 7th in the key of G		one octave	starting on D	separate bows	
▶ Dominant 7th in the key of A			starting on E		



## Supporting tests

Candidates choose **two** of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 3 are below.

## Aural questions

Parameters	Task	Requirement
	Listen to the melody twice	Clap the pulse on the second playing, stressing the strong beat
Melody only	Listen to the melody once	Identify the tonality as major or minor
4 bars	Listen to the first two notes of the melody once	Identify the interval by number only (second, third, fourth, fifth or sixth)
Major or minor key	Study a copy of the melody (provided in treble clef, or in alto or bass clef if requested), and listen to it once as written and once with a change of rhythm or pitch	i) Identify in which bar the change has occurred ii) Identify the change as rhythm or pitch

## Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

## Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

# Scottish Traditional Fiddle | Grade 4

## Pieces

Candidates perform a programme of **three** sets of pieces chosen from the Scottish traditional fiddle Grade 4 repertoire list, available at [trinitycollege.com/strings](http://trinitycollege.com/strings)

- Programmes must comprise one set from each group.
- The listed publications must be used.
- Dynamics (*p*, *mf*, *f*, *crescendo* and *diminuendo*) should be included in the slow tunes only.
- A minimum of one position change is required at this grade.
- The performance should include examples of acciaccaturas, which should be clearly marked on the copy of the music for the examiner.
- An own composition may be played instead of one of the listed sets.

See [Pieces](#) section for further guidance.

## Technical work

Candidates prepare section 1 and *either* section 2 or section 3. See [Technical work](#) section for further details.

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

### 1. Bowing exercise (from memory)

Candidates play one of the Grade 4 scales or arpeggios, freely chosen from the list, with the rhythm  on each note of the scale/arpeggio. The exercise may end with an additional long note on the tonic. (♩ = 50)

### Either

### 2. Scales, arpeggios & technical exercises (from memory) –

Candidates play the scale followed by the arpeggio. Examiners select from the following:

▶ C and B $\flat$ major		two octaves		scales separate bows or slurred two crotchet beats to a bow; arpeggios separate bows or slurred three notes to a bow	min tempi: scales: ♩ = 76 arpeggios: ♩ = 48 7ths: ♩ = 76
▶ E major		one octave	starting on the A string in 4th position		
▶ C and B $\flat$ minor	candidate choice of <i>either</i> harmonic or melodic minor	two octaves			
▶ E minor			starting on the A string in 4th position		
▶ Dominant 7th in the key of C		one octave	starting on G	separate bows or slurred four notes to a bow	
▶ Dominant 7th in the key of D			starting on A		
▶ Dominant 7th in the key of E $\flat$			starting on B $\flat$		
▶ Chromatic scale			starting on open D		

**Technical exercises** (from memory) (♩ = 84)

a) Octaves



b) D major phrase

*Or***3. Studies** (music may be used) – Candidates prepare all three studies.

Candidates choose one study to play first. Examiners then select one of the remaining two studies to be performed.

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

## Supporting tests

Candidates choose **two** of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 4 are below.

## Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	Clap the pulse on the second playing, stressing the strong beat
	Listen to the piece twice	i) Identify the tonality as major or minor ii) Identify the final cadence as perfect or imperfect
Harmonised		
4 bars		
Major or minor key	Listen to the first two notes of the melody once	Identify the interval as minor or major second, minor or major third, perfect fourth or fifth, minor or major sixth
$\frac{4}{4}$ or $\frac{6}{8}$	Study a copy of the melody (provided in treble clef, or in alto or bass clef if requested), and listen to it once as written and once with a change of rhythm and a change of pitch	i) Identify the bar in which the change of rhythm occurred ii) Identify the bar in which the change of pitch occurred

## Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

## Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

# Scottish Traditional Fiddle | Grade 5

## Pieces

Candidates perform a programme of **three** sets of pieces chosen from the Scottish traditional fiddle Grade 5 repertoire list, available at [trinitycollege.com/strings](http://trinitycollege.com/strings)

- ▶ Programmes must comprise one set from each group.
- ▶ The listed publications must be used.
- ▶ Dynamics (*p*, *mf*, *f*, *crescendo* and *diminuendo*) should be included in the slow tunes only.
- ▶ A minimum of two position changes are required at this grade.
- ▶ The performance should include examples of acciaccaturas, which should be clearly marked on the copy of the music for the examiner.
- ▶ Contemporary set items are listed from slow to fast tempo, but may be performed in any order.
- ▶ An own composition may be played instead of one of the listed sets.

See [Pieces](#) section for further guidance.

## Technical work

Candidates prepare section 1 and *either* section 2 or section 3. See [Technical work](#) section for further details.

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

### 1. Bowing exercise (from memory)

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

### Either

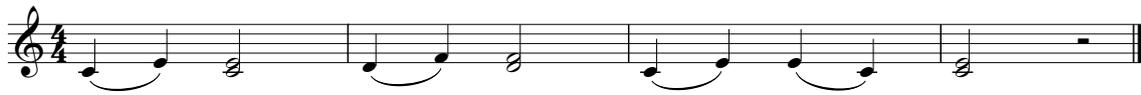
### 2. Scales, arpeggios & technical exercises (from memory) –

Candidates play the scale followed by the arpeggio. Examiners select from the following:

▶ G major			scales separate bows or slurred two crotchet beats to a bow; arpeggios separate bows or slurred three notes to a bow	min tempi: scales: ♩ = 80 arpeggios: ♩ = 54 7ths: ♩ = 72
▶ G minor	candidate choice of <i>either</i> harmonic or melodic minor	three octaves		
▶ B, E and A $\flat$ major			scales separate bows or slurred two crotchet beats to a bow; arpeggios separate bows or slurred six notes to a bow	
▶ B, E and G $\sharp$ minor	candidate choice of <i>either</i> harmonic or melodic minor	two octaves		
▶ Chromatic scales starting on G and A			separate bows or slurred two crotchet beats to a bow	
▶ Dominant 7th in the key of C, starting on G				
▶ Dominant 7th in the key of D $\flat$ , starting on A $\flat$				
▶ Diminished 7th starting on D		one octave	separate bows	

**Technical exercises** (from memory) (♩ = 104)

a) C major in thirds



b) B♭ major in sixths



c) D major scale on one string

*Or***3. Studies** (music may be used) – Candidates prepare all three studies.

Candidates choose one study to play first. Examiners then select one of the remaining two studies to be performed.

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

## Supporting tests

Candidates choose **two** of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 5 are below.

## Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	<ul style="list-style-type: none"> <li>i) Clap the pulse on the second playing, stressing the strong beat</li> <li>ii) Identify the time signature</li> </ul>
	Listen to the piece twice	<ul style="list-style-type: none"> <li>i) Identify the changing tonality</li> <li>ii) Identify the final cadence as perfect, plagal, imperfect or interrupted</li> </ul>
Harmonised		
8 bars		
Major or minor key	Listen to two notes from the melody line played consecutively	Identify the interval as minor or major second, minor or major third, perfect fourth or fifth, minor or major sixth, minor or major seventh or octave
$\frac{2}{4}$ , $\frac{3}{4}$ , $\frac{4}{4}$ or $\frac{6}{8}$	Study a copy of the piece, and listen to it once as written and once with a change of rhythm and a change of pitch (both changes are in the melody line)	<ul style="list-style-type: none"> <li>i) Identify the bar in which the change of rhythm occurred</li> <li>ii) Identify the bar in which the change of pitch occurred</li> </ul>

## Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

## Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

# Scottish Traditional Fiddle | Grade 6

## Pieces

Candidates perform a programme of **three** sets of pieces chosen from the Scottish traditional fiddle Grade 6 repertoire list, available at [trinitycollege.com/strings](http://trinitycollege.com/strings)

- ▶ Programmes must comprise one set from each group.
- ▶ The listed publications must be used.
- ▶ Candidates should display all bowing indications as marked and a full range of dynamics.
- ▶ Dynamics are expected in the slow tunes and may be appropriate at the quicker tempos.
- ▶ Ornamentation as written with additional acciaccaturas should be performed.
- ▶ A minimum of three position changes or as required should be incorporated into the programme.
- ▶ All should be clearly marked on the copy of the music for the examiner.
- ▶ Contemporary set items are listed from slow to fast tempo, but may be performed in any order.
- ▶ An own composition may be played instead of one of the listed sets.

See [Pieces](#) section for further guidance.

## Technical work

Candidates prepare section 1 and *either* section 2 or section 3. See [Technical work](#) section for further details.

The scales, arpeggios & technical exercises are in Trinity's *Violin Scales, Arpeggios & Studies from 2016*. The orchestral extracts are in *The Orchestral Violinist book 2*, ed. Rodney Friend (Boosey & Hawkes M060115967).

### 1. Bowing exercise (from memory)

Candidates play one of the Grade 6 scales or arpeggios, freely chosen from the list, with each note of the scale/arpeggio played as two *spiccato* quavers. (♩ = 150)

### Either

### 2. Scales, arpeggios & technical exercises (from memory) –

Candidates prepare major and minor scales and arpeggios from the following tonal centres, to be played with separate bows or slurred as requested by the examiner. Examiners select from the following:

▶ A	three octaves	scales separate bows or slurred four crotchet beats to a bow; arpeggios separate bows or slurred three notes to a bow	min tempi: scales: ♩ = 96 arpeggios: ♩ = 63 7ths: ♩ = 96
▶ F and E♭	two octaves	scales separate bows or slurred four crotchet beats to a bow; arpeggios separate bows or slurred six notes to a bow	
Plus: ▶ Chromatic scale starting on B♭ ▶ Diminished 7th starting on G		separate bows or slurred two crotchet beats to a bow	

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

- ▶ the major scale
- ▶ the major arpeggio
- ▶ the dominant 7th starting on that note and resolving onto the tonic (to be prepared with separate bows and slurred two crotchet beats to a bow)

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

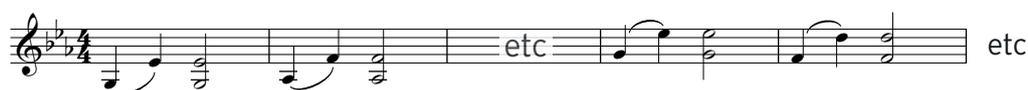
- ▶ the melodic minor scale
- ▶ the harmonic minor scale
- ▶ the minor arpeggio

### Technical exercises (from memory) (♩ = 100)

a) D major in thirds



b) E $\flat$  major in sixths



c) D major in octaves



Or

### 3. Orchestral extracts (music may be used) – Candidates prepare three extracts in total: 1a or 1b, 2a or 2b, and 3a or 3b.

Candidates choose one extract to play first. Examiners then select one of the remaining two prepared extracts to be performed.

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 97-100)	
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)	
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)	

## Supporting tests

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 6 are below.

## Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
Harmonised	Listen to the piece twice	Identify and comment on two other characteristics of the piece
8 bars	Listen to the first four bars of the piece once	Identify the key to which the music modulates as subdominant, dominant or relative minor
Major key		Answers may alternatively be given as key names
$\frac{2}{4}$ , $\frac{3}{4}$ , $\frac{4}{4}$ or $\frac{6}{8}$	Study a copy of the piece, and listen to it twice with two changes to the melody line	Locate the changes and describe them as pitch or rhythm

## Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.



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

- ▶ the major scale
- ▶ the major arpeggio
- ▶ the dominant 7th starting on that note and resolving onto the tonic (to be prepared with separate bows and slurred two crotchet beats to a bow)

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

- ▶ the melodic minor scale
- ▶ the harmonic minor scale
- ▶ the minor arpeggio

### Technical exercises (from memory) (♩ = 84)

a) B♭ major in thirds (one octave)



b) B♭ major in sixths (one octave)



c) D major in octaves (one octave)



Or

**3. Orchestral extracts** (music may be used) – Candidates prepare three extracts in total: 1a or 1b, 2a or 2b, and 3a or 3b.

Candidates choose one extract to play first. Examiners then select one of the remaining two prepared extracts to be performed.

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

## Supporting tests

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 7 are below.

## Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
Harmonised	Listen to the piece twice	Identify and comment on two other characteristics of the piece
8 bars	Listen to the first four bars of the piece once	Identify the key to which the music modulates as subdominant, dominant or relative key
Major or minor key		Answers may alternatively be given as key names
$\frac{2}{4}$ , $\frac{3}{4}$ , $\frac{4}{4}$ or $\frac{6}{8}$	Study a copy of the piece, and listen to it twice with three changes	Locate the changes and describe them as pitch (melody line only) or rhythm

## Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

# Scottish Traditional Fiddle | Grade 8

## Pieces

Candidates perform a programme of **three** sets of pieces chosen from the Scottish traditional fiddle Grade 8 repertoire list, available at [trinitycollege.com/strings](http://trinitycollege.com/strings)

- ▶ Programmes must comprise one set from each group.
- ▶ The listed publications must be used.
- ▶ Candidates should display all bowing indications as marked and a full range of dynamics.
- ▶ Dynamics are expected in the slow tunes and may be appropriate at the quicker tempos.
- ▶ Ornamentation as written with additional acciaccaturas should be performed.
- ▶ A minimum of three position changes or as required should be incorporated into the programme.
- ▶ All should be clearly marked on the copy of the music for the examiner.
- ▶ Contemporary set items are listed from slow to fast tempo, but may be performed in any order.
- ▶ An own composition may be played instead of one of the listed sets.

See [Pieces](#) section for further guidance.

## Technical work

Candidates prepare section 1 and *either* section 2 or section 3. See [Technical work](#) section for further details.

The scales, arpeggios & technical exercises are in Trinity's *Violin Scales, Arpeggios & Studies from 2016*. The orchestral extracts are in *The Orchestral Violinist book 2*, ed. Rodney Friend (Boosey & Hawkes M060115967).

### 1. Bowing exercise (from memory)

Candidates choose one of the Grade 8 scales or arpeggios listed below. Examiners choose any one of the specified bowings from Grades 5-7 and ask candidates to play the scale/arpeggio with that bowing.

