

FIDDLE**GRADE 1**

1. PERFORMANCE: you have a maximum of 4 ½ minutes to play:

One air:

	Title	Composer	Time-Sig	Type	Source
A1	Come By the Hills	Traditional	3/4	Waltz	Ref. 2
A2	Morag of Dunvegan	Traditional	3/4	Waltz	Ref. 8/9
A3	The Nameless Lassie	Alex Mackenzie	4/4	Air	Ref.8/9
A4	The Yellow Haired Laddie	Traditional	4/4	Air	Ref. 24
A5	Tuireadh Iain Ruaidh	Traditional	6/8	Air	Ref. 6/7
A6	Will Ye No Come Back Again	Traditional	4/4	Air	Ref. 3

One dance tune:

	Title	Composer	Time-Sig	Type	Source
B1	Aitken Drum	Traditional	4/4	March/Reel	Ref. 2
B2	Fear a' Phige	Traditional	4/4	Schottische	Ref. 3
B3	Alasdair an Duin	A. MacDonnachaidh	4/4	Reel	Ref. 25
B4	Marie's Wedding	Traditional	4/4	March	Ref. 2
B5	Oliver Jack	Traditional	4/4	Shetland Reel	Ref. 26
B6	The Corner House Jig	Andrew Rankine	6/8	Jig	Ref. 3
B7	The Green Hills of Tyrol	PM J. MacLeod	3/4	March	Ref. 2

One recently-composed tune:

	Title	Composer	Time-Sig	Type	Source
C1	Rocking the Baby	Traditional	6/8	Jig	Ref. 26
C2	Sunset Over Foula	Ronnie Cooper	3/4	Waltz	Ref. 27
C3	The Highlander's Revenge	Bruce MacGregor	4/4	March	Ref. 28
C4	The Seven Step Polka	Traditional	4/4	Polka	Ref. 29
C5	The Stronsay Wedding	John Mason	2/4	Reel	Ref. 2

2. TECHNICAL WORK: played from memory from among the following keys and ranges:

G major (*two octaves*)

A, D, (*one octave*)

Any standard fingering is acceptable.

Scales: ascending and descending, with separate bows *and* two quavers slurred to a bow, as in:



The examiner will request only as many of the above items as needed to form a firm opinion of your ability.

3. QUICK STUDY: Perform EITHER at sight or by ear, at your choice, a short passage in air or waltz time. For example:

Air/Fiddle/G1



The piece will be in one of the keys covered by the scale requirements at this grade.

*Note – Ear players will only be required to play to the comma.

4. PRACTICAL AND AURAL MUSICIANSHIP FOR THE GRADE

GRADE 2

1. PERFORMANCE: you have a maximum of 6 minutes to play two stand-alone tunes and one set of two tunes chosen from the following categories. At least one tune from each category must be played.

Airs:

	Title	Composer	Time-Sig	Type	Source
A1	Cearcall a' Chuain	Rory MacDonald	3/4	Air	Ref. 3
A2	Fagail Glaschu	Traditional	3/4	Waltz	Ref. 24
A3	Leezie Lindsay	Traditional	3/4	Air/Waltz	Ref. 3
A4	Sarona	J. Scott Skinner	4/4	Air	Ref. 30
A5	The Hills of Lorne	Charles Hunter	4/4	Air	Ref. 2
A6	The Piper's Weird	J. Scott Skinner	6/8	Air	Ref. 30

Dance tunes:

	Title	Composer	Time-Sig	Type	Source
B1	Brochan Lom	Traditional	4/4	Schottische	Ref. 2
B2	Clean Pea Srae	Traditional	4/4	Reel	Ref. 5
B3	Donald Blue	Traditional	4/4	Reel	Ref. 11
B4	Edmund McKenzie of Plockton	Andrew Rankine	6/8	Jig	Ref. 3
B5	Far Am Bi Mi Fhin	Traditional	4/4	Strathspey	Ref. 31
B6	Highland Laddie	Traditional	2/4	March	Ref. 2
B7	Highland Whisky	Traditional	4/4	Strathspey	Ref. 6/7
B8	Murdo's Wedding	Traditional	4/4	March	Ref. 5
B9	Soldiers Joy	Traditional	4/4	Reel	Ref. 3
B10	The Campbeltown Kiltie Ball	J. McLellan	4/4	Strathspey	Ref. 8/9
B11	The Stool of Repentance	Niel Gow	6/8	Jig	Ref. 4

Recently –composed tunes:

