



## Royal Conservatoire of Scotland

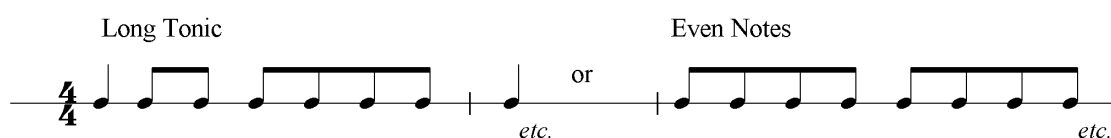
### GRADE 5 FIDDLE – TECHNICAL WORK

The Technical Work section is worth 18 points of the exam overall and candidates will be asked to play 6-7 tests in this section. All tests should be played from memory.

**Bowings** – Scales will require to be played ascending and descending with both separate bows *and* slurs. Arpeggios will require to be played ascending and descending with separate bows *and* slurs.

**Minor Scales** – Minor scales may be played in the harmonic, melodic or natural form, at candidate's choice.

**Rhythm Patterns for scales** – For scales, candidates may choose between two rhythm patterns: long tonic *or* even notes –

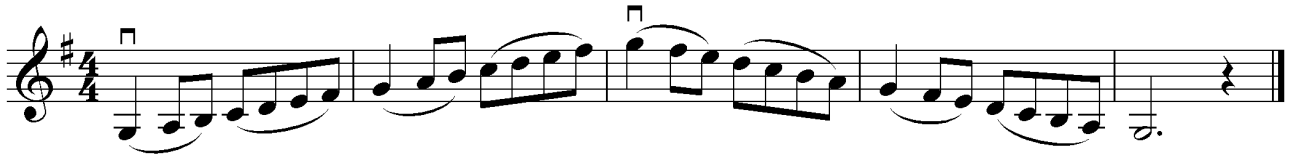


**\*Note** – All scales are notated in long tonic form.

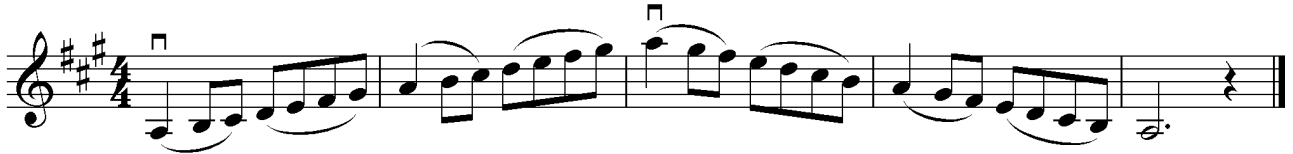
**Fiddle Rhythmic Scales** – Candidates will be required to play one octave versions of two major scales selected by the examiner to a prescribed fiddle related rhythm – see examples

