

# Strings Syllabus 2020-2023

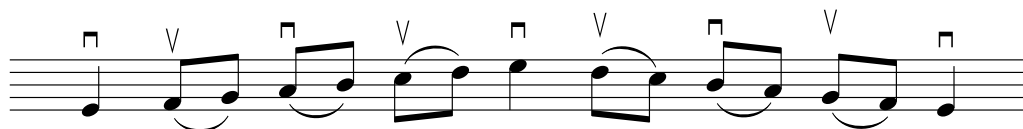
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## Examples of scale and arpeggio bowing patterns

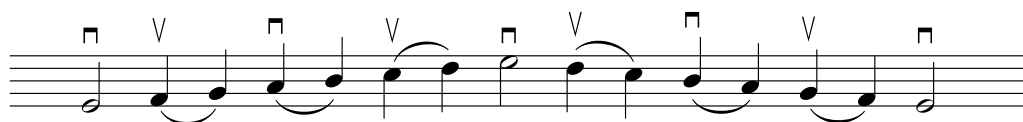
The various bowing patterns for scales and arpeggios in this syllabus are given on the following pages; during the exam candidates must be prepared to play scales and arpeggios as requested by the examiner, with the bowings specified in the syllabus. Scales, arpeggios and exercises for all stringed instruments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

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

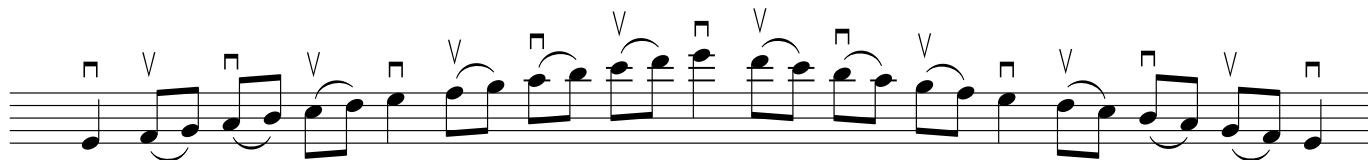
### One octave scale, slurred in pairs with a long tonic



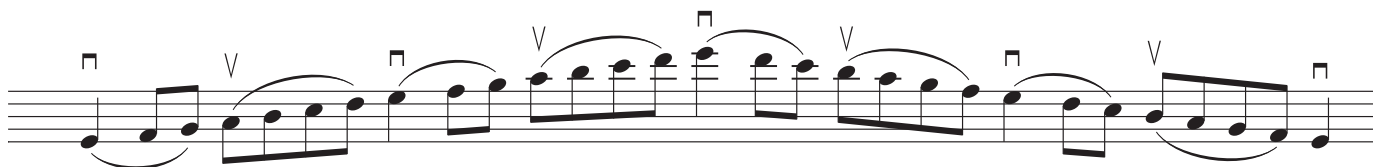
or (for Grade 1 only):



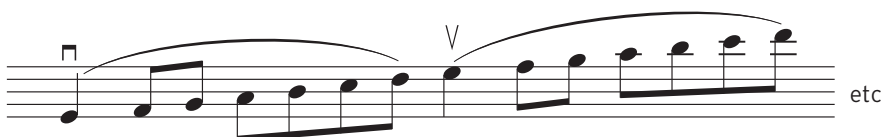
### Two octave scale, slurred in pairs with a long tonic



### Scale slurred two crotchet beats to a bow



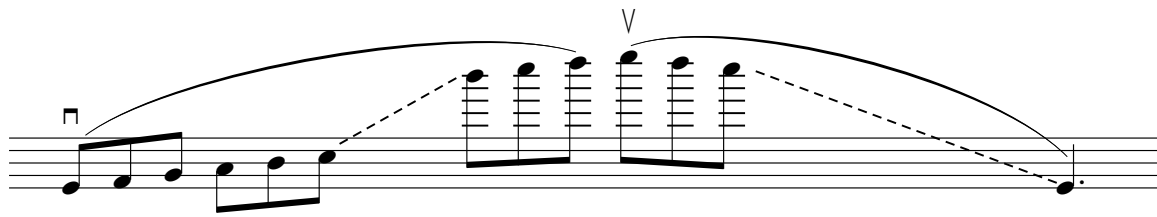
### Scale slurred four crotchet beats to a bow