	Title	Composer	Time-Sig	Type	Source
C1	The 51 st Highland Division	Donald MacLeod	4/4	March	Ref. 10
C2	Walking on the Moon	Addie Harper	4/4	Reel	Ref. 8/9
C3	The Soup Dragon	Gordon Duncan	6/8	Jig	Ref. 32
C4	Calum's Road	Donald Shaw	4/4	Strathspey	Ref. 33
C5	The Jewels of the Ocean	Allan MacDonald	¾	Waltz	Ref. 24
C6	The Starry Nights of Shetland	Traditional	3/4	Waltz	Ref. 5
C7	Da Slockit Light	Tom Anderson	4/4	Air	Ref. 5

2. TECHNICAL WORK: played from memory from among the following keys and ranges:

A, G majors (*two octaves*)

D major; G, A, E minors (*one octave*)

Any standard fingering is acceptable.

Scales: ascending and descending, with separate bows *and* two quavers slurred to a bow, as in:



Arpeggios: ascending and descending, with separate bows only, as in:

A minor - 1 octave



GRADE 3

1. PERFORMANCE: you have a maximum of 6 minutes to play two stand-alone tunes and one set of two tunes chosen from the following categories. At least one tune from each category must be played.

Airs:

	Title	Composer	Time-Sig	Type	Source
A1	Major Graham of Inchbrakie	Niel Gow	4/4	Air	Ref. 34
A2	Mrs Jamieson's Favourite	C. Grant	6/8	Air	Ref. 3
A3	The Flower of the Quern	J. Scott Skinner	4/4	Air	Ref. 6/7
A4	The Mist-Covered Mountains	Traditional	3/4	Air	Ref. 6/7
A5	The Love of the Isles	Willie Hunter	4/4	Air	Ref. 35
A6	The Pearl	Phil Cunningham	4/4	Air	Ref. 36
A7	Helen N. Robertson	A. Scott Robertson	3/4	Air	Ref. 1

Dance tunes:

	Title	Composer	Time-Sig	Type	Source
B1	The Boys of Bluehill	Traditional	4/4	Hornpipe	Ref. 3
B2	Dr. Morrison's Seven Thistles	J. Scott Skinner	4/4	March	Ref. 11
B3	The Flowers of Edinburgh	Traditional	4/4	Reel	Ref. 24
B4	The Heather Hills	Traditional	6/8	Jig	Ref. 5
B5	Jessie Smith	Traditional	4/4	Strathspey	Ref. 8/9
B6	Willafjord	Traditional	4/4	Reel	Ref. 11
B7	The Lad with the Plaidie	Traditional	4/4	Strathspey	Ref. 3
B8	The Shores of Loch Bee	Traditional	4/4	March	Ref. 10
B9	The Pibroch of Domhnall Dubh	Traditional	6/8	Jig	Ref. 6/7
B10	The Battle of Waterloo	Traditional	4/4	March	Ref. 6/7

Recently-composed tunes:

	Title	Composer	Time-Sig	Type	Source
C1	Bob Hobkirk's Polka	Bob Hobkirk	4/4	Polka	Ref. 37
C2	Gibby Gray	Steven Spence	2/4	Reel	Ref. 38
C3	Hamnataing	Chris Stout	4/4	Air	Ref. 39
C4	John Keith Laing	Addie Harper	4/4	Reel	Ref. 13
C5	The Fiddler	Donald MacLeod	4/4	Strathspey	Ref. 13
C6	Marni Swanson of the Grey Coast	Andy Thorburn	6/4	Air	Ref. 28
C7	The Hut on Staffin Island	Phil Cunningham	4/4	March	Ref. 4
C8	Jim Anderson's Delight	Ronnie Cooper	6/8	Jig	Ref. 11

2. TECHNICAL WORK: played from memory from among the following keys and ranges:

A, D, G majors; G, A minor (*two octaves*)
C, F, Bb majors; E, B, D minors (*one octave*)

Any standard fingering is acceptable.

Scales: ascending and descending, with separate bows *and* two quavers slurred to a bow, as in Grade 2.

G minor harmonic - 2 octaves



Arpeggios: ascending and descending, with separate bows *and* three notes slurred to a bow, as in:

D major - 2 octaves



Scales in a minor key may be played in the melodic, harmonic minor or natural minor, at the candidate's choice.