## GRADE 5 SCALES:

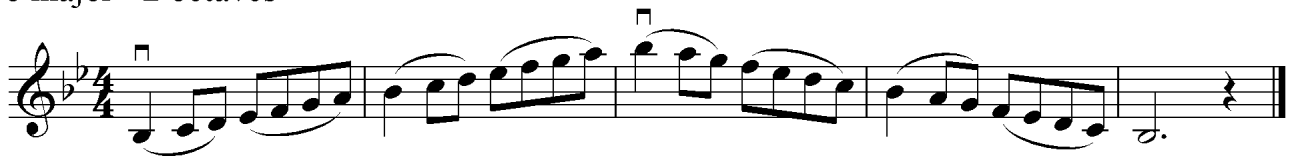
G major - 2 octaves



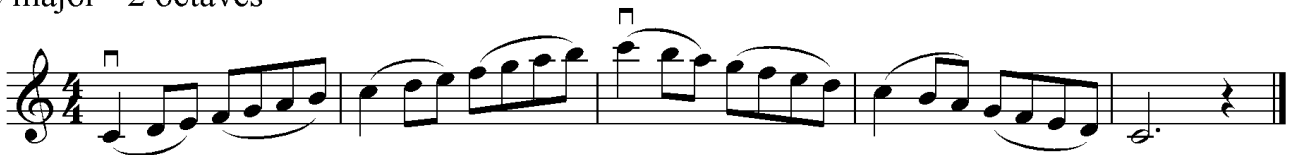
A major - 2 octaves



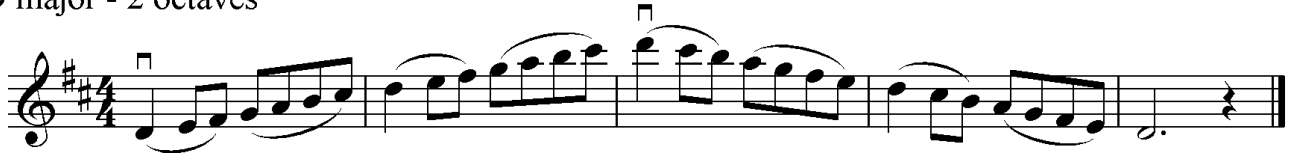
Bb major - 2 octaves



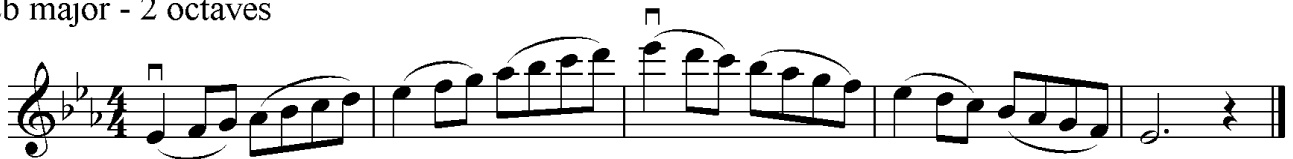
C major - 2 octaves



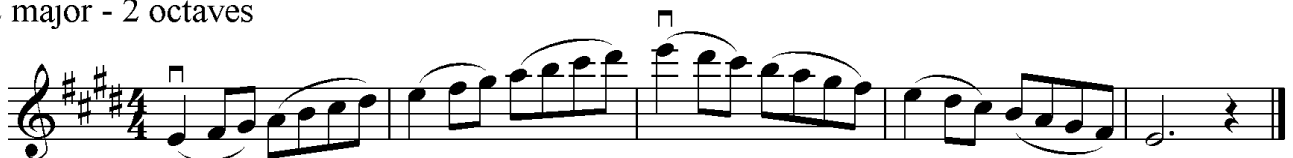
D major - 2 octaves



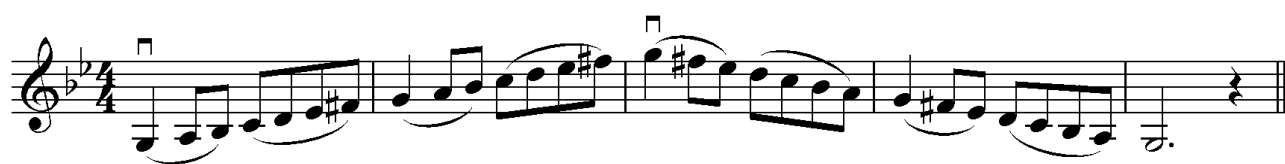
Eb major - 2 octaves



E major - 2 octaves



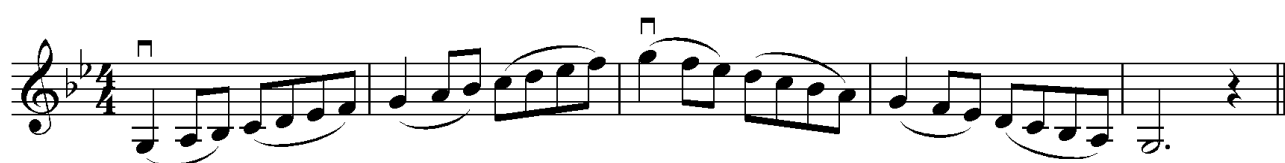
G minor harmonic - 2 octaves



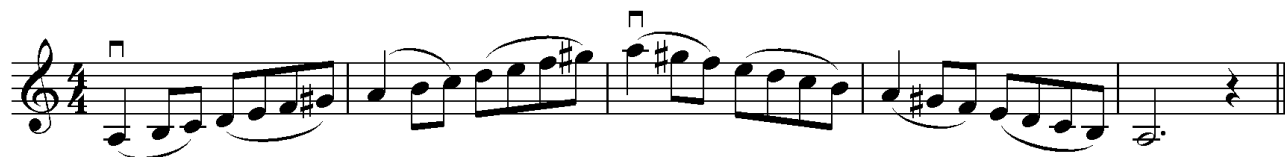
G minor melodic - 2 octaves



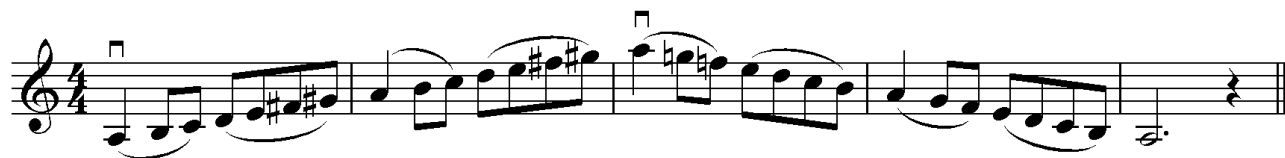
G minor natural - 2 octaves



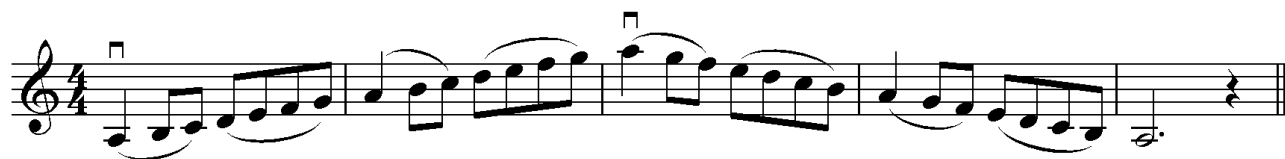
A minor harmonic - 2 octaves



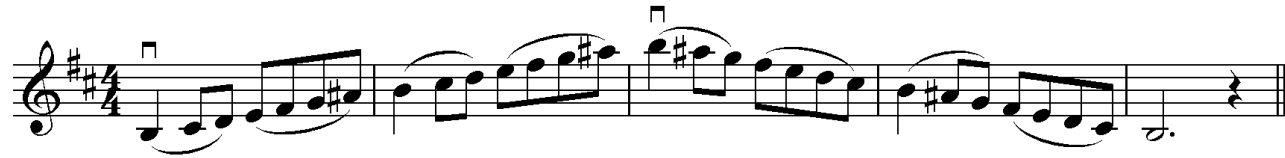
A minor melodic - 2 octaves



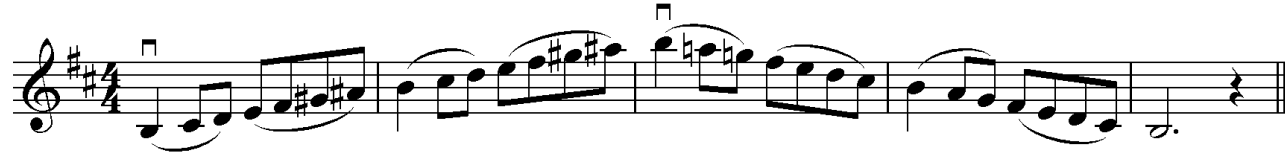
A minor natural - 2 octaves



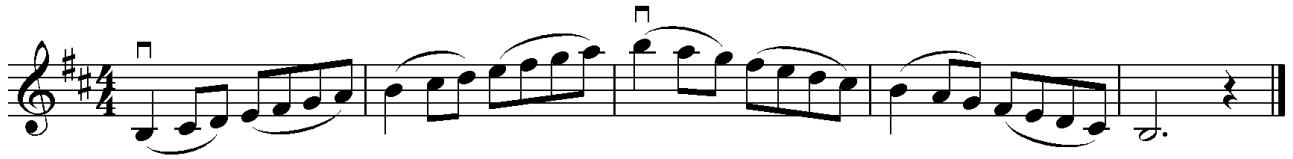
B minor harmonic - 2 octaves