#### Either

### 2. Scales, arpeggios & technical exercises (from memory) –

Candidates prepare major and minor scales and arpeggios from the following tonal centres, to be played with separate bows or slurred as requested by the examiner. Examiners select from the following:

▶ G, A, B $\flat$ , D $\flat$ /C $\sharp$ and E $\flat$	three octaves	scales separate bows or slurred three octaves to a bow (one bow up and one bow down, with a change of bow on the top note); arpeggios separate bows or slurred nine notes to a bow	min tempi: scales: ♩ = 88 arpeggios: ♩ = 88 7ths: ♩ = 92
<b>Plus:</b> ▶ Chromatic scales starting on B $\flat$ , C and D	two octaves	separate bows or slurred twelve notes to a bow	
▶ Diminished 7ths starting on A $\sharp$ , C and D		separate bows or slurred eight notes to a bow	

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

- ▶ the major scale
- ▶ the major arpeggio
- ▶ the dominant 7th starting on that note and resolving onto the tonic (to be prepared with separate bows and slurred two crotchet beats to a bow)

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

- ▶ the melodic minor scale
- ▶ the harmonic minor scale
- ▶ the minor arpeggio

### Technical exercises (from memory) (♩ = 88)

a) B $\flat$  major in thirds (two octaves)



b) G major in sixths (two octaves)



c) D major in octaves (one octave)



Or

**3. Orchestral extracts** (music may be used) – Candidates prepare three extracts in total: 1a or 1b, 2a or 2b, and 3a or 3b.

Candidates choose one extract to play first. Examiners then select one of the remaining two prepared extracts to be performed.

1a. Mendelssohn: Symphony no. 4, III (page 2, bars 126-160)	for tone and phrasing
1b. Wagner: Die Meistersinger von Nürnberg, Overture (pages 24-25, bars 158-178)	
2a. Brahms: Symphony no. 4, IV (page 15, bars 33-40 and bars 65-73)	for bowing
2b. Prokofieff: Romeo and Juliet Suite no. 1, V. Masks (page 30, fig. 48 to end of extract)	
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)	

## Supporting tests

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 8 are below.

## Aural questions

Parameters	Task	Requirement
Harmonised 12-16 bars	Listen to the piece once	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
Major or minor key	Listen to the piece twice	Identify and comment on three other characteristics of the piece
$\frac{2}{4}$ , $\frac{3}{4}$ , $\frac{4}{4}$ , $\frac{6}{8}$ or $\frac{5}{8}$	Study a copy of the piece, and listen to it twice with three changes	Locate the changes and describe them as pitch or rhythm

## Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

# Viola | Initial

## Pieces

Candidates perform a programme of **three** pieces chosen from the Viola Initial repertoire list, available at [trinitycollege.com/strings](http://trinitycollege.com/strings)

- ▶ Only one duet may be chosen.
- ▶ Only one unaccompanied piece may be chosen.
- ▶ An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

## Technical work

Candidates prepare scales, as shown below. See [Technical work](#) section for further details.

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

### Scales (from memory)

All one octave, with the indicated rhythmic pattern on each note (minimum tempo: ♩ = 92).

- ▶ C major



- ▶ G major



- ▶ D major



## Supporting tests

Candidates choose **two** of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Initial are below.

## Aural questions

Parameters	Task	Requirement
Melody only	Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
4 bars	Listen to the melody once	Identify the dynamic as <i>forte</i> or <i>piano</i>
Major key	Listen to the melody once	Identify the articulation as <i>legato</i> or <i>staccato</i>
$\frac{2}{4}$	Listen to the first three notes of the melody once	Identify the highest or lowest note

## Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

## Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

# Viola | Grade 1

## Pieces

Candidates perform a programme of **three** pieces chosen from the Viola Grade 1 repertoire list, available at [trinitycollege.com/strings](http://trinitycollege.com/strings)

- ▶ Only one duet may be chosen.
- ▶ Only one unaccompanied piece may be chosen.
- ▶ An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

## Technical work

Candidates prepare section 1 and *either* section 2 or section 3. See [Technical work](#) section for further details.

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

### 1. Bowing exercise (from memory)

Candidates play one of the Grade 1 scales or arpeggios, freely chosen from the list, with two separate crotchets on each note of the scale/arpeggio, one down bow and one up bow. (♩ = 66)

### Either

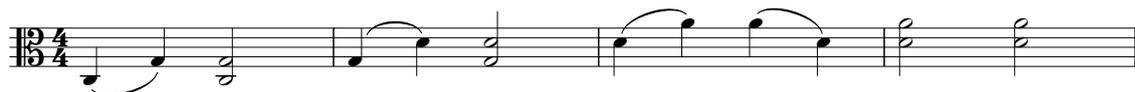
### 2. Scales, arpeggios & technical exercise (from memory) –

Candidates play the scale followed by the arpeggio. Examiners select from the following:

▶ F and C major	one octave	starting on 3rd finger	scales separate bows or slurred in pairs; arpeggios separate bows only	min tempo: ♩ = 88
▶ G and D major		starting on the open string		
▶ G minor (scale only)	first five notes ascending and descending	separate bows		

### Technical exercise (from memory) (♩ = 50-75)

Open strings



Or

**3. Studies** (music may be used) – **Candidates prepare all three studies.**

Candidates choose one study to play first. Examiners then select one of the remaining two studies to be performed.

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

## Supporting tests

Candidates choose **two** of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 1 are below.

## Aural questions

Parameters	Task	Requirement
	Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
Melody only	Listen to the melody once	i) Identify the dynamic as <i>forte</i> or <i>piano</i>
4 bars		ii) Identify the articulation as <i>legato</i> or <i>staccato</i>
Major key	Listen to the first two bars of the melody once	Identify the last note as higher or lower than the first note
$\frac{2}{4}$ or $\frac{3}{4}$	Listen to the melody twice, with a change of rhythm or pitch in the second playing	Identify where the change occurs

## Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

## Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

# Viola | Grade 2

## Pieces

Candidates perform a programme of **three** pieces chosen from the Viola Grade 2 repertoire list, available at [trinitycollege.com/strings](http://trinitycollege.com/strings)

- ▶ Only one duet may be chosen.
- ▶ Only one unaccompanied piece may be chosen.
- ▶ An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

## Technical work

Candidates prepare section 1 and *either* section 2 or section 3. See [Technical work](#) section for further details.

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

### 1. Bowing exercise (from memory)

Candidates play one of the Grade 2 scales or arpeggios, freely chosen from the list, with the rhythm ♩ ♪♪ on each note of the scale/arpeggio, separate bows. The exercise may end with an additional long note on the tonic. (♩ = 80)

### Either

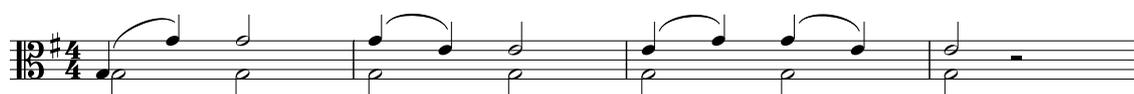
### 2. Scales, arpeggios & technical exercise (from memory) –

Candidates play the scale followed by the arpeggio. Examiners select from the following:

▶ C major		two octaves			
▶ F and B $\flat$ major		one octave		scales separate bows <i>or</i> slurred in pairs; arpeggios separate bows only	min tempi: scales: ♩ = 58 arpeggios: ♩ = 40
▶ G major			starting on the D string in 3rd position		
▶ A and G minor	candidate choice of <i>either</i> natural <i>or</i> harmonic <i>or</i> melodic minor		in 1st position		

### Technical exercise (from memory) (♩ = 50-75)

Octaves and sixths



Or

**3. Studies** (music may be used) – **Candidates prepare all three studies.**

Candidates choose one study to play first. Examiners then select one of the remaining two studies to be performed.

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

## Supporting tests

Candidates choose **two** of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 2 are below.

## Aural questions

Parameters	Task	Requirement
	Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
Melody only	Listen to the melody once	i) Describe the dynamics, which will vary during the melody ii) Identify the articulation as <i>legato</i> or <i>staccato</i>
4 bars		
Major or minor key	Listen to the melody once	Identify the last note as higher or lower than the first note
$\frac{2}{4}$ or $\frac{3}{4}$	Listen to the melody twice, with a change of rhythm or pitch in the second playing	i) Identify where the change occurs ii) Identify the change as rhythm or pitch

## Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

## Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

# Viola | Grade 3

## Pieces

Candidates perform a programme of **three** pieces chosen from the Viola Grade 3 repertoire list, available at [trinitycollege.com/strings](http://trinitycollege.com/strings)

- ▶ Only one duet may be chosen.
- ▶ Only one unaccompanied piece may be chosen.
- ▶ An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

## Technical work

Candidates prepare section 1 and *either* section 2 or section 3. See [Technical work](#) section for further details.

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

### 1. Bowing exercise (from memory)

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

### Either

### 2. Scales, arpeggios & technical exercises (from memory) –

Candidates play the scale followed by the arpeggio. Examiners select from the following:

▶ G major	two octaves	starting on the open string	scales separate bows <i>or</i> slurred in pairs; arpeggios separate bows <i>or</i> slurred three notes to a bow	min tempi: scales: ♩ = 66 arpeggios: ♩ = 44 7ths: ♩ = 76	
▶ D major					
▶ B♭ major	one octave	starting on the G string in 2nd position			
▶ A♭ major					
▶ D minor	two octaves	candidate choice of <i>either</i> harmonic <i>or</i> melodic minor			
▶ C minor					starting on the G string
▶ Dominant 7th in the key of C	one octave	starting on G			separate bows
▶ Dominant 7th in the key of D		starting on A			

**Technical exercises** (from memory) (♩ = 60)

a) Chromatic phrase to be played with separate bows, starting on the G string



b) Octaves, sixths and thirds

*Or***3. Studies** (music may be used) – Candidates prepare all three studies.

Candidates choose one study to play first. Examiners then select one of the remaining two studies to be performed.

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

## Supporting tests

Candidates choose **two** of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 3 are below.

## Aural questions

Parameters	Task	Requirement
	Listen to the melody twice	Clap the pulse on the second playing, stressing the strong beat
Melody only	Listen to the melody once	Identify the tonality as major or minor
4 bars	Listen to the first two notes of the melody once	Identify the interval by number only (second, third, fourth, fifth or sixth)
Major or minor key	Study a copy of the melody (provided in treble clef, or in alto or bass clef if requested), and listen to it once as written and once with a change of rhythm or pitch	i) Identify in which bar the change has occurred ii) Identify the change as rhythm or pitch

## Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

## Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

# Viola | Grade 4

## Pieces

Candidates perform a programme of **three** pieces chosen from the Viola Grade 4 repertoire list, available at [trinitycollege.com/strings](http://trinitycollege.com/strings)

- ▶ Only one unaccompanied piece may be chosen.
- ▶ An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

## Technical work

Candidates prepare section 1 and *either* section 2 or section 3. See [Technical work](#) section for further details.

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

### 1. Bowing exercise (from memory)

Candidates play one of the Grade 4 scales or arpeggios, freely chosen from the list, with the rhythm  on each note of the scale/arpeggio. The exercise may end with an additional long note on the tonic. (♩ = 50)

### Either

### 2. Scales, arpeggios & technical exercises (from memory) –

Candidates play the scale followed by the arpeggio. Examiners select from the following:

▶ F and E $\flat$ major					
▶ F and E $\flat$ minor	candidate choice of <i>either</i> harmonic or melodic minor	two octaves		scales separate bows or slurred two crotchet beats to a bow; arpeggios separate bows or slurred three notes to a bow	min tempi: scales: ♩ = 76 arpeggios: ♩ = 48 7ths: ♩ = 76
▶ A major		one octave	starting on the D string in 4th position		
▶ A minor	candidate choice of <i>either</i> harmonic or melodic minor				
▶ Dominant 7th in the key of F			starting on C	separate bows or slurred four notes to a bow	
▶ Dominant 7th in the key of G			starting on D		
▶ Dominant 7th in the key of A $\flat$		starting on E $\flat$			
▶ Chromatic scale			starting on open G	separate bows	



## Supporting tests

Candidates choose **two** of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 4 are below.

## Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	Clap the pulse on the second playing, stressing the strong beat
	Listen to the piece twice	i) Identify the tonality as major or minor ii) Identify the final cadence as perfect or imperfect
Harmonised		
4 bars		
Major or minor key	Listen to the first two notes of the melody once	Identify the interval as minor or major second, minor or major third, perfect fourth or fifth, minor or major sixth
$\frac{4}{4}$ or $\frac{6}{8}$	Study a copy of the melody (provided in treble clef, or in alto or bass clef if requested), and listen to it once as written and once with a change of rhythm and a change of pitch	i) Identify the bar in which the change of rhythm occurred ii) Identify the bar in which the change of pitch occurred

## Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

## Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

# Viola | Grade 5

## Pieces

Candidates perform a programme of **three** pieces chosen from the Viola Grade 5 repertoire list, available at [trinitycollege.com/strings](http://trinitycollege.com/strings)

- ▶ Only one unaccompanied piece may be chosen.
- ▶ An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

## Technical work

Candidates prepare section 1 and *either* section 2 or section 3. See [Technical work](#) section for further details.

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

### 1. Bowing exercise (from memory)

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

### Either

### 2. Scales, arpeggios & technical exercises (from memory) –

Candidates play the scale followed by the arpeggio. Examiners select from the following:

▶ C major	candidate choice of <i>either</i> harmonic or melodic minor	three octaves	scales separate bows or slurred two crotchet beats to a bow; arpeggios separate bows or slurred three notes to a bow	min tempi: scales: ♩ = 80 arpeggios: ♩ = 54 7ths: ♩ = 72
▶ C minor				
▶ E, A and D $\flat$ major	candidate choice of <i>either</i> harmonic or melodic minor	two octaves	scales separate bows or slurred two crotchet beats to a bow; arpeggios separate bows or slurred six notes to a bow	
▶ E, A and C $\sharp$ minor				
▶ Chromatic scales starting on C and D	two octaves	separate bows or slurred two crotchet beats to a bow		
▶ Dominant 7th in the key of F, starting on C				
▶ Dominant 7th in the key of G $\flat$ , starting on D $\flat$				
▶ Diminished 7th starting on G	one octave	separate bows		

**Technical exercises** (from memory) (♩ = 104)

a) F major in thirds



b) Eb major in sixths



c) G major scale on one string

*Or***3. Studies** (music may be used) – **Candidates prepare all three studies.**

Candidates choose one study to play first. Examiners then select one of the remaining two studies to be performed.

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

## Supporting tests

Candidates choose **two** of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 5 are below.

## Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	<ul style="list-style-type: none"> <li>i) Clap the pulse on the second playing, stressing the strong beat</li> <li>ii) Identify the time signature</li> </ul>
Harmonised	Listen to the piece twice	<ul style="list-style-type: none"> <li>i) Identify the changing tonality</li> <li>ii) Identify the final cadence as perfect, plagal, imperfect or interrupted</li> </ul>
8 bars		
Major or minor key	Listen to two notes from the melody line played consecutively	Identify the interval as minor or major second, minor or major third, perfect fourth or fifth, minor or major sixth, minor or major seventh or octave
$\frac{2}{4}, \frac{3}{4}, \frac{4}{4}$ or $\frac{6}{8}$	Study a copy of the piece, and listen to it once as written and once with a change of rhythm and a change of pitch (both changes are in the melody line)	<ul style="list-style-type: none"> <li>i) Identify the bar in which the change of rhythm occurred</li> <li>ii) Identify the bar in which the change of pitch occurred</li> </ul>

## Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

## Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

# Viola | Grade 6

## Pieces

Candidates perform a programme of **three** pieces chosen from the Viola Grade 6 repertoire list, available at [trinitycollege.com/strings](http://trinitycollege.com/strings)

- ▶ Programmes must include at least one piece from group A and at least one piece from group B.
- ▶ Only one unaccompanied piece may be chosen.
- ▶ An own composition may be played instead of one of the listed pieces.
- ▶ One piece may be played on violin, chosen from the Violin Grade 6 repertoire list.

See [Pieces](#) section for further guidance.

## Technical work

Candidates prepare section 1 and *either* section 2 or section 3. See [Technical work](#) section for further details.

The scales, arpeggios and technical exercises are in Trinity's book *Viola Scales, Arpeggios & Studies from 2016*. The orchestral extracts are in *Orchester Probespiel: Viola* (Schott ED7852).

### 1. Bowing exercise (from memory)

Candidates play one of the Grade 6 scales or arpeggios, freely chosen from the list, with each note of the scale/arpeggio played as two *spiccato* quavers. (♩ = 150)

### Either

### 2. Scales, arpeggios & technical exercises (from memory) –

Candidates prepare major and minor scales and arpeggios from the following tonal centres, to be played with separate bows or slurred as requested by the examiner. Examiners select from the following:

▶ D	three octaves	scales separate bows or slurred four crotchet beats to a bow; arpeggios separate bows or slurred three notes to a bow	min tempi: scales: ♩ = 96 arpeggios: ♩ = 63 7ths: ♩ = 96
▶ B $\flat$ and A $\flat$ /G $\sharp$	two octaves	scales separate bows or slurred four crotchet beats to a bow; arpeggios separate bows or slurred six notes to a bow	
<b>Plus:</b> ▶ Chromatic scale starting on E $\flat$ ▶ Diminished 7th starting on C		separate bows or slurred two crotchet beats to a bow	

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

- ▶ the major scale
- ▶ the major arpeggio
- ▶ the dominant 7th starting on that note and resolving onto the tonic (to be prepared with separate bows and slurred two crotchet beats to a bow)

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

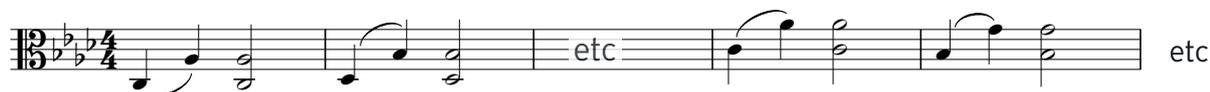
- ▶ the melodic minor scale
- ▶ the harmonic minor scale
- ▶ the minor arpeggio

### Technical exercises (from memory) (♩ = 100)

a) G major in thirds



b) A $\flat$  major in sixths



c) G major in octaves



Or

**3. Orchestral extracts** (music may be used) – Candidates prepare three extracts in total: 1a or 1b, 2a or 2b, and 3a or 3b.

Candidates choose one extract to play first. Examiners then select one of the remaining two prepared extracts to be performed.

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)	
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)	
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)	

## Supporting tests

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or Improvisation

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 6 are below.

## Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

## Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
Harmonised	Listen to the piece twice	Identify and comment on two other characteristics of the piece
8 bars	Listen to the first four bars of the piece once	Identify the key to which the music modulates as subdominant, dominant or relative minor
Major key		Answers may alternatively be given as key names
$\frac{2}{4}$ , $\frac{3}{4}$ , $\frac{4}{4}$ or $\frac{6}{8}$	Study a copy of the piece, and listen to it twice with two changes to the melody line	Locate the changes and describe them as pitch or rhythm

# Viola | Grade 7

## Pieces

Candidates perform a programme of **three** pieces chosen from the Viola Grade 7 repertoire list, available at [trinitycollege.com/strings](http://trinitycollege.com/strings)

- Programmes must include at least one piece from group A and at least one piece from group B.
- Only one unaccompanied piece may be chosen.
- An own composition may be played instead of one of the listed pieces.
- One piece may be played on violin, chosen from the Violin Grade 7 repertoire list.

See [Pieces](#) section for further guidance.

## Technical work

Candidates prepare section 1 and *either* section 2 or section 3. See [Technical work](#) section for further details.

The scales, arpeggios and technical exercises are in Trinity's book *Viola Scales, Arpeggios & Studies from 2016*. The orchestral extracts are in *Orchester Probespiel: Viola* (Schott ED7852).

### 1. Bowing exercise (from memory)

Candidates play one of the Grade 7 scales or arpeggios, freely chosen from the list, with hooked bowing, as in the following example. (♩ = 88)



### Either

### 2. Scales, arpeggios & technical exercises (from memory) –

Candidates prepare major and minor scales and arpeggios from the following tonal centres, to be played with separate bows or slurred as requested by the examiner. Examiners select from the following:

<ul style="list-style-type: none"> <li>E and D<math>\flat</math>/C<math>\sharp</math></li> </ul>	three octaves	scales separate bows or slurred four crotchet beats to a bow; arpeggios separate bows or slurred nine notes to a bow	min tempi: scales: ♩ = 108 arpeggios: ♩ = 72 7ths: ♩ = 108
<b>Plus:</b> <ul style="list-style-type: none"> <li>Chromatic scales starting on E and D<math>\flat</math></li> </ul>	two octaves	separate bows or slurred six notes to a bow	
<ul style="list-style-type: none"> <li>Diminished 7ths starting on E and C<math>\sharp</math></li> </ul>		separate bows or slurred two crotchet beats to a bow	

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

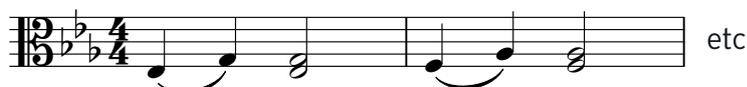
- ▶ the major scale
- ▶ the major arpeggio
- ▶ the dominant 7th starting on that note and resolving onto the tonic (to be prepared with separate bows and slurred two crotchet beats to a bow)

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

- ▶ the melodic minor scale
- ▶ the harmonic minor scale
- ▶ the minor arpeggio

### Technical exercises (from memory) (♩ = 84)

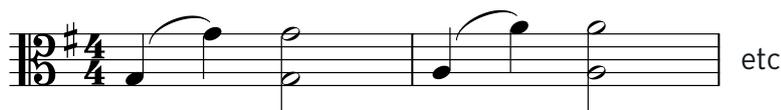
a) E $\flat$  major in thirds (one octave)



b) E $\flat$  major in sixths (one octave)



c) G major in octaves (one octave)



Or

**3. Orchestral extracts** (music may be used) – Candidates prepare three extracts in total: 1a or 1b, 2a or 2b, and 3a or 3b.

Candidates choose one extract to play first. Examiners then select one of the remaining two prepared extracts to be performed.

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)	
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)	
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)	

## Supporting tests

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or Improvisation

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 7 are below.

## Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

## Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
Harmonised	Listen to the piece twice	Identify and comment on two other characteristics of the piece
8 bars	Listen to the first four bars of the piece once	Identify the key to which the music modulates as subdominant, dominant or relative key
Major or minor key		Answers may alternatively be given as key names
$\frac{2}{4}$ , $\frac{3}{4}$ , $\frac{4}{4}$ or $\frac{6}{8}$	Study a copy of the piece, and listen to it twice with three changes	Locate the changes and describe them as pitch (melody line only) or rhythm

# Viola | Grade 8

## Pieces

Candidates perform a programme of **three** pieces chosen from the Viola Grade 8 repertoire list, available at [trinitycollege.com/strings](http://trinitycollege.com/strings)

- Programmes must include at least one piece from group A and at least one piece from group B.
- Only one unaccompanied piece may be chosen.
- An own composition may be played instead of one of the listed pieces.
- One piece may be played on violin, chosen from the Violin Grade 8 repertoire list.

See [Pieces](#) section for further guidance.

## Technical work

Candidates prepare section 1 and *either* section 2 or section 3. See [Technical work](#) section for further details.

The scales, arpeggios and technical exercises are in Trinity's book *Viola Scales, Arpeggios & Studies from 2016*. The orchestral extracts are in *Orchester Probespiel: Viola* (Schott ED7852).

### 1. Bowing exercise (from memory)

Candidates choose one of the Grade 8 scales or arpeggios listed below. Examiners choose any one of the specified bowings from Grades 5-7 and ask candidates to play the scale/arpeggio with that bowing.

#### Either

### 2. Scales, arpeggios & technical exercises (from memory) –

Candidates prepare major and minor scales and arpeggios from the following tonal centres, to be played with separate bows or slurred as requested by the examiner. Examiners select from the following:

<ul style="list-style-type: none"> <li>C, C#/Db, D, Eb and F</li> </ul>	three octaves	scales separate bows <i>or</i> slurred three octaves to a bow (one bow up and one bow down, with a change of bow on the top note); arpeggios separate bows <i>or</i> slurred nine notes to a bow	min tempi: scales: ♩ = 88 arpeggios: ♩ = 88 7ths: ♩ = 92
<b>Plus:</b> <ul style="list-style-type: none"> <li>Chromatic scales starting on Eb, F and G</li> </ul>	two octaves	separate bows <i>or</i> slurred twelve notes to a bow	
<ul style="list-style-type: none"> <li>Diminished 7ths starting on D#, F and G</li> </ul>		separate bows <i>or</i> slurred eight notes to a bow	



## Supporting tests

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or Improvisation

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 8 are below.

## Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

## Aural questions

Parameters	Task	Requirement
Harmonised 12-16 bars	Listen to the piece once	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
Major or minor key	Listen to the piece twice	Identify and comment on three other characteristics of the piece
$\frac{2}{4}, \frac{3}{4}, \frac{4}{4}, \frac{6}{8}$ or $\frac{5}{8}$	Study a copy of the piece, and listen to it twice with three changes	Locate the changes and describe them as pitch or rhythm

# Cello | Initial

## Pieces

Candidates perform a programme of **three** pieces chosen from the Cello Initial repertoire list, available at [trinitycollege.com/strings](http://trinitycollege.com/strings)

- ▶ Only one duet may be chosen.
- ▶ Only one unaccompanied piece may be chosen.
- ▶ An own composition may be played instead of one of the listed pieces.

See **Pieces** section for further guidance.

## Technical work

Candidates prepare scales, as shown below. See **Technical work** section for further details.

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

### Scales (from memory)

All one octave, with the indicated rhythmic pattern on each note (minimum tempo: ♩ = 88).

- ▶ C major



- ▶ G major



- ▶ D major



## Supporting tests

Candidates choose **two** of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Initial are below.

## Aural questions

Parameters	Task	Requirement
Melody only	Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
4 bars	Listen to the melody once	Identify the dynamic as <i>forte</i> or <i>piano</i>
Major key	Listen to the melody once	Identify the articulation as <i>legato</i> or <i>staccato</i>
$\frac{2}{4}$	Listen to the first three notes of the melody once	Identify the highest or lowest note

## Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

## Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

# Cello | Grade 1

## Pieces

Candidates perform a programme of **three** pieces chosen from the Cello Grade 1 repertoire list, available at [trinitycollege.com/strings](http://trinitycollege.com/strings)

- ▶ Only one duet may be chosen.
- ▶ Only one unaccompanied piece may be chosen.
- ▶ An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

## Technical work

Candidates prepare section 1 and *either* section 2 or section 3. See [Technical work](#) section for further details.

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

### 1. Bowing exercise (from memory)

Candidates play one of the Grade 1 scales or arpeggios, freely chosen from the list, with two separate crotchets on each note of the scale/arpeggio, one down bow and one up bow. (♩ = 72)

### Either

### 2. Scales, arpeggios & technical exercise (from memory) –

Candidates play the scale followed by the arpeggio. Examiners select from the following:

▶ C major	two octaves	scales separate bows or slurred in pairs; arpeggios separate bows only	min tempo: ♩ = 88
▶ D and G major	one octave		
▶ G minor (scale only)	first five notes ascending and descending	separate bows only	

### Technical exercise (from memory) (♩ = 92)

Open strings



Or

**3. Studies** (music may be used) – **Candidates prepare all three studies.**

Candidates choose one study to play first. Examiners then select one of the remaining two studies to be performed.

1. Back to Bach	for tone and phrasing
2. Nursery Slopes	for mixed articulation and bowing styles
3. The Sad Cowboy	for cello techniques

## Supporting tests

Candidates choose **two** of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 1 are below.

## Aural questions

Parameters	Task	Requirement
	Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
Melody only	Listen to the melody once	i) Identify the dynamic as <i>forte</i> or <i>piano</i>
4 bars		ii) Identify the articulation as <i>legato</i> or <i>staccato</i>
Major key	Listen to the first two bars of the melody once	Identify the last note as higher or lower than the first note
$\frac{2}{4}$ or $\frac{3}{4}$	Listen to the melody twice, with a change of rhythm or pitch in the second playing	Identify where the change occurs

## Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

## Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

# Cello | Grade 2

## Pieces

Candidates perform a programme of **three** pieces chosen from the Cello Grade 2 repertoire list, available at [trinitycollege.com/strings](http://trinitycollege.com/strings)

- ▶ Only one duet may be chosen.
- ▶ Only one unaccompanied piece may be chosen.
- ▶ An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

## Technical work

Candidates prepare section 1 and *either* section 2 or section 3. See [Technical work](#) section for further details.