Rhythmic Scales:

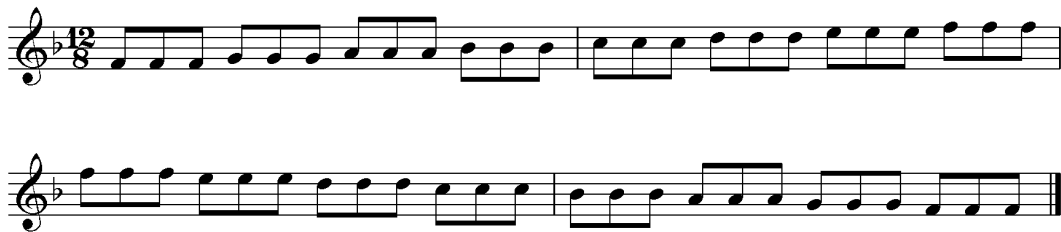
Candidates will be asked to perform a one octave version of a major scale selected by the examiner from the following rhythms – **a crotchet and two quavers on each degree of the scale, as in:**

D major - 1 octave rhythmic scale



OR a triplet on each degree of the scale (jig rhythm), as in:

F major - 1 octave 'jig' rhythm scale



The examiner will request only as many of the above items as needed to form a firm opinion of your ability.

3. QUICK STUDY: Perform EITHER at sight or by ear, at your choice, a short passage in waltz, march or jig time. For example:

March/Fiddle/G3



The piece will be in one of the keys covered by the scale requirements up to and including this grade.

*Note – Ear players will only be required to play to the comma.

4. PRACTICAL AND AURAL MUSICIANSHIP FOR THE GRADE

GRADE 4

1. PERFORMANCE: you have a maximum of 9 minutes to play two stand-alone tunes and one set of three tunes chosen from the following categories. At least one tune from each category must be played.

Airs:

	Title	Composer	Time-Sig	Type	Source
A1	Coilsfield House	Nathaniel Gow	4/4	Air	Ref. 40
A2	Da Day Dawn	Traditional	4/4	Air	Ref. 18
A3	Lament for the Death of the Rev. Archie Beaton	John Mason	4/4	Air	Ref. 6/7
A4	Sitting in the Stern of a Boat	Rev. W. MacLeod	4/4	Air	Ref. 6/7
A5	Mairi Bhan Og	Traditional	4/4	Air	Ref. 41
A6	Cumha MhicCriomain	Traditional	4/4	Air	Ref. 18
A7	Margaret Ann Robertson	Frank Jamieson	3/4	Air	Ref. 10
A8	Mary Scott Flower of Yarrow	Traditional	3/4	Air	Ref. 42
A9	Hector the Hero	J. Scott Skinner	6/8	Air	Ref. 30

Dance tunes:

	Title	Composer	Time-Sig	Type	Source
B1	Da Gusiers March	G Stove	4/4	March	Ref. 10
B2	The Iron Man	J. Scott Skinner	4/4	Strathspey	Ref. 8/9
B3	Donald MacLean's Farewell to Oban	Archibald MacNeil	2/4	March	Ref. 10
B4	Donald MacLeod's Reel	Traditional	4/4	Reel	Ref. 8/9
B5	High Road to Linton	Traditional	4/4	Reel	Ref. 6/7
B6	Jig of Slurs	G. S. MacLennan	6/8	Jig	Ref. 17
B7	Mackenzie Hay	J. Scott Skinner	4/4	Strathspey	Ref. 6/7
B8	Stirling Castle	Traditional	4/4	Strathspey	Ref. 10
B9	Scott Skinner's Compliments to Dr MacDonald	J. Scott Skinner	4/4	March	Ref. 30
B10	Wha'll Be King But Charlie	Traditional	6/8	Jig	Ref. 41
B11	The Brolum	C Bannatyne	4/4	Reel	Ref. 17
B12	Kenny Gillies of Portnalong	P MacFarquhar	6/8	Jig	Ref. 8/9

Recently-composed tunes:

	Title	Composer	Time-Sig	Type	Source
C1	Frank's Reel	John McCusker	4/4	Reel	Ref. 28
C2	Gillian's Waltz	Gordon Gunn	3/4	Waltz	Ref. 43
C3	Itchy Fingers	unknown	4/4	Reel	Ref. 12
C4	Leaving Stoer	Ivan Drever	4/4	Air	Ref. 17
C5	Millbrae	Ronnie Cooper	4/4	Reel	Ref. 11
C6	Simon Thoumire's Jig	John McCusker	6/8	Jig	Ref. 28
C7	Spoostiskerry	Samuel I R Burns	4/4	Reel	Ref. 12
C8	The Sleeping Tune	Gordon Duncan	4/4	Air	Ref. 32
C9	The Westcoaster	Angus Grant	4/4	Hornpipe	Ref. 44

2. TECHNICAL WORK: played from memory from among the following keys and ranges:

A, Bb, C, D, G majors; A, B, D, G minors (*two octaves*)
Eb, E majors; C minor (*one octave*)

Any standard fingering is acceptable.