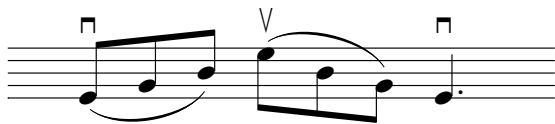
## Strings Syllabus continued

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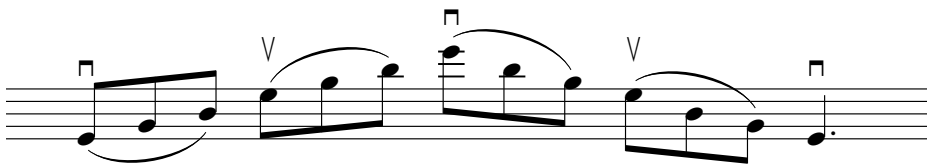
Scale slurred three octaves to a bow (one bow up and one bow down, with a change of bow on the top note)



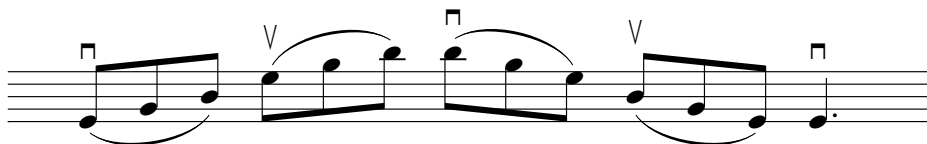
Arpeggio slurred three notes to a bow (one octave)



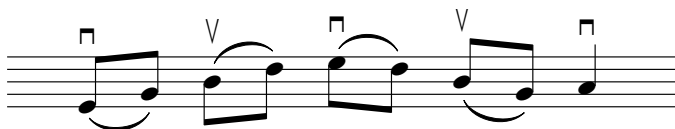
Arpeggio slurred three notes to a bow (two octaves)



Arpeggio to a 12th slurred three notes to a bow



Arpeggio of a 7th slurred in pairs




Complete music for all technical work is contained in the four books of *Scales, Arpeggios and Studies from 2016* published by Trinity College London.

## Strings Syllabus continued

### Bowing Exercises for Bowed Strings

All candidates play a bowing exercise, after which they may choose to play either scales, arpeggios & exercises or studies/orchestral extracts. At each grade, a scale is played with a different rhythm or style. Specific bowing techniques are performed as follows:

Grade 1	<p>For sustained sound throughout both the bow stroke and the bow changes.</p> <p>Candidates should play one of the Grade 1 scales with two separate crotchets on each degree of the scale, one down bow and one up bow.</p>
Grade 2	<p>For bow distribution. Whole bows should be used for the crotchets and half bows for the quavers, with sustained tone throughout.</p> <p>Candidates should play one of the Grade 2 scales with the rhythm <math>\downarrow \uparrow</math> on each degree of the scale (using separate bows). The exercise may end with an additional long note on the tonic.</p>
Grade 3	<p>For quicker, repeated bow strokes. The notes should be played from the middle of the bow, with even strokes.</p> <p>Candidates should play one of the Grade 3 scales with four semiquavers on each degree of the scale. The exercise may end with an additional long note on the tonic.</p>
Grade 4	<p>For further bow distribution. This should be played with an even bow speed and sustained tone.</p> <p>Candidates should play one of the Grade 4 scales with the rhythm <math>\downarrow \uparrow \uparrow \downarrow</math> on each degree of the scale. The exercise may end with an additional long note on the tonic.</p>
Grade 5	<p>Candidates should play one of the Grade 5 scales 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 should play one of the Grade 6 scales with each note of the scale played as two spiccato 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 should play one of the Grade 7 scales 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>At Grade 8, candidates must prepare one of the scales set for Grade 8 with the bowings from Grades 5, 6 and 7. The examiner will choose one of these bowings to hear in the exam.</p>