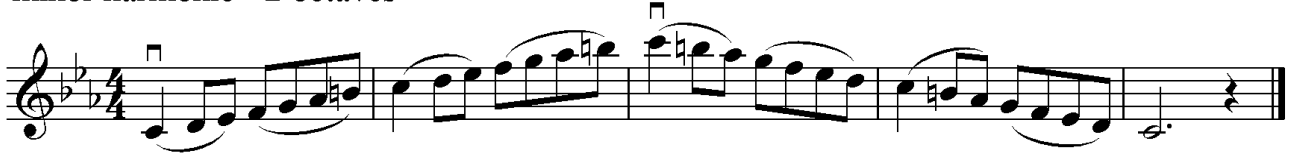
B minor melodic - 2 octaves



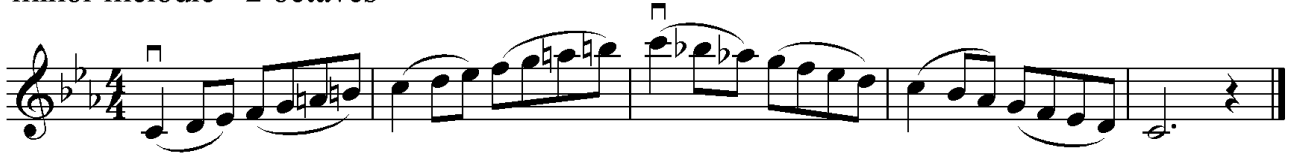
B minor natural - 2 octaves



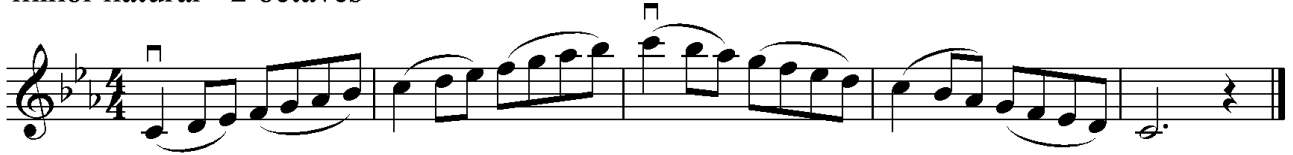
C minor harmonic - 2 octaves



C minor melodic - 2 octaves



C minor natural - 2 octaves



D minor harmonic - 2 octaves



D minor melodic - 2 octaves



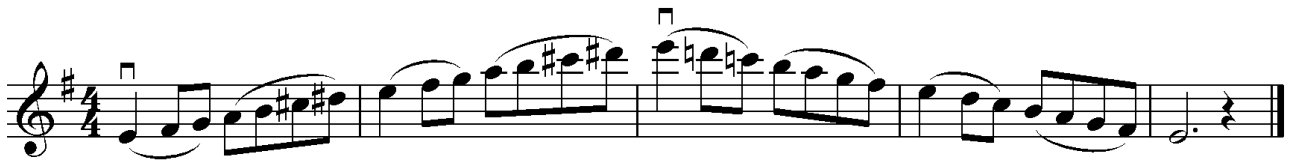
D minor natural - 2 octaves



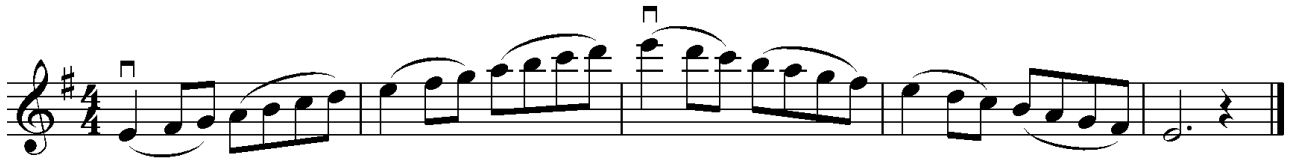
E minor harmonic - 2 octaves



E minor melodic - 2 octaves



E minor natural - 2 octaves



**GRADE 5 ARPEGGIOS:**

G major - 2 octaves



A major - 2 octaves



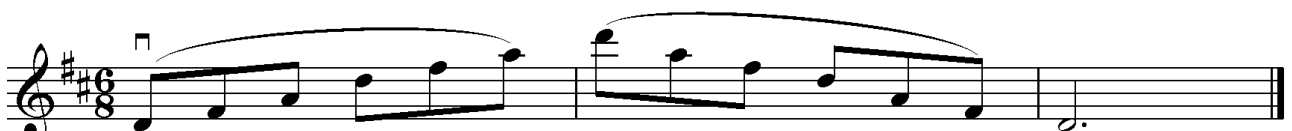
Bb major - 2 octaves



C major - 2 octaves



D major - 2 octaves



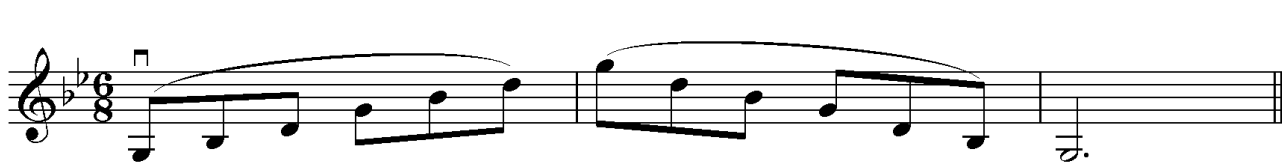
Eb major - 2 octaves



E major - 2 octaves



G minor - 2 octaves



A minor - 2 octaves



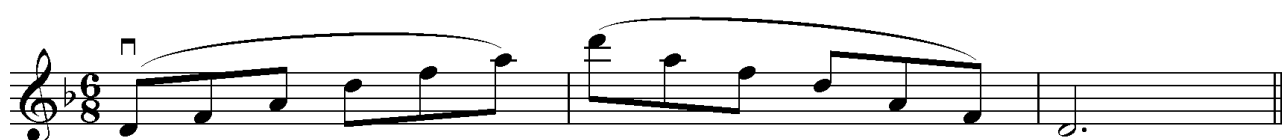