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

### 1. Bowing exercise (from memory)

Candidates play one of the Grade 2 scales or arpeggios, freely chosen from the list, with the rhythm ♩ ♪♪ on each note of the scale/arpeggio, separate bows. The exercise may end with an additional long note on the tonic (♩ ♪♪ ♩). (♩ = 80)

### Either

### 2. Scales, arpeggios & technical exercise (from memory) –

Candidates play the scale followed by the arpeggio. Examiners select from the following:

▶ C major		two octaves	scales separate bows <i>or</i> slurred in pairs; arpeggios separate bows only	min tempi: scales: ♩ = 58 arpeggios: ♩ = 40
▶ A, F and B $\flat$ major		one octave		
▶ G minor	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 G, D *and* C strings



Or

**3. Studies** (music may be used) – **Candidates prepare all three studies.**

Candidates choose one study to play first. Examiners then select one of the remaining two studies to be performed.

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

## Supporting tests

Candidates choose **two** of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 2 are below.

## Aural questions

Parameters	Task	Requirement
	Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
Melody only	Listen to the melody once	i) Describe the dynamics, which will vary during the melody ii) Identify the articulation as <i>legato</i> or <i>staccato</i>
4 bars		
Major or minor key	Listen to the melody once	Identify the last note as higher or lower than the first note
$\frac{2}{4}$ or $\frac{3}{4}$	Listen to the melody twice, with a change of rhythm or pitch in the second playing	i) Identify where the change occurs ii) Identify the change as rhythm or pitch

## Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

## Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

# Cello | Grade 3

## Pieces

Candidates perform a programme of **three** pieces chosen from the Cello Grade 3 repertoire list, available at [trinitycollege.com/strings](http://trinitycollege.com/strings)

- ▶ Only one duet may be chosen.
- ▶ Only one unaccompanied piece may be chosen.
- ▶ An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

## Technical work

Candidates prepare section 1 and *either* section 2 or section 3. See [Technical work](#) section for further details.

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

### 1. Bowing exercise (from memory)

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

### Either

### 2. Scales, arpeggios & technical exercises (from memory) –

Candidates play the scale followed by the arpeggio. Examiners select from the following:

▶ G major		two octaves		scales separate bows or slurred in pairs; arpeggios separate bows or slurred three notes to a bow	min tempi: scales: ♩ = 60 arpeggios: ♩ = 40 7ths: ♩ = 60
▶ D and F major					
▶ E $\flat$ major		one octave	starting on the C string		
▶ D minor	candidate choice of either harmonic or melodic minor	two octaves			
▶ Dominant 7th in the key of C		one octave	starting on open G	separate bows or slurred in pairs	
▶ Dominant 7th in the key of G			starting on 1st finger D on the C string		

**Technical exercises** (from memory)a) Chromatic phrase to be performed with separate bows ( $\text{♩} = 60$ )b) Fifths, sixths and octaves, starting on the open G, D and C strings ( $\text{♩} = 76$ )*Or***3. Studies** (music may be used) – Candidates prepare all three studies.

Candidates choose one study to play first. Examiners then select one of the remaining two studies to be performed.

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

## Supporting tests

Candidates choose **two** of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 3 are below.

## Aural questions

Parameters	Task	Requirement
	Listen to the melody twice	Clap the pulse on the second playing, stressing the strong beat
Melody only	Listen to the melody once	Identify the tonality as major or minor
4 bars	Listen to the first two notes of the melody once	Identify the interval by number only (second, third, fourth, fifth or sixth)
Major or minor key	Study a copy of the melody (provided in treble clef, or in alto or bass clef if requested), and listen to it once as written and once with a change of rhythm or pitch	i) Identify in which bar the change has occurred ii) Identify the change as rhythm or pitch

## Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

## Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

# Cello | Grade 4

## Pieces

Candidates perform a programme of **three** pieces chosen from the Cello Grade 4 repertoire list, available at [trinitycollege.com/strings](http://trinitycollege.com/strings)

- ▶ Only one unaccompanied piece may be chosen.
- ▶ An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

## Technical work

Candidates prepare section 1 and *either* section 2 or section 3. See [Technical work](#) section for further details.

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

### 1. Bowing exercise (from memory)

Candidates play one of the Grade 4 scales or arpeggios, freely chosen from the list, with the rhythm  on each note of the scale/arpeggio. The exercise may end with an additional long note on the tonic. (♩ = 50)

### Either

### 2. Scales, arpeggios & technical exercise (from memory) –

Candidates play the scale followed by the arpeggio. Examiners select from the following:

▶ A, B $\flat$ and E $\flat$ major			scales separate bows <i>or</i> slurred two crotchet beats to a bow; arpeggios separate bows <i>or</i> slurred three notes to a bow	min tempi: scales: ♩ = 69 arpeggios: ♩ = 44 7ths: ♩ = 69
▶ C and G minor	candidate choice of <i>either</i> harmonic <i>or</i> melodic minor	two octaves		
▶ Dominant 7th in the key of F			starting on open C	
▶ Dominant 7th in the key of G			starting on 1st finger D on the C string	
▶ Dominant 7th in the key of E $\flat$		one octave	starting on B $\flat$	
▶ Chromatic scale			starting on open G	

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

Octaves and sixths, starting on the open G, D and C strings:



Or

**3. Studies** (music may be used) – Candidates prepare all three studies.

Candidates choose one study to play first. Examiners then select one of the remaining two studies to be performed.

1. Lament	for tone and phrasing
2. Countdown	for mixed articulation and bowing styles
3. Barcarolle	for cello techniques

## Supporting tests

Candidates choose **two** of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 4 are below.

## Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	Clap the pulse on the second playing, stressing the strong beat
	Listen to the piece twice	i) Identify the tonality as major or minor ii) Identify the final cadence as perfect or imperfect
Harmonised		
4 bars		
Major or minor key	Listen to the first two notes of the melody once	Identify the interval as minor or major second, minor or major third, perfect fourth or fifth, minor or major sixth
$\frac{4}{4}$ or $\frac{6}{8}$	Study a copy of the melody (provided in treble clef, or in alto or bass clef if requested), and listen to it once as written and once with a change of rhythm and a change of pitch	i) Identify the bar in which the change of rhythm occurred ii) Identify the bar in which the change of pitch occurred

## Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

## Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

# Cello | Grade 5

## Pieces

Candidates perform a programme of **three** pieces chosen from the Cello Grade 5 repertoire list, available at [trinitycollege.com/strings](http://trinitycollege.com/strings)

- ▶ Only one unaccompanied piece may be chosen.
- ▶ An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

## Technical work

Candidates prepare section 1 and *either* section 2 or section 3. See [Technical work](#) section for further details.

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

### 1. Bowing exercise (from memory)

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

### Either

### 2. Scales, arpeggios & technical exercise (from memory) –

Candidates play the scale followed by the arpeggio. Examiners select from the following:

▶ C major		three octaves		scales separate bows or slurred two crotchet beats to a bow; arpeggios separate bows or slurred three notes to a bow	min tempi: scales: ♩ = 69 arpeggios: ♩ = 44 7ths: ♩ = 69
▶ E and A $\flat$ major		two octaves			
▶ A and E minor	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 scales starting on C and D		two octaves		separate bows or slurred four notes to a bow	
▶ Dominant 7th in the key of F			starting on C		
▶ Dominant 7th in the key of G			starting on D		
▶ Diminished 7th starting on A		one octave	starting on the G string, 1st finger	separate bows	



## Supporting tests

Candidates choose **two** of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 5 are below.

## Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	i) Clap the pulse on the second playing, stressing the strong beat ii) Identify the time signature
Harmonised	Listen to the piece twice	i) Identify the changing tonality ii) Identify the final cadence as perfect, plagal, imperfect or interrupted
8 bars		
Major or minor key	Listen to two notes from the melody line played consecutively	Identify the interval as minor or major second, minor or major third, perfect fourth or fifth, minor or major sixth, minor or major seventh or octave
$\frac{2}{4}$ , $\frac{3}{4}$ , $\frac{4}{4}$ or $\frac{6}{8}$	Study a copy of the piece, and listen to it once as written and once with a change of rhythm and a change of pitch (both changes are in the melody line)	i) Identify the bar in which the change of rhythm occurred ii) Identify the bar in which the change of pitch occurred

## Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

## Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

# Cello | Grade 6

## Pieces

Candidates perform a programme of **three** pieces chosen from the Cello Grade 6 repertoire list, available at [trinitycollege.com/strings](http://trinitycollege.com/strings)

- ▶ Programmes must include at least one piece from group A and at least one piece from group B.
- ▶ Only one unaccompanied piece may be chosen.
- ▶ An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

## Technical work

Candidates prepare section 1 and *either* section 2 or section 3. See [Technical work](#) section for further details.

The scales, arpeggios & technical exercises are in Trinity's *Cello Scales, Arpeggios & Studies from 2016*. The orchestral extracts are in *Orchester Probespiel: Violoncello* (Schott ED7853).

### 1. Bowing exercise (from memory)

Candidates play one of the Grade 6 scales or arpeggios, freely chosen from the list, with each note of the scale/arpeggio played as two *spiccato* quavers. (♩ = 132)

### Either

### 2. Scales, arpeggios & technical exercise (from memory) –

Candidates prepare major and minor scales and arpeggios from the following tonal centres, to be played with separate bows or slurred as requested by the examiner.

Examiners select from the following:

▶ C	three octaves (dominant 7th two octaves)	scales separate bows or slurred two crotchet beats to a bow; arpeggios separate bows or slurred three notes to a bow	min tempi: scales: ♩ = 76 arpeggios: ♩ = 48 7ths: ♩ = 76
▶ B and E $\flat$	two octaves		
<b>Plus:</b> ▶ D major scale in thumb position, starting on the D string	one octave	separate bows or slurred in pairs with a long tonic	
▶ Chromatic scales starting on C $\sharp$ and E $\flat$	two octaves	separate bows or slurred two crotchet beats to a bow	
▶ Diminished 7ths starting on C and E			

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

- ▶ the major scale
- ▶ the major arpeggio
- ▶ the dominant 7th starting on that note and resolving onto the tonic (to be prepared with separate bows and slurred two crotchet beats to a bow)

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

- ▶ the melodic minor scale
- ▶ the harmonic minor scale
- ▶ the minor arpeggio

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

Sixths in C major



Or

### 3. Orchestral extracts (music may be used) – Candidates prepare three extracts in total: 1a or 1b, 2a or 2b, and 3a or 3b.

Candidates choose one extract to play first. Examiners then select one of the remaining two prepared extracts to be performed.

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)	
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)	
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)	

## Supporting tests

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 6 are below.

## Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
Harmonised	Listen to the piece twice	Identify and comment on two other characteristics of the piece
8 bars	Listen to the first four bars of the piece once	Identify the key to which the music modulates as subdominant, dominant or relative minor
Major key		Answers may alternatively be given as key names
$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$ $\frac{4}{4}$ , $\frac{4}{4}$ or $\frac{8}{8}$	Study a copy of the piece, and listen to it twice with two changes to the melody line	Locate the changes and describe them as pitch or rhythm

## Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

# Cello | Grade 7

## Pieces

Candidates perform a programme of **three** pieces chosen from the Cello Grade 7 repertoire list, available at [trinitycollege.com/strings](http://trinitycollege.com/strings)

- ▶ Programmes must include at least one piece from group A and at least one piece from group B.
- ▶ Only one unaccompanied piece may be chosen.
- ▶ An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

## Technical work

Candidates prepare section 1 and *either* section 2 or section 3. See [Technical work](#) section for further details.

The scales, arpeggios & technical exercises are in Trinity's *Cello Scales, Arpeggios & Studies from 2016*. The orchestral extracts are in *Orchester Probespiel: Violoncello* (Schott ED7853).

### 1. Bowing exercise (from memory)

Candidates play one of the Grade 7 scales or arpeggios, freely chosen from the list, with hooked bowing, as in the following example. (♩ = 88)



### Either

### 2. Scales, arpeggios & technical exercises (from memory) –

Candidates prepare major and minor scales and arpeggios from the following tonal centres, to be played with separate bows or slurred as requested by the examiner. Examiners select from the following:

▶ D, F and D $\flat$ /C $\sharp$	three octaves (dominant 7ths two octaves)	scales separate bows or slurred four crotchet beats to a bow; arpeggios separate bows or slurred three notes to a bow	min tempi: scales: ♩ = 84 chromatic scales: ♩ = 100 arpeggios: ♩ = 50 7ths: ♩ = 84
Plus: ▶ Chromatic scales starting on E and D $\flat$	two octaves	separate bows or slurred six notes to a bow	
▶ Diminished 7ths starting on F and F $\sharp$		separate bows or slurred two crotchet beats to a bow	
Plus the following in thumb position: ▶ D major scale and arpeggio ▶ D melodic minor scale and arpeggio ▶ D harmonic minor scale and arpeggio	one octave	scales separate bows or slurred two crotchet beats to a bow; arpeggios separate bows or slurred three notes to a bow	

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

- ▶ the major scale
- ▶ the major arpeggio
- ▶ the dominant 7th starting on that note and resolving onto the tonic (to be prepared with separate bows and slurred two crotchet beats to a bow)

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

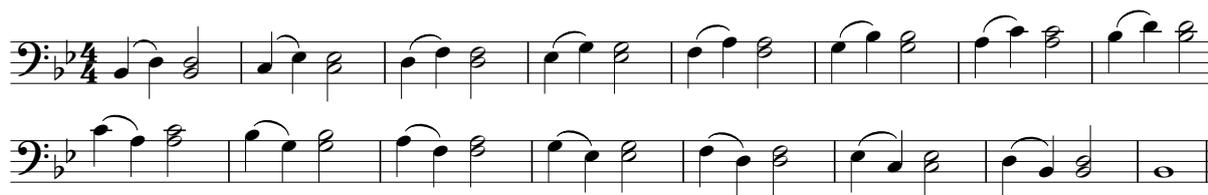
- ▶ the melodic minor scale
- ▶ the harmonic minor scale
- ▶ the minor arpeggio

### Technical exercises (from memory) (♩ = 120)

a) C major in sixths (one octave)



b) B♭ major in thirds (one octave)



Or

### 3. **Orchestral extracts** (music may be used) – Candidates prepare three extracts in total: 1a or 1b, 2a or 2b, and 3a or 3b.

Candidates choose one extract to play first. Examiners then select one of the remaining two prepared extracts to be performed.

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)	
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)	
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)	

## Supporting tests

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 7 are below.

## Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	<ul style="list-style-type: none"> <li>i) Identify the time signature</li> <li>ii) Comment on the dynamics</li> <li>iii) Comment on the articulation</li> </ul>
Harmonised	Listen to the piece twice	Identify and comment on two other characteristics of the piece
8 bars	Listen to the first four bars of the piece once	Identify the key to which the music modulates as subdominant, dominant or relative key
Major or minor key		Answers may alternatively be given as key names
$\frac{2}{4}$ , $\frac{3}{4}$ , $\frac{4}{4}$ or $\frac{6}{8}$	Study a copy of the piece, and listen to it twice with three changes	Locate the changes and describe them as pitch (melody line only) or rhythm

## Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

# Cello | Grade 8

## Pieces

Candidates perform a programme of **three** pieces chosen from the Cello Grade 8 repertoire list, available at [trinitycollege.com/strings](http://trinitycollege.com/strings)

- Programmes must include at least one piece from group A and at least one piece from group B.
- Only one unaccompanied piece may be chosen.
- An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

## Technical work

Candidates prepare section 1 and *either* section 2 or section 3. See [Technical work](#) section for further details.

The scales, arpeggios & technical exercises are in Trinity's *Cello Scales, Arpeggios & Studies from 2016*. The orchestral extracts are in *Orchester Probespiel: Violoncello* (Schott ED7853).

### 1. Bowing exercise (from memory)

Candidates choose one of the Grade 8 scales or arpeggios listed below. Examiners choose any one of the specified bowings from Grades 5-7 and ask candidates to play the scale/arpeggio with that bowing.

### Either

### 2. Scales, arpeggios & technical exercises (from memory) –

Candidates prepare major and minor scales and arpeggios from the following tonal centres, to be played with separate bows or slurred as requested by the examiner.

Examiners select from the following:

<ul style="list-style-type: none"> <li>A, F#, Bb and Db/C#</li> </ul>	three octaves (dominant 7ths two octaves)	scales separate bows or slurred four crotchet beats to a bow; arpeggios separate bows or slurred three notes to a bow	min tempi: scales: ♩ = 92 chromatic scales: ♩ = 100 arpeggios: ♩ = 50 7ths: ♩ = 92
<b>Plus:</b> <ul style="list-style-type: none"> <li>Chromatic scales starting on A, F#, Bb and Db</li> </ul>	two octaves	separate bows or slurred twelve notes to a bow	
<ul style="list-style-type: none"> <li>Diminished 7ths starting on A, F#, Bb and C#</li> </ul>		separate bows or slurred two crotchet beats to a bow	

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

- ▶ the major scale
- ▶ the major arpeggio
- ▶ the dominant 7th starting on that note and resolving onto the tonic (to be prepared with separate bows and slurred two crotchet beats to a bow)

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

- ▶ the melodic minor scale
- ▶ the harmonic minor scale
- ▶ the minor arpeggio

### Technical exercises (from memory) (♩ = 120)

a) E $\flat$  major in thirds (one octave)



b) C major in sixths (one octave)



c) G major in octaves (one octave)



Or

**3. Orchestral extracts** (music may be used) – Candidates prepare three extracts in total: 1a or 1b, 2a or 2b, and 3a or 3b.

Candidates choose one extract to play first. Examiners then select one of the remaining two prepared extracts to be performed.

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)	
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)	
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)	

## Supporting tests

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 8 are below.

## Aural questions

Parameters	Task	Requirement
Harmonised 12-16 bars	Listen to the piece once	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
Major or minor key	Listen to the piece twice	Identify and comment on three other characteristics of the piece
$\frac{2}{4}$ , $\frac{3}{4}$ , $\frac{4}{4}$ , $\frac{6}{8}$ or $\frac{5}{8}$	Study a copy of the piece, and listen to it twice with three changes	Locate the changes and describe them as pitch or rhythm

## Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

# Double Bass | Initial

## Pieces

Candidates perform a programme of **three** pieces chosen from the Double Bass Initial repertoire list, available at [trinitycollege.com/strings](http://trinitycollege.com/strings)

- ▶ Only one duet may be chosen.
- ▶ Only one unaccompanied piece may be chosen.
- ▶ An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

## Technical work

Candidates prepare scales and arpeggio phrases, as shown below. See [Technical work](#) section for further details.

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

### Scales (from memory)

To be performed with the indicated rhythmic pattern on each note (minimum tempo: ♩ = 112).

- ▶ D major (to the 6th)



- ▶ A major (to the 6th)



### Arpeggio phrases (from memory)

To be performed with the indicated rhythmic pattern on each note (minimum tempo: ♩ = 112).

- ▶ D major (triad with added 6th)



- ▶ A major (triad with added 6th)



## Supporting tests

Candidates choose **two** of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Initial are below.

## Aural questions

Parameters	Task	Requirement
Melody only	Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
4 bars	Listen to the melody once	Identify the dynamic as <i>forte</i> or <i>piano</i>
Major key	Listen to the melody once	Identify the articulation as <i>legato</i> or <i>staccato</i>
$\frac{2}{4}$	Listen to the first three notes of the melody once	Identify the highest or lowest note

## Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

## Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

# Double Bass | Grade 1

## Pieces

Candidates perform a programme of **three** pieces chosen from the Double Bass Grade 1 repertoire list, available at [trinitycollege.com/strings](http://trinitycollege.com/strings)

- ▶ Only one duet may be chosen.
- ▶ Only one unaccompanied piece may be chosen.
- ▶ An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

## Technical work

Candidates prepare section 1 and *either* section 2 or section 3. See [Technical work](#) section for further details.

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

### 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 (from memory) –

Examiners select from the following:

**Major keys – Candidates play the scale followed by the arpeggio phrase.**

▶ A, C and D major	scale to 6th; arpeggio phrase a major triad with added 6th	scales separate bows or slurred in pairs; arpeggio phrases separate bows only	min tempo: ♩ = 88
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**Minor keys - Candidates play the scale only.**

▶ A and D minor	to flattened 6th	separate bows or slurred in pairs	min tempo: ♩ = 88
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### Or

### 3. Studies (music may be used) – Candidates prepare all three studies.

Candidates choose one study to play first. Examiners then select one of the remaining two studies to be performed.

1. Look Smart	for tone and phrasing
2. Jolly Song	for mixed articulation and bowing styles
3. Waltz	for double bass techniques

## Supporting tests

Candidates choose **two** of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 1 are below.

## Aural questions

Parameters	Task	Requirement
	Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
Melody only	Listen to the melody once	i) Identify the dynamic as <i>forte</i> or <i>piano</i>
4 bars		ii) Identify the articulation as <i>legato</i> or <i>staccato</i>
Major key	Listen to the first two bars of the melody once	Identify the last note as higher or lower than the first note
$\frac{2}{4}$ or $\frac{3}{4}$	Listen to the melody twice, with a change of rhythm or pitch in the second playing	Identify where the change occurs

## Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

## Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

# Double Bass | Grade 2

## Pieces

Candidates perform a programme of **three** pieces chosen from the Double Bass Grade 2 repertoire list, available at [trinitycollege.com/strings](http://trinitycollege.com/strings)

- ▶ Only one duet may be chosen.
- ▶ Only one unaccompanied piece may be chosen.
- ▶ An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

## Technical work

Candidates prepare section 1 and *either* section 2 or section 3. See [Technical work](#) section for further details.

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

### 1. Bowing exercise (from memory)

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

### Either

### 2. Scales & arpeggios (from memory) –

Candidates play the scale followed by the arpeggio. Examiners select from the following:

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

Minor arpeggios should be performed according to the following pattern:



### Or

### 3. Studies (music may be used) – Candidates prepare all three studies.

Candidates choose one study to play first. Examiners then select one of the remaining two studies to be performed.

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

## Supporting tests

Candidates choose **two** of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 2 are below.

## Aural questions

Parameters	Task	Requirement
	Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
Melody only	Listen to the melody once	i) Describe the dynamics, which will vary during the melody ii) Identify the articulation as <i>legato</i> or <i>staccato</i>
4 bars		
Major or minor key	Listen to the melody once	Identify the last note as higher or lower than the first note
$\frac{2}{4}$ or $\frac{3}{4}$	Listen to the melody twice, with a change of rhythm or pitch in the second playing	i) Identify where the change occurs ii) Identify the change as rhythm or pitch

## Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

## Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

# Double Bass | Grade 3

## Pieces

Candidates perform a programme of **three** pieces chosen from the Double Bass Grade 3 repertoire list, available at [trinitycollege.com/strings](http://trinitycollege.com/strings)

- ▶ Only one duet may be chosen.
- ▶ Only one unaccompanied piece may be chosen.
- ▶ An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

## Technical work

Candidates prepare section 1 and *either* section 2 or section 3. See [Technical work](#) section for further details.

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

### 1. Bowing exercise (from memory)

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

### Either

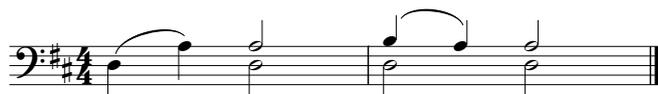
### 2. Scales, arpeggios & technical exercise (from memory) –

Candidates play the scale followed by the arpeggio. Examiners select from the following:

▶ A, C and D major	candidate choice of <i>either</i> harmonic or melodic minor	one octave	scales separate bows or slurred in pairs; arpeggios separate bows only	min tempi: scales ♩ = 69 arpeggios ♩ = 40 7ths: ♩ = 58
▶ A, D and G minor				
▶ Dominant 7th in the key of D			separate bows	
▶ Chromatic scales starting on A and G				

### Technical exercise (from memory) (♩ = 72)

Fifths and sixths



Or

**3. Studies** (music may be used) – **Candidates prepare all three studies.**

Candidates choose one study to play first. Examiners then select one of the remaining two studies to be performed.

1. Bangers and Mash	for tone and phrasing
2. Intermezzo	for mixed articulation and bowing styles
3. El Sombrero	for double bass techniques

## Supporting tests

Candidates choose **two** of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 3 are below.

## Aural questions

Parameters	Task	Requirement
	Listen to the melody twice	Clap the pulse on the second playing, stressing the strong beat
Melody only	Listen to the melody once	Identify the tonality as major or minor
4 bars	Listen to the first two notes of the melody once	Identify the interval by number only (second, third, fourth, fifth or sixth)
Major or minor key	Study a copy of the melody (provided in treble clef, or in alto or bass clef if requested), and listen to it once as written and once with a change of rhythm or pitch	i) Identify in which bar the change has occurred ii) Identify the change as rhythm or pitch

## Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

## Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

# Double Bass | Grade 4

## Pieces

Candidates perform a programme of **three** pieces chosen from the Double Bass Grade 4 repertoire list, available at [trinitycollege.com/strings](http://trinitycollege.com/strings)

- ▶ Only one unaccompanied piece may be chosen.
- ▶ An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

## Technical work

Candidates prepare section 1 and *either* section 2 or section 3. See [Technical work](#) section for further details.

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

### 1. Bowing exercise (from memory)

Candidates play one of the Grade 4 scales or arpeggios, freely chosen from the list, with the rhythm  on each note of the scale/arpeggio. The exercise may end with an additional long note on the tonic. (♩ = 50)

### Either

### 2. Scales, arpeggios & technical exercise (from memory) –

Candidates play the scale followed by the arpeggio. Examiners select from the following:

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

### Technical exercise (from memory) (♩ = 84)

Fourths, fifths and sixths



Or

**3. Studies** (music may be used) – **Candidates prepare all three studies.**

Candidates choose one study to play first. Examiners then select one of the remaining two studies to be performed.

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

## Supporting tests

Candidates choose **two** of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 4 are below.

## Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	Clap the pulse on the second playing, stressing the strong beat
	Listen to the piece twice	<ul style="list-style-type: none"> <li>i) Identify the tonality as major or minor</li> <li>ii) Identify the final cadence as perfect or imperfect</li> </ul>
Harmonised		
4 bars		
Major or minor key	Listen to the first two notes of the melody once	Identify the interval as minor or major second, minor or major third, perfect fourth or fifth, minor or major sixth
$\frac{4}{4}$ or $\frac{6}{8}$	Study a copy of the melody (provided in treble clef, or in alto or bass clef if requested), and listen to it once as written and once with a change of rhythm and a change of pitch	<ul style="list-style-type: none"> <li>i) Identify the bar in which the change of rhythm occurred</li> <li>ii) Identify the bar in which the change of pitch occurred</li> </ul>

## Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

## Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

# Double Bass | Grade 5

## Pieces

Candidates perform a programme of **three** pieces chosen from the Double Bass Grade 5 repertoire list, available at [trinitycollege.com/strings](http://trinitycollege.com/strings)

- ▶ Only one unaccompanied piece may be chosen.
- ▶ Only one all-*pizzicato* piece may be played.
- ▶ An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

## Technical work

Candidates prepare section 1 and *either* section 2 or section 3. See [Technical work](#) section for further details.

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

### 1. Bowing exercise (from memory)

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

### Either

### 2. Scales, arpeggios & technical exercise (from memory) –

Candidates play the scale followed by the arpeggio. Examiners select from the following:

▶ G major		two octaves	scales separate bows or slurred two crotchet beats to a bow; arpeggios separate bows or slurred three notes to a bow	min tempi: scales ♩ = 88 chromatic scales ♩ = 63 arpeggios ♩ = 54 7ths: ♩ = 66
▶ C and B $\flat$ major		to the 12th		
▶ E $\flat$ major		one octave		
▶ G minor	candidate choice of <i>either</i> harmonic or melodic minor	two octaves		
▶ C and B $\flat$ minor		to the 12th		
▶ Chromatic scales starting on E $\flat$ and G		one octave	separate bows or slurred three notes to a bow	
▶ Dominant 7th in the key of F, starting on C			separate bows or slurred in pairs	
▶ Dominant 7th in the key of E $\flat$ , starting on B $\flat$			separate bows	
▶ Diminished 7ths starting on C and B $\flat$				



## Supporting tests

Candidates choose **two** of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 5 are below.

## Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	<ul style="list-style-type: none"> <li>i) Clap the pulse on the second playing, stressing the strong beat</li> <li>ii) Identify the time signature</li> </ul>
Harmonised	Listen to the piece twice	<ul style="list-style-type: none"> <li>i) Identify the changing tonality</li> <li>ii) Identify the final cadence as perfect, plagal, imperfect or interrupted</li> </ul>
8 bars	Listen to two notes from the melody line played consecutively	Identify the interval as minor or major second, minor or major third, perfect fourth or fifth, minor or major sixth, minor or major seventh or octave
Major or minor key	Study a copy of the piece, and listen to it once as written and once with a change of rhythm and a change of pitch (both changes are in the melody line)	<ul style="list-style-type: none"> <li>i) Identify the bar in which the change of rhythm occurred</li> <li>ii) Identify the bar in which the change of pitch occurred</li> </ul>

## Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

## Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

# Double Bass | Grade 6

## Pieces

Candidates perform a programme of **three** pieces chosen from the Double Bass Grade 6 repertoire list, available at [trinitycollege.com/strings](http://trinitycollege.com/strings)

- Programmes must include at least one piece from group A and at least one piece from group B.
- Only one unaccompanied piece may be chosen.
- Only one all-*pizzicato* piece may be played.
- An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

## Technical work

Candidates prepare section 1 and *either* section 2 or section 3. See [Technical work](#) section for further details.

The scales, arpeggios & technical exercises are in Trinity's *Double Bass Scales, Arpeggios & Studies from 2016*. The orchestral extracts are in *Orchester Probespiel: Kontrabass* (Schott ED7854).

### 1. Bowing exercise (from memory)

Candidates play one of the Grade 6 scales or arpeggios, freely chosen from the list, with each note of the scale/arpeggio played as two *spiccato* quavers. (♩ = 132)

### Either

### 2. Scales, arpeggios & technical exercise (from memory) –

Candidates prepare major and minor scales and arpeggios from the following tonal centres, to be played with separate bows or slurred as requested by the examiner. Examiners select from the following:

<ul style="list-style-type: none"> <li>A, E and F</li> </ul>	two octaves	scales separate bows or slurred two crotchet beats to a bow; arpeggios separate bows or slurred three notes to a bow	min tempi: scales: ♩ = 96 arpeggios: ♩ = 58 7ths: ♩ = 72
<b>Plus:</b> <ul style="list-style-type: none"> <li>D major scale in thumb position</li> <li>D melodic minor scale in thumb position</li> </ul>	one octave	with a down bow and an up bow on each note	
<ul style="list-style-type: none"> <li>Chromatic scales starting on E and F</li> </ul>	two octaves	separate bows or slurred two crotchet beats to a bow	
<ul style="list-style-type: none"> <li>Diminished 7ths starting on E and F</li> </ul>	two octaves	separate bows or slurred two notes to a bow	



## Supporting tests

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 6 are below.

## Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
Harmonised	Listen to the piece twice	Identify and comment on two other characteristics of the piece
8 bars	Listen to the first four bars of the piece once	Identify the key to which the music modulates as subdominant, dominant or relative minor
Major key		Answers may alternatively be given as key names
$\frac{2}{4}$ , $\frac{3}{4}$ , $\frac{4}{4}$ or $\frac{6}{8}$	Study a copy of the piece, and listen to it twice with two changes to the melody line	Locate the changes and describe them as pitch or rhythm

## Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.



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

- ▶ the major scale
- ▶ the major arpeggio
- ▶ the dominant 7th starting on that note and resolving onto the tonic (to be prepared with separate bows and slurred two crotchet beats to a bow)

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

- ▶ the melodic minor scale
- ▶ the harmonic minor scale
- ▶ the minor arpeggio

### Technical exercises (from memory)

a) Broken thirds in B $\flat$  major ( $\downarrow = 120$ )

Two staves of musical notation in bass clef, B $\flat$  major, 4/4 time. The first staff shows ascending broken thirds: G $\flat$ 2, B $\flat$ 2, G $\flat$ 3, B $\flat$ 3, G $\flat$ 4, B $\flat$ 4, G $\flat$ 5, B $\flat$ 5. The second staff shows descending broken thirds: B $\flat$ 5, G $\flat$ 5, B $\flat$ 4, G $\flat$ 4, B $\flat$ 3, G $\flat$ 3, B $\flat$ 2, G $\flat$ 2. The notation includes slurs and the word 'etc' indicating continuation.

b) Running thirds in B $\flat$  major ( $\downarrow = 60$ )

Two staves of musical notation in bass clef, B $\flat$  major, 6/8 time. The first staff shows ascending running thirds: G $\flat$ 2, B $\flat$ 2, G $\flat$ 3, B $\flat$ 3, G $\flat$ 4, B $\flat$ 4, G $\flat$ 5, B $\flat$ 5. The second staff shows descending running thirds: B $\flat$ 5, G $\flat$ 5, B $\flat$ 4, G $\flat$ 4, B $\flat$ 3, G $\flat$ 3, B $\flat$ 2, G $\flat$ 2. The notation includes slurs.

Or

### 3. Orchestral extracts (music may be used) – Candidates prepare the following three extracts.

Candidates choose one extract to play first. Examiners then select one of the remaining two extracts to be performed.

1. Beethoven: Sinfonie Nr. 9, 4. Satz (page 14, beginning of extract to bar 47)	for tone and phrasing
2. Weber: Euryanthe, Ouvertüre (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

## Supporting tests

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 7 are below.

## Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	<ul style="list-style-type: none"> <li>i) Identify the time signature</li> <li>ii) Comment on the dynamics</li> <li>iii) Comment on the articulation</li> </ul>
Harmonised	Listen to the piece twice	Identify and comment on two other characteristics of the piece
8 bars	Listen to the first four bars of the piece once	Identify the key to which the music modulates as subdominant, dominant or relative key
Major or minor key		Answers may alternatively be given as key names
$\frac{2}{4}$ , $\frac{3}{4}$ , $\frac{4}{4}$ or $\frac{6}{8}$	Study a copy of the piece, and listen to it twice with three changes	Locate the changes and describe them as pitch (melody line only) or rhythm

## Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

# Double Bass | Grade 8

## Pieces

Candidates perform a programme of **three** pieces chosen from the Double Bass Grade 8 repertoire list, available at [trinitycollege.com/strings](http://trinitycollege.com/strings)

- Programmes must include at least one piece from group A and at least one piece from group B.
- Only one unaccompanied piece may be chosen.
- An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

## Technical work

Candidates prepare section 1 and *either* section 2 or section 3. See [Technical work](#) section for further details.

The scales, arpeggios & technical exercises are in Trinity's *Double Bass Scales, Arpeggios & Studies from 2016*. The orchestral extracts are in *Orchester Probespiel: Kontrabass* (Schott ED7854).

### 1. Bowing exercise (from memory)

Candidates choose one of the Grade 8 scales or arpeggios listed below. Examiners choose any one of the specified bowings from Grades 5-7 and ask candidates to play the scale/arpeggio with that bowing.

#### Either

### 2. Scales, arpeggios & technical exercises (from memory) –

Candidates prepare major and minor scales and arpeggios from the following tonal centres, to be played with separate bows or slurred as requested by the examiner. Examiners select from the following:

<ul style="list-style-type: none"> <li>G</li> </ul>	three octaves (dominant 7th two octaves)	scales separate bows or slurred four crotchet beats to a bow; arpeggios separate bows or slurred three notes to a bow	min tempi: scales: ♩ = 112 chromatic scales: ♩ = 80 arpeggios: ♩ = 66 7ths: ♩ = 84
<ul style="list-style-type: none"> <li>Ab/G#, B and C</li> </ul>	two octaves		
<ul style="list-style-type: none"> <li>Chromatic scales starting on G, Ab, B and C</li> </ul>		separate bows or slurred six notes to a bow	
<ul style="list-style-type: none"> <li>Diminished 7ths starting on G, Ab, B and C</li> </ul>		separate bows or slurred two notes to a bow	



## Supporting tests

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 8 are below.

## Aural questions

Parameters	Task	Requirement
Harmonised 12-16 bars	Listen to the piece once	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
Major or minor key	Listen to the piece twice	Identify and comment on three other characteristics of the piece
$\frac{2}{4}$ , $\frac{3}{4}$ , $\frac{4}{4}$ , $\frac{6}{8}$ or $\frac{5}{8}$	Study a copy of the piece, and listen to it twice with three changes	Locate the changes and describe them as pitch or rhythm

## Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

# Harp | Initial

## Pieces

Candidates perform a programme of **three** pieces chosen from the Harp Initial repertoire list, available at [trinitycollege.com/strings](http://trinitycollege.com/strings)

- ▶ An own composition may be played instead of one of the listed pieces.
- ▶ Unless indicated otherwise, all listed pieces are playable on either pedal or lever harp.

See [Pieces](#) section for further guidance.

## Technical work

Candidates prepare *either* section 1 *or* section 2. See [Technical work](#) section for further details.

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

### Either

#### 1. Scales, arpeggios & exercises

##### Scales & arpeggios (from memory)

Examiners select from the following:

<b>Scales:</b>		one octave	divided between hands	min tempo: ♩ =60 (one note per quaver)	<i>mf</i>
▶ C major	candidate choice of <i>either</i> harmonic <i>or</i> natural minor				
▶ A minor			to the 5th	hands separately	
<b>Arpeggios:</b>					
▶ C major					
▶ A minor					

##### Exercises (music may be used) – Candidates prepare all three exercises.

Candidates choose one exercise to play first. Examiners then select one of the remaining two exercises to be performed.

a. 1. Swinging	for arpeggio patterns
b. 2. Small Scissors	for playing in thirds
c. 3. Big Scissors	for playing in sixths

### Or

##### 2. Studies (music may be used) – Candidates prepare all three studies.

Candidates choose one study to play first. Examiners then select one of the remaining two studies to be performed.

a. 31. Bears in a Cage

b. 33. Fanfare

c. 34. Rodeo



## Supporting tests

Candidates choose **two** of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Initial are below.

## Aural questions

Parameters	Task	Requirement
Melody only	Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
4 bars	Listen to the melody once	Identify the dynamic as <i>forte</i> or <i>piano</i>
Major key	Listen to the melody once	Identify the articulation as <i>legato</i> or <i>staccato</i>
$\frac{2}{4}$	Listen to the first three notes of the melody once	Identify the highest or lowest note

## Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

## Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

# Harp | Grade 1

## Pieces

Candidates perform a programme of **three** pieces chosen from the Harp Grade 1 repertoire list, available at [trinitycollege.com/strings](http://trinitycollege.com/strings)

- ▶ An own composition may be played instead of one of the listed pieces.
- ▶ Unless indicated otherwise, all listed pieces are playable on either pedal or lever harp.

See [Pieces](#) section for further guidance.

## Technical work

Candidates prepare *either* section 1 or section 2. See [Technical work](#) section for further details.

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

### Either

#### 1. Scales, arpeggios & exercises

##### Scales & arpeggios (from memory)

Examiners select from the following:

<b>Scales:</b>		one octave	hands separately	min tempo: ♩ =60 (one note per quaver)	<i>mf</i>
▶ G and F major	candidate choice of <i>either</i> harmonic <i>or</i> natural minor				
▶ D and E minor					
<b>Arpeggios:</b>					
▶ G and F major					
▶ D and E minor					

##### Exercises (music may be used) – Candidates prepare all three exercises.

Candidates choose one exercise to play first. Examiners then select one of the remaining two exercises to be performed.

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

Or

**2. Studies** (music may be used) – **Candidates prepare all three studies.**

Candidates choose one study to play first. Examiners then select one of the remaining two studies to be performed.

---

a. 35. A Grand Event

---

b. 37. Chimes Across the Fields

---

c. 39. Rocking Horse

---

## Supporting tests

Candidates choose **two** of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 1 are below.

## Aural questions

Parameters	Task	Requirement
	Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
Melody only	Listen to the melody once	i) Identify the dynamic as <i>forte</i> or <i>piano</i>
4 bars		ii) Identify the articulation as <i>legato</i> or <i>staccato</i>
Major key	Listen to the first two bars of the melody once	Identify the last note as higher or lower than the first note
$\frac{2}{4}$ or $\frac{3}{4}$	Listen to the melody twice, with a change of rhythm or pitch in the second playing	Identify where the change occurs

## Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

## Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

# Harp | Grade 2

## Pieces

Candidates perform a programme of **three** pieces chosen from the Harp Grade 2 repertoire list, available at [trinitycollege.com/strings](http://trinitycollege.com/strings)

- ▶ An own composition may be played instead of one of the listed pieces.
- ▶ Unless indicated otherwise, all listed pieces are playable on either pedal or lever harp.

See [Pieces](#) section for further guidance.

## Technical work

Candidates prepare *either* section 1 or section 2. See [Technical work](#) section for further details.

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

### Either

#### 1. Scales, arpeggios & exercises

##### Scales & arpeggios (from memory)

Examiners select from the following:

<b>Scales:</b>		two octaves	hands together	min tempo: ♩ =70 (one note per quaver)	<i>f</i> or <i>p</i>
▶ B♭ and D major					
▶ G and B minor	candidate choice of <i>either</i> harmonic or natural minor except lever harp B minor which should be natural minor only				
<b>Arpeggios:</b>					
▶ B♭ and D major					
▶ G and B minor					

##### Exercises (music may be used) – Candidates prepare all three exercises.

Candidates choose one exercise to play first. Examiners then select one of the remaining two exercises to be performed.

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. Studies** (music may be used) – **Candidates prepare all three studies.**

Candidates choose one study to play first. Examiners then select one of the remaining two studies to be performed.

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a. 41. Hymn

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b. 42. Sailing the Isles

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c. 48. Scales in the Mountains (pedal harp) / 47. Scales in the Desert (lever harp)

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## Supporting tests

Candidates choose **two** of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 2 are below.

## Aural questions

Parameters	Task	Requirement
	Listen to the melody three times	Clap the pulse on the third playing, stressing the strong beat
Melody only	Listen to the melody once	i) Describe the dynamics, which will vary during the melody ii) Identify the articulation as <i>legato</i> or <i>staccato</i>
4 bars		
Major or minor key	Listen to the melody once	Identify the last note as higher or lower than the first note
$\frac{2}{4}$ or $\frac{3}{4}$	Listen to the melody twice, with a change of rhythm or pitch in the second playing	i) Identify where the change occurs ii) Identify the change as rhythm or pitch

## Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

## Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

# Harp | Grade 3

## Pieces

Candidates perform a programme of **three** pieces chosen from the Harp Grade 3 repertoire list, available at [trinitycollege.com/strings](http://trinitycollege.com/strings)

- ▶ An own composition may be played instead of one of the listed pieces.
- ▶ Unless indicated otherwise, all listed pieces are playable on either pedal or lever harp.

See [Pieces](#) section for further guidance.

## Technical work

Candidates prepare *either* section 1 or section 2. See [Technical work](#) section for further details.