Scales: ascending and descending, with separate bows *and* two beats slurred to a bow, as in:



Arpeggios: ascending and descending, with separate bows *and* three notes slurred to a bow, as in Grade 3.

B minor - 2 octaves



Scales in a minor key may be played in the melodic, harmonic or natural minor, at the candidate's choice.

Rhythmic Scales:

Candidates will be asked to perform a one octave version of a major scale selected by the examiner from the following rhythms – a **triplet on each degree of the scale (jig rhythm)**, as in:

F major - 1 octave 'jig' rhythm scale



OR a dotted quaver/semi quaver rhythm on each degree of the scale as in:

Bb major - 1 octave, dotted strathspey rhythm scale



OR a semi quaver/dotted quaver on each degree of the scale as in:

E major - 1 octave, snapped strathspey rhythm scale



The examiner will request only as many of the above items as needed to form a firm opinion of your ability.

3. QUICK STUDY: Perform EITHER at sight or by ear, at your choice, a short passage in march, jig or strathspey time. For example:

Strathspey/Fiddle/G4



The piece will be in one of the keys covered by the scale requirements up to and including this grade.

*Note – Ear players will only be required to play to the comma.

4. PRACTICAL AND AURAL MUSICIANSHIP FOR THE GRADE

GRADE 5

1. PERFORMANCE: you have a maximum of 9 minutes to play two stand-alone tunes and one set of three tunes chosen from the following categories. At least one tune from each category must be played.

Airs:

	Tune Title	Composer	Time-Sig	Type	Source
A1	Bovaglie's Plaid	J. Scott Skinner	4/4	Air	Ref. 30
A2	Chapel Keithack	Wm Marshall	3/4	Air	Ref. 24
A3	Eilean Aigeis	Traditional	3/4	Air	Ref. 41
A4	Niel Gow's Lament for the Death of His Second Wife	Niel Gow	6/8	Air	Ref. 6/7
A5	The Emigrant's Farewell (Ho Chan Eil Mulad Oirnn)	Traditional	4/4	Air (slow strathspey)	Ref. 41
A6	Miss Graham of Inchbrakie	Nath. Gow	4/4	Air	Ref. 45
A7	Roslin Castle	Traditional	4/4	Air	Ref. 46
A8	The Coleburn	Wm MacPherson	4/4	Air	Ref. 47

Dance tunes:

	Tune Title	Composer	Time-Sig	Type	Source
B1	Ben Gullion	R Fleming	6/8	March	Ref 10
B2	Earl Grey	James Hill	4/4	Strathspey	Ref. 6/7
B3	John MacNeil	Peter Milne	4/4	Reel	Ref. 48
B4	Miss Sally Hunter of Thurston	Nath. Gow	6/8	Jig	Ref. 26
B5	Miss Shepherd	J. Scott Skinner	4/4	Reel	Ref. 30
B6	John Stephen of Chance Inn	Angus Fitchet	4/4	Strathspey	Ref. 8/9
B7	The Tushkar	Ronnie Cooper	4/4	Reel	Ref. 12
B8	The Braes of Castle Grant	D. MacDonald	2/4	March	Ref. 8/9
B9	The Orkney Polka	Traditional	4/4	Polka	Ref. 18
B10	The Sands of Murness	Frank Jamieson	4/4	Strathspey	Ref. 13
B11	The Warlocks	Traditional	4/4	Strathspey	Ref. 10
B12	Willie's Auld Trews	Traditional	4/4	Slow Reel	Ref. 41
B13	The Sprig Of Ivy	B. Seton	2/4	March	Ref 9

Recently-composed tunes:

	Tune Title	Composer	Time-Sig	Type	Source
C1	Calliope House	Dave Richardson	6/8	Jig	Ref. 11
C2	The Easy Club Reel	Jim Sutherland	4/4	Reel	Ref. 49
C3	Liz Kane	Alistair McCulloch	4/4	Reel	Ref. 50
C4	Garry Porch of Avernish	Adam Sutherland	4/4	Strathspey	Ref. 28
C5	Leaving Lerwick Harbour	Willie Hunter	4/4	Air	Ref. 35
C6	The Tongadale Reel	Farquhar MacDonald	2/4	Reel	Ref. 13
C7	The Quiet Man	Jim Sutherland	4/4	Strathspey	Ref. 49
C8	Dram Behind the Curtain	Mairearad Green	6/8	Jig	Ref. 51
C9	Seud nan Ceud Bliadhna	Phil Cunningham	2/4	March	Ref. 13
C10	Maggie West's Waltz	Mairearad Green	¾	Waltz	Ref. 51

2. TECHNICAL WORK: played from memory from among the following keys and ranges:

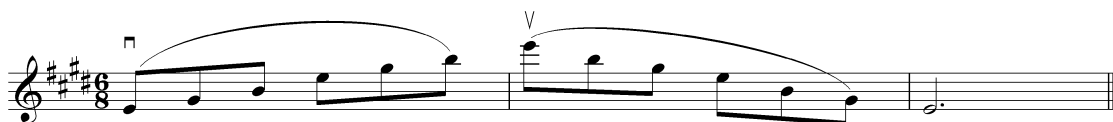
A, Bb, C, D, E, Eb, G majors; A, B, C, D, E, G minors (*two octaves*)

Any standard fingering is acceptable.

Scales: ascending and descending, with separate bows *and* two beats slurred to a bow, as in Grade 4.



Arpeggios: ascending and descending, with separate bows *and* six notes slurred to a bow, as in:



Scales in a minor key may be played in the melodic, harmonic or natural minor, at the candidate's choice.

Rhythmic Scales:

Candidates will be asked to perform a one octave version of a major scale selected by the examiner from the following rhythms – **a dotted quaver/semi quaver rhythm on each degree of the scale as in:**

Bb major - 1 octave, dotted strathspey rhythm scale



OR a semi quaver/dotted quaver on each degree of the scale 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



OR a 'birl' and crotchet on each degree of the scale, (birl scale), as in:

F major - 1 octave, birl scale



The examiner will request only as many of the above items as needed to form a firm opinion of your ability.

3. QUICK STUDY: Perform EITHER at sight or by ear, at your choice, a short passage in jig, strathspey or reel time. For example:

Fiddle/Reel/G5



The piece will be in one of the keys covered by the scale requirements up to and including this grade.

*Note – Ear players will only be required to play to the comma.

4. PRACTICAL AND AURAL MUSICIANSHIP FOR THE GRADE

References for tunes listed in the fiddle syllabus

Reference	Title	Publisher/Edition/Year
Ref 1	Fiddle Music of Scotland	Hardie Press: 1988
Ref 2	Scottish Ceilidh Collection for Fiddlers, Book 1	Harpstring House: 1993
Ref 3	Scottish Ceilidh Collection for Fiddlers, Book 2	Harpstring House: 1990
Ref 4	Scottish Ceilidh Collection for Fiddlers, Book 3	Harpstring House: 1993
Ref 5	Scottish Ceilidh Collection for Fiddlers, Book 4	Harpstring House: 1998
Ref 6	Ceòl na Fìdhle: Highland Tunes for the Fiddle, Book 1	Harpstring House: 1985/1988
Ref 7	Ceòl na Fìdhle: Highland Tunes for the Fiddle, Book 2	Harpstring House: 1988/1993
Ref 8	Ceòl na Fìdhle: Highland Tunes for the Fiddle, Book 3	Harpstring House: 1988/1995
Ref 9	Ceòl na Fìdhle: Highland Tunes for the Fiddle, Book 4	Harpstring House: 1991
Ref 10	Ceòl na Fìdhle: Highland Tunes for the Fiddle, Volumes 5 & 6	Harpstring House: 2000
Ref 11	Ho-ro-gheallaidh: Session Tunes for Scottish Fiddlers, Book 1	Harpstring House: 1999
Ref 12	Ho-ro-gheallaidh: Session Tunes for Scottish Fiddlers, Book 2	Harpstring House: 1999
Ref 13	Cruinn Còmhla: The Well-Travelled Fiddler's Session Collection	Harpstring House: 1995
Ref 14	The Nineties Collection: New Scottish Tunes in Traditional Style	Saltire Music: 1995
Ref 15	The Jim Johnstone Collection of Original Compositions for Accordion and Fiddle	Deeay Music: 1996
Ref 16	The Scots Fiddle vol 1	Lochar Publishing: 1991
Ref 17	Ceòl nam Fèis, Book 2	Fèisean nan Gàidheal: 2000
Ref 18	Traditional Scottish Fiddling	Harpstring House
Ref 19	Available to order from Taigh na Teud; please see www.scotlandsmusic.com .	N/a
Ref 20	Ceol nam Feis Book 1	Feisean nan Gaidheal: 1996
Ref 21	The Waves of Sound	Deeay Music: 2002
Ref 22	The Tom Anderson Collection Vol 1 by Tom Anderson	Hardie