B minor - 2 octaves



C minor - 2 octaves



D minor - 2 octaves



E minor - 2 octaves



## **GRADE 5 RHYTHMIC SCALES:**

Candidates will be asked to perform one octave versions of any major scale selected by the examiner from the following rhythms –

**A dotted quaver/semi quaver rhythm on each degree of the scale (dotted strathspey rhythm), as in –**

Bb major - 1 octave, dotted strathspey rhythm scale



**OR a semi quaver/dotted quaver rhythm on each degree of the scale (snapped strathspey rhythm), as in –**

E major - 1 octave, snapped strathspey rhythm scale



**OR alternating between dotted strathspey rhythm and snapped strathspey rhythm on each degree of the scale (combined dotted/snapped strathspey rhythm), as in –**

A major - 1 octave, combined dotted and snapped strathspey rhythm scale



A 'birl' and crotchet on each degree of the scale, (birl scale), as in –

F major - 1 octave, birl scale





## **QUICK STUDY – FIDDLE**

### **General Guidelines**

The Quick Study section is worth 21 marks in the exam overall. In the quick study, you are expected to play back a short passage of music. This is to test your ability to internalise and reproduce the music on your instrument. You will be given the option to attempt the test either at sight or by ear.

#### ***If at sight:***

- The examiner will hand you the music and will give two bars' pulse to indicate the general tempo expected.
- You will then have half a minute in which to look through and, if you wish, try out the piece before assessment.
- The examiner will indicate, after which you should play the piece as written.

#### ***If by ear:***

The examiner will perform the opening section of the piece three times and you will be expected to play the excerpt back after each time. You will be assessed on the strongest of your three attempts.