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

### Either

#### 1. Scales, arpeggios & exercises

##### Scales & arpeggios (from memory)

Examiners select from the following:

Scales:		two octaves	hands together (melodic minor scale on lever harp RH only)	min tempo: ♩ = 80 (one note per quaver)	<i>f</i> or <i>p</i>
▶ E♭ and A major					
▶ C minor (lever harp only) or F minor (pedal harp only)	candidate choice of <i>either</i> harmonic or melodic minor				
▶ E♭ major contrary motion starting from single E♭ string					
Arpeggios:					
▶ E♭ and A major					
▶ C and F minor					

##### Exercises (music may be used) – Candidates prepare all three exercises.

Candidates choose one exercise to play first. Examiners then select one of the remaining two exercises to be performed.

a. 10. Popcorn	for <i>staccato</i> playing
b. 11. Bluesy	for <i>étouffés</i> in the left hand
c. 12. Sliding Up	for sliding the 4th finger

*Or*

**2. Studies** (music may be used) – **Candidates prepare all three studies.**

Candidates choose one study to play first. Examiners then select one of the remaining two studies to be performed.

---

a. 44. The Watermill

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b. 49. Camel Ride

---

c. 52. Goldfish

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## Supporting tests

Candidates choose **two** of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 3 are below.

## Aural questions

Parameters	Task	Requirement
	Listen to the melody twice	Clap the pulse on the second playing, stressing the strong beat
Melody only	Listen to the melody once	Identify the tonality as major or minor
4 bars	Listen to the first two notes of the melody once	Identify the interval by number only (second, third, fourth, fifth or sixth)
Major or minor key	Study a copy of the melody (provided in treble clef, or in alto or bass clef if requested), and listen to it once as written and once with a change of rhythm or pitch	i) Identify in which bar the change has occurred ii) Identify the change as rhythm or pitch
$\frac{3}{4}$ or $\frac{4}{4}$		

## Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

## Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

# Pedal Harp | Grade 4

## Pieces

Candidates perform a programme of **three** pieces chosen from the Pedal Harp Grade 4 repertoire list, available at [trinitycollege.com/strings](http://trinitycollege.com/strings)

- ▶ An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

## Technical work

Candidates prepare *either* section 1 or section 2. See [Technical work](#) section for further details.

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

### Either

#### 1. Scales, arpeggios & exercises

##### Scales & arpeggios (from memory)

Examiners select from the following:

Scales:		two octaves	hands together	min tempo: ♩ = 90 (one note per quaver)	<i>f</i> or <i>p</i>
▶ A $\flat$ and E major					
▶ C $\sharp$ and F $\sharp$ minor	harmonic <i>and</i> melodic minor				
▶ A $\flat$ major contrary motion starting from single A $\flat$ string					
Arpeggios:					
▶ A $\flat$ and E major					
▶ C $\sharp$ and F $\sharp$ minor					

##### Exercises (music may be used) – Candidates prepare all three exercises.

Candidates choose one exercise to play first. Examiners then select one of the remaining two exercises to be performed.

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 prepare all three studies.**

Candidates choose one study to play first. Examiners then select one of the remaining two studies to be performed.

---

a. 53. Shining Scales

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b. 55. Cool Dude

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c. 60. Elizabeth's Revel

---

## Supporting tests

Candidates choose **two** of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 4 are below.

## Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	Clap the pulse on the second playing, stressing the strong beat
	Listen to the piece twice	i) Identify the tonality as major or minor ii) Identify the final cadence as perfect or imperfect
Harmonised		
4 bars		
Major or minor key	Listen to the first two notes of the melody once	Identify the interval as minor or major second, minor or major third, perfect fourth or fifth, minor or major sixth
$\frac{4}{4}$ or $\frac{6}{8}$	Study a copy of the melody (provided in treble clef, or in alto or bass clef if requested), and listen to it once as written and once with a change of rhythm and a change of pitch	i) Identify the bar in which the change of rhythm occurred ii) Identify the bar in which the change of pitch occurred

## Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

## Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

# Lever Harp | Grade 4

## Pieces

Candidates perform a programme of **three** pieces chosen from the Lever Harp Grade 4 repertoire list, available at [trinitycollege.com/strings](http://trinitycollege.com/strings)

- ▶ An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

## Technical work

Candidates prepare *either* section 1 or section 2. See [Technical work](#) section for further details.

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

### Either

#### 1. Scales, arpeggios & exercises

##### Scales & arpeggios (from memory)

Examiners select from the following:

Scales:		two octaves	major and harmonic minor scales: hands together melodic minor scales: RH only	min tempo: ♩ = 90 (one note per quaver)	<i>f</i> or <i>p</i>
▶ E or A $\flat$ major*					
▶ G and D minor	harmonic and melodic minor				
▶ E major contrary motion starting from single E string or A $\flat$ major contrary motion starting from single A $\flat$ string*					
Arpeggios:		hands together			
▶ E or A $\flat$ major*					
▶ G and D minor					

##### Exercises (music may be used) – Candidates prepare all three exercises.

Candidates choose one exercise to play first. Examiners then select one of the remaining two exercises to be performed.

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

\* Candidate's choice depending on tuning of instrument – chosen key must be stated on appointment form

*Or*

**2. Studies** (music may be used) – **Candidates prepare all three studies.**

Candidates choose one study to play first. Examiners then select one of the remaining two studies to be performed.

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a. 53. Shining Scales

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b. 55. Cool Dude

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c. 60. Elizabeth's Revel

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## Supporting tests

Candidates choose **two** of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 4 are below.

## Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	Clap the pulse on the second playing, stressing the strong beat
	Listen to the piece twice	i) Identify the tonality as major or minor ii) Identify the final cadence as perfect or imperfect
Harmonised		
4 bars		
Major or minor key	Listen to the first two notes of the melody once	Identify the interval as minor or major second, minor or major third, perfect fourth or fifth, minor or major sixth
$\frac{4}{4}$ or $\frac{6}{8}$	Study a copy of the melody (provided in treble clef, or in alto or bass clef if requested), and listen to it once as written and once with a change of rhythm and a change of pitch	i) Identify the bar in which the change of rhythm occurred ii) Identify the bar in which the change of pitch occurred

## Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

## Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

# Pedal Harp | Grade 5

## Pieces

Candidates perform a programme of **three** pieces chosen from the Pedal Harp Grade 5 repertoire list, available at [trinitycollege.com/strings](http://trinitycollege.com/strings)

- ▶ An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

## Technical work

Candidates prepare *either* section 1 or section 2. See [Technical work](#) section for further details.

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

### Either

#### 1. Scales, arpeggios & exercises

##### Scales & arpeggios (from memory)

Examiners select from the following:

Scales:		harmonic <i>and</i> melodic minor	three octaves	hands together	min tempo: ♩ = 100 (one note per quaver)	<i>f</i> or <i>p</i>
▶ D $\flat$ and B major						
▶ B $\flat$ and E $\flat$ minor						
▶ G harmonic minor contrary motion starting from single G string			two octaves			
Arpeggios:		root position and first inversion	three octaves	hands together	min tempo: ♩ = 100 (one note per quaver)	<i>f</i> or <i>p</i>
▶ D $\flat$ and B major						
▶ B $\flat$ and E $\flat$ minor						
▶ Diminished 7th starting on B						

##### Exercises (music may be used) – Candidates prepare all three exercises.

Candidates choose one exercise to play first. Examiners then select one of the remaining two exercises to be performed.

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 prepare all three studies.**

Candidates choose one study to play first. Examiners then select one of the remaining two studies to be performed.

---

a. 57. Spooky Strings

---

b. 62. The Elegant Drawing Room

---

c. 67. An Ornamental Tune

---

## Supporting tests

Candidates choose **two** of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 5 are below.

## Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	<ul style="list-style-type: none"> <li>i) Clap the pulse on the second playing, stressing the strong beat</li> <li>ii) Identify the time signature</li> </ul>
Harmonised	Listen to the piece twice	<ul style="list-style-type: none"> <li>i) Identify the changing tonality</li> <li>ii) Identify the final cadence as perfect, plagal, imperfect or interrupted</li> </ul>
8 bars	Listen to two notes from the melody line played consecutively	Identify the interval as minor or major second, minor or major third, perfect fourth or fifth, minor or major sixth, minor or major seventh or octave
Major or minor key	Study a copy of the piece, and listen to it once as written and once with a change of rhythm and a change of pitch (both changes are in the melody line)	<ul style="list-style-type: none"> <li>i) Identify the bar in which the change of rhythm occurred</li> <li>ii) Identify the bar in which the change of pitch occurred</li> </ul>

## Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

## Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

# Lever Harp | Grade 5

## Pieces

Candidates perform a programme of **three** pieces chosen from the Lever Harp Grade 5 repertoire list, available at [trinitycollege.com/strings](http://trinitycollege.com/strings)

- ▶ An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

## Technical work

Candidates prepare *either* section 1 or section 2. See [Technical work](#) section for further details.

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

### Either

#### 1. Scales, arpeggios & exercises

##### Scales & arpeggios (from memory)

Examiners select from the following:

Scales:						
▶ A, D and G minor	harmonic <i>and</i> melodic minor		three octaves	harmonic minors: hands together melodic minors: RH only	min tempo: ♩ = 100 (one note per quaver) <i>f</i> or <i>p</i>	
▶ G harmonic minor contrary motion starting from single G string		two octaves				
<b>Arpeggios:</b>						
▶ A and D minor		root position and first inversion	three octaves	hands together		
▶ G minor			two octaves			
▶ Diminished 7th starting on B						

**Exercises** (music may be used) – **Candidates prepare all three exercises.**

Candidates choose one exercise to play first. Examiners then select one of the remaining two exercises to be performed.

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 prepare all three studies.**

Candidates choose one study to play first. Examiners then select one of the remaining two studies to be performed.

a. 57. Spooky Strings
b. 62. The Elegant Drawing Room
c. 67. An Ornamental Tune

## Supporting tests

Candidates choose **two** of the following:

- ▶ Sight reading
- ▶ Aural
- ▶ Improvisation
- ▶ Musical knowledge

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 5 are below.

## Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	<ul style="list-style-type: none"> <li>i) Clap the pulse on the second playing, stressing the strong beat</li> <li>ii) Identify the time signature</li> </ul>
Harmonised	Listen to the piece twice	<ul style="list-style-type: none"> <li>i) Identify the changing tonality</li> <li>ii) Identify the final cadence as perfect, plagal, imperfect or interrupted</li> </ul>
8 bars	Listen to two notes from the melody line played consecutively	Identify the interval as minor or major second, minor or major third, perfect fourth or fifth, minor or major sixth, minor or major seventh or octave
Major or minor key	Study a copy of the piece, and listen to it once as written and once with a change of rhythm and a change of pitch (both changes are in the melody line)	<ul style="list-style-type: none"> <li>i) Identify the bar in which the change of rhythm occurred</li> <li>ii) Identify the bar in which the change of pitch occurred</li> </ul>

## Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

## Musical knowledge

Candidates answer questions assessing their understanding of the pieces performed, as well as their knowledge of notation. Questions are based on candidates' chosen pieces. See [Supporting tests: Musical knowledge](#) section for example questions and responses.

# Pedal Harp | Grade 6

## Pieces

Candidates perform a programme of **three** pieces chosen from the Pedal Harp Grade 6 repertoire list, available at [trinitycollege.com/strings](http://trinitycollege.com/strings)

- ▶ An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

## Technical work

Candidates prepare *either* section 1 or section 2 or section 3. See [Technical work](#) section for further details.

The exercises and studies are in Trinity's *Harp Studies & Exercises from 2013*. The orchestral extracts are in *Orchester Probespiel: Harp* (Schott ED7856).

### Either

#### 1. Scales, arpeggios & exercises

##### Scales & arpeggios (from memory)

Examiners select from the following:

Scales:					
▶ G $\flat$ and C $\sharp$ major					
▶ A $\flat$ minor	harmonic <i>and</i> melodic minor		four octaves		
▶ G $\flat$ major contrary motion starting from single G $\flat$ string			two octaves		
Arpeggios:					
▶ G $\flat$ and C $\sharp$ major		root position and first inversion		hands together	min tempo: ♩ = 110 (one note per quaver)  <i>f, mf</i> or <i>p</i>
▶ A $\flat$ minor			four octaves		
▶ Dominant 7ths in the keys of G $\flat$ , C $\sharp$ and A $\flat$ *		root position			
▶ Diminished 7th starting on C $\sharp$					

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

**Exercises** (music may be used) – Candidates prepare all three exercises.

Candidates choose one exercise to play first. Examiners then select one of the remaining two exercises to be performed.

a. 19. Put it Back	for <i>staccato</i> by replacing fingers
b. 20. Smooth as Silk	for <i>legato</i> thirds sliding right-hand thumb
c. 21. Identical Twins	for clearly articulated repeated notes using harmonics

Or

**2. Studies** (music may be used) – Candidates prepare all three studies.

Candidates choose one study to play first. Examiners then select one of the remaining two studies to be performed.

a. 61. Reflections
b. 68. Middle of the Irish Sea
c. 70. A Firm First

Or

**3. Orchestral extracts** (music may be used) – Candidates prepare all three extracts.

Candidates choose one extract to play first. Examiners then select one of the remaining two extracts to be performed.

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

## Supporting tests

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 6 are below.

## Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
Harmonised	Listen to the piece twice	Identify and comment on two other characteristics of the piece
8 bars	Listen to the first four bars of the piece once	Identify the key to which the music modulates as subdominant, dominant or relative minor
Major key		Answers may alternatively be given as key names
$\frac{2}{4}$ , $\frac{3}{4}$ , $\frac{4}{4}$ or $\frac{6}{8}$	Study a copy of the piece, and listen to it twice with two changes to the melody line	Locate the changes and describe them as pitch or rhythm

## Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

# Lever Harp | Grade 6

## Pieces

Candidates perform a programme of **three** pieces chosen from the Lever Harp Grade 6 repertoire list, available at [trinitycollege.com/strings](http://trinitycollege.com/strings)

- ▶ An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

## Technical work

Candidates prepare *either* section 1 or section 2. See [Technical work](#) section for further details.

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

### Either

#### 1. Scales, arpeggios & exercises

##### Scales & arpeggios (from memory)

Examiners select from the following:

Scales:					
▶ D major		three octaves	hands together	min tempo: ♩ = 110 (one note per quaver)	<i>f, mf</i> or <i>p</i>
▶ B♭ major		two octaves			
▶ D and A minor	harmonic <i>and</i> melodic minor	three octaves	hands together (harmonic), RH only (melodic)		
▶ D major contrary motion starting on single D string		two octaves	hands together		
▶ A harmonic minor contrary motion starting from single A string					

<b>Arpeggios:</b>					
▶ D major	root position, first and second inversions	three octaves	hands together	min tempo: ♩ = 110 (one note per quaver)	<i>f, mf</i> or <i>p</i>
▶ D and A minor		two octaves			
▶ B♭ major	root position and first inversion	three octaves			
▶ Dominant 7th in the key of E♭*					
▶ Diminished 7th starting on C♯					

**Exercises** (music may be used) – Candidates prepare all three exercises.

Candidates choose one exercise to play first. Examiners then select one of the remaining two exercises to be performed.

a. 19. Put it Back	for <i>staccato</i> by replacing fingers
b. 20. Smooth as Silk	for <i>legato</i> thirds sliding right-hand thumb
c. 21. Identical Twins	for clearly articulated repeated notes using harmonics

Or

**2. Studies** (music may be used) – Candidates prepare all three studies.

Candidates choose one study to play first. Examiners then select one of the remaining two studies to be performed.

a. 61. Reflections
b. 68. Middle of the Irish Sea
c. 71. Two into One

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

## Supporting tests

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 6 are below.

## Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
Harmonised	Listen to the piece twice	Identify and comment on two other characteristics of the piece
8 bars	Listen to the first four bars of the piece once	Identify the key to which the music modulates as subdominant, dominant or relative minor
Major key		Answers may alternatively be given as key names
$\frac{2}{4}$ , $\frac{3}{4}$ , $\frac{4}{4}$ or $\frac{6}{8}$	Study a copy of the piece, and listen to it twice with two changes to the melody line	Locate the changes and describe them as pitch or rhythm

## Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

# Pedal Harp | Grade 7

## Pieces

Candidates perform a programme of **three** pieces chosen from the Pedal Harp Grade 7 repertoire list, available at [trinitycollege.com/strings](http://trinitycollege.com/strings)

- ▶ An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

## Technical work

Candidates prepare *either* section 1 or section 2 or section 3. See [Technical work](#) section for further details.

The exercises and studies are in Trinity's *Harp Studies & Exercises from 2013*. The orchestral extracts are in *Orchester Probespiel: Harp* (Schott ED7856).

### Either

#### 1. Scales, arpeggios & exercises

##### Scales & arpeggios (from memory)

Examiners select from the following:

Scales:		sixth apart (RH starting on keynote)	four octaves	hands together	min tempo: ♩ = 120 (one note per quaver)	<i>f</i> or <i>mf</i> or <i>p</i> or <i>cresc./</i> <i>dim</i> ( <i>p-f-p</i> )
▶ C $\flat$ and F $\sharp$ major						
▶ B $\flat$ and C $\sharp$ minor	harmonic <i>and</i> melodic minor					
▶ Contrary motion scale of C $\flat$ major		starting a third apart with LH on keynote	two octaves			
Arpeggios:		root position, first and second inversions	four octaves			
▶ C $\flat$ and F $\sharp$ major						
▶ B $\flat$ and C $\sharp$ minor						
▶ Dominant 7ths in the keys of C $\flat$ , F $\sharp$ and B $\flat$ *						
▶ Diminished 7th starting on F $\sharp$						

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

**Exercises** (music may be used) – **Candidates prepare all three exercises.**

Candidates choose one exercise to play first. Examiners then select one of the remaining two exercises to be performed.

a. 22. Smooth and Wide	for <i>legato</i> 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 prepare all three studies.**

Candidates choose one study to play first. Examiners then select one of the remaining two studies to be performed.

a. 73. The Sea
b. 75. Weaving In and Out
c. 76. Paired Bells

*Or*

**3. Orchestral extracts** (music may be used) – **Candidates prepare all three extracts.**

Candidates choose one extract to play first. Examiners then select one of the remaining two extracts to be performed.

a. Tchaikowsky: Der Nussknacker, 2. Akt, Nr. 12 (pages 54-55)	for arpeggios
b. Bartók: Concerto for Orchestra, 4. Satz: Intermezzo interrotto (page 10)	for chords, independent voices and hands, and pedalling
c. Britten: The Young Person's Guide to the Orchestra, Variation I (pages 14-15)	for chords, arpeggios and glissandos

## Supporting tests

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 7 are below.

## Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
Harmonised	Listen to the piece twice	Identify and comment on two other characteristics of the piece
8 bars	Listen to the first four bars of the piece once	Identify the key to which the music modulates as subdominant, dominant or relative key
Major or minor key		Answers may alternatively be given as key names
$\frac{2}{4}$ , $\frac{3}{4}$ , $\frac{4}{4}$ or $\frac{6}{8}$	Study a copy of the piece, and listen to it twice with three changes	Locate the changes and describe them as pitch (melody line only) or rhythm

## Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

# Lever Harp | Grade 7

## Pieces

Candidates perform a programme of **three** pieces chosen from the Lever Harp Grade 7 repertoire list, available at [trinitycollege.com/strings](http://trinitycollege.com/strings)

- ▶ An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

## Technical work

Candidates prepare *either* section 1 or section 2. See [Technical work](#) section for further details.

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

### Either

#### 1. Scales, arpeggios & exercises

##### Scales & arpeggios (from memory)

Examiners select from the following:

Scales:						
▶ F and D major		sixth apart (RH starting on keynote)		hands together		
▶ C and D minor	harmonic <i>and</i> melodic minor		three octaves	hands together (harmonic minor), RH only (melodic minor)	min tempo: ♩ = 120 (one note per quaver)	<i>f</i> or <i>mf</i> or <i>p</i> or <i>cresc./</i> <i>dim</i> ( <i>p-f-p</i> )
▶ F major contrary motion scale starting on single F string			two octaves			
<b>Arpeggios:</b>						
▶ F and D major		root position, first and second inversions	three octaves	hands together		
▶ C and D minor						
▶ Dominant 7ths in the keys of F, C and D*						
▶ Diminished 7th starting on F#						

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

**Exercises** (music may be used) – **Candidates prepare all three exercises.**

Candidates choose one exercise to play first. Examiners then select one of the remaining two exercises to be performed.

a. 22. Smooth and Wide	for <i>legato</i> 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 prepare all three studies.**

Candidates choose one study to play first. Examiners then select one of the remaining two studies to be performed.

a. 74. Turning & Trilliant
b. 75. Weaving In and Out
c. 76. Paired Bells

## Supporting tests

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 7 are below.

## Aural questions

Parameters	Task	Requirement
	Listen to the piece twice	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
Harmonised	Listen to the piece twice	Identify and comment on two other characteristics of the piece
8 bars	Listen to the first four bars of the piece once	Identify the key to which the music modulates as subdominant, dominant or relative key
Major or minor key		Answers may alternatively be given as key names
$\frac{2}{4}$ , $\frac{3}{4}$ , $\frac{4}{4}$ or $\frac{6}{8}$	Study a copy of the piece, and listen to it twice with three changes	Locate the changes and describe them as pitch (melody line only) or rhythm

## Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

# Pedal Harp | Grade 8

## Pieces

Candidates perform a programme of **three** pieces chosen from the Pedal Harp Grade 8 repertoire list, available at [trinitycollege.com/strings](http://trinitycollege.com/strings)

- ▶ An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

## Technical work

Candidates prepare *either* section 1 or section 2 or section 3. See [Technical work](#) section for further details.

The exercises and studies are in Trinity's *Harp Studies & Exercises from 2013*. The orchestral extracts are in *Orchester Probespiel: Harp* (Schott ED7856).

### Either

#### 1. Scales, arpeggios & exercises

##### Scales & arpeggios (from memory)

Examiners select from the following:

Scales:						
▶ B and F# major		sixth apart (RH starting on keynote)	four octaves	hands together	min tempo: ♩ = 130 (one note per quaver)	<i>f</i> or <i>mf</i> or <i>p</i> or <i>cresc./dim</i> ( <i>p-f-p</i> )
▶ B, E♭ and F# minor	harmonic and melodic minor					
▶ E♭ major		tenth apart (LH starting on keynote)	two octaves	hands separately	min tempo: ♩ = 70 (one note per quaver)	
▶ Contrary motion scale of F# major		starting a third apart with LH on keynote				
▶ Scales in double thirds: B major and B melodic minor*		starting with keynote as lower note				

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

<b>Arpeggios:</b>					
<ul style="list-style-type: none"> <li>B, E<math>\flat</math> and F<math>\sharp</math> major</li> </ul>	root position, first and second inversions	four octaves	hands together	min tempo: ♪ = 130 (one note per quaver)	<i>f</i> or <i>mf</i> or <i>p</i> or <i>cresc./dim</i> ( <i>p-f-p</i> )
<ul style="list-style-type: none"> <li>B, E<math>\flat</math> and F<math>\sharp</math> minor</li> </ul>					
<ul style="list-style-type: none"> <li>Dominant 7ths in the keys of B, E<math>\flat</math>, E and A<math>\flat</math> *</li> </ul>	root position, first, second and third inversions				
<ul style="list-style-type: none"> <li>Diminished 7ths starting on F<math>\sharp</math> and B</li> </ul>					

**Exercises** (music may be used) – **Candidates prepare all three exercises.**

Candidates choose one exercise to play first. Examiners then select one of the remaining two exercises to be performed.

a. 25. Psychotriller	for right hand trill and crossing left hand over right
b. 27. Sliding Low	for left hand <i>legato</i> sixths and octaves with sliding thumb
c. 28. Hairy Slides	for mordents and slides

Or

**2. Studies** (music may be used) – **Candidates prepare all three studies.**

Candidates choose one study to play first. Examiners then select one of the remaining two studies to be performed.

a. 77. Hommage
b. 80. Very Cross Fingering
c. 82. Incy Wincy Slider

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

Or

**3. Orchestral extracts** (music may be used) – Candidates prepare all three extracts.

Candidates choose one extract to play first. Examiners then select one of the remaining two extracts to be performed.

- 
- |                                                                                    |                                                       |
|------------------------------------------------------------------------------------|-------------------------------------------------------|
| 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                              |
-

## Supporting tests

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 8 are below.

## Aural questions

Parameters	Task	Requirement
Harmonised 12-16 bars	Listen to the piece once	<ul style="list-style-type: none"> <li>i) Identify the time signature</li> <li>ii) Comment on the dynamics</li> <li>iii) Comment on the articulation</li> </ul>
Major or minor key	Listen to the piece twice	Identify and comment on three other characteristics of the piece
$\frac{2}{4}$ , $\frac{3}{4}$ , $\frac{4}{4}$ , $\frac{6}{8}$ or $\frac{5}{8}$	Study a copy of the piece, and listen to it twice with three changes	Locate the changes and describe them as pitch or rhythm

## Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.

# Lever Harp | Grade 8

## Pieces

Candidates perform a programme of **three** pieces chosen from the Lever Harp Grade 8 repertoire list, available at [trinitycollege.com/strings](http://trinitycollege.com/strings)

- ▶ An own composition may be played instead of one of the listed pieces.

See [Pieces](#) section for further guidance.

## Technical work

Candidates prepare *either* section 1 or section 2. See [Technical work](#) section for further details.

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

### Either

#### 1. Scales, arpeggios & exercises

##### Scales & arpeggios (from memory)

Examiners select from the following:

Scales:					
▶ G and B $\flat$ major	sixth apart (RH starting on keynote)	three octaves	hands together	min tempo: ♩ = 130 (one note per quaver)	<i>f</i> or <i>mf</i> or <i>p</i> or <i>cresc./dim</i> ( <i>p-f-p</i> )
▶ E $\flat$ major	tenth apart (LH starting on keynote)				
▶ Contrary motion scale of E $\flat$ major	starting a third apart with LH on keynote	two octaves	hands separately (major), RH only (melodic minor)	min tempo: ♩ = 70 (one note per quaver)	
▶ Scales in double thirds: A major or E major*, A melodic minor or E melodic minor*	starting with keynote as lower note				

\* Candidate's choice depending on tuning of instrument – chosen key must be stated on appointment form

<b>Arpeggios:</b>					
▮ G, D and E $\flat$ major	root position, first, second and third inversions	three octaves	hands together	min tempo: ♩ = 130 (one note per quaver)	<i>f</i> or <i>mf</i> or <i>p</i> or <i>cresc./dim</i> ( <i>p-f-p</i> )
▮ G, E and A minor					
▮ Dominant 7ths in the keys of G, E or A*, B $\flat$ and E $\flat$ **					
▮ Diminished 7ths starting on F $\sharp$ and B					

**Exercises** (music may be used) – **Candidates prepare all three exercises.**

Candidates choose one exercise to play first. Examiners then select one of the remaining two exercises to be performed.

a. 26. Psychotriller	for right hand trill and crossing left hand over right
b. 27. Sliding Low	for left hand <i>legato</i> sixths and octaves with sliding thumb
c. 28. Hairy Slides	for mordents and slides

Or

**2. Studies** (music may be used) – **Candidates prepare all three studies.**

Candidates choose one study to play first. Examiners then select one of the remaining two studies to be performed.

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 appointment form

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

## Supporting tests

Candidates prepare:

- ▶ Sight reading
- ▶ Aural or improvisation

### Sight reading

After 30 seconds' preparation time, candidates perform a previously unseen musical extract at a level approximately two grades lower than the exam being taken. See [Supporting tests: Sight reading](#) section for the requirements and parameters.

### Aural

Candidates answer questions based on a single musical example played on the piano by the examiner. See [Supporting tests: Aural](#) section for more information.

The aural test requirements for Grade 8 are below.

## Aural questions

Parameters	Task	Requirement
Harmonised 12-16 bars	Listen to the piece once	i) Identify the time signature ii) Comment on the dynamics iii) Comment on the articulation
Major or minor key	Listen to the piece twice	Identify and comment on three other characteristics of the piece
$\frac{2}{4}$ , $\frac{3}{4}$ , $\frac{4}{4}$ , $\frac{6}{8}$ or $\frac{5}{8}$	Study a copy of the piece, and listen to it twice with three changes	Locate the changes and describe them as pitch or rhythm

## Improvisation

Candidates perform an improvisation based on a stimulus chosen from the following three options:

- ▶ Stylistic
- ▶ Motivic
- ▶ Harmonic

See [Supporting tests: Improvisation](#) section for the requirements and parameters.