- The examiner will first name the key, sound and name the starting note and play the tonic chord as a broken chord.
- The examiner will then give a two-bar count-in and perform the piece.
- You will then play the piece back.
- The examiner will then give a two-bar count-in and perform the piece for a second time. You will then play the piece back for a second time.
- The examiner will then give a two-bar count-in and perform the piece for a third time. You will then play the piece back for the third and final time.

Remember that the examiner will be looking for fluent and confident delivery, with a clear reference to style and musical character.

## GRADE 5

Perform EITHER at sight or by ear, at your choice, a short tune in jig, strathspey or reel time.

The piece will be in one of the following keys:

A, Bb, C, D, E, Eb, G majors; A, B, C, D, E, G minors

### Specimens for Grade 5:

\* Note – The opening up to the comma represents the length of the test if played by ear

Strathspey/Fiddle/G5

Musical notation for a Strathspey/Fiddle/G5 piece. The piece is in 4/4 time and the key of D major (one sharp). It consists of three staves of music. The first staff contains the first measure of the piece, followed by a first ending bracket labeled '1.' and a triplet of eighth notes. The second staff contains the second measure, followed by a second ending bracket labeled '2.' and a repeat sign. The third staff contains the third measure, followed by a final double bar line.

Fiddle/Reel/G5

Musical notation for a Fiddle/Reel/G5 piece. The piece is in 2/4 time and the key of D major (one sharp). It consists of three staves of music. The first staff contains the first measure, followed by a triplet of eighth notes. The second staff contains the second measure, followed by a triplet of eighth notes. The third staff contains the third measure, followed by a final double bar line.

Jig/Fiddle/G5

Three staves of musical notation for a Jig in G5. The first staff begins with a treble clef and a key signature of one flat (F major/D minor). The music consists of eighth and sixteenth notes, with a final double bar line. The second staff continues the melody with similar rhythmic patterns. The third staff concludes the piece with a final double bar line.

Fiddle/Reel/G5

Three staves of musical notation for a Fiddle/Reel in G5. The first staff begins with a treble clef and a key signature of two sharps (D major/B minor), with a 2/4 time signature. The music features eighth and sixteenth notes, including a triplet of eighth notes. The second staff continues the melody with a repeat sign. The third staff concludes the piece with a final double bar line.

## **PRACTICAL & AURAL MUSICIANSHIP – FIDDLE**

### **General Guidelines**

The Practical & Aural Musicianship (PAM) section is worth 21 points of the exam overall.

Practical and aural musicianship in Scottish tradition often encompasses the ability to learn and manipulate music by ear. The visual communication between master and pupil, or between musicians in a session, is often just as important. The RCS Scottish Traditional Music Graded Exams therefore encourage the candidate to develop aural awareness of rhythm, melodic shape and phrasing, extemporisation and harmonic accompaniment to a variety of tune idioms in a face-to-face situation with the examiner.

In the PAM section, the examiner plays one eight-bar tune chosen from several idioms and conducts a few brief tests designed to assess and encourage your aural understanding of the tune's rhythms, phrasing, melody and harmonic potential.

### **GRADE 5 PRACTICAL & AURAL MUSICIANSHIP**

The examiner plays eight bars of a jig, strathspey or reel.

#### **The candidate is asked to:**

- A. Clap the pulse of the tune (*see sample pulse marks*) and identify its time signature as either 2/4, 3/4, 4/4 or 6/8.
- B. Identify the type of tune.
- C. Say whether it is in a major or minor key.
- D. Listen to the first half of the tune again (*see sample brackets*) and extemporise, whether by singing, humming, whistling, diddling or playing, a new second half ending on the tonic.
- E. (a) Sing or play one note that harmonises with the opening two bars of the tune, as played by the examiner; and  
  
(b) Sing or play one note that creates tension with the opening two bars of the tune, as played by the examiner again.

Reel / Fiddle / G5

X X X X X X X X

X X X X X X X X

Jig / Fiddle / G5

X X X X X X X X

X X X X X X X X

Reel / Fiddle / G5

X X X X X X X X X X X X X X

X X X X X X X X X X X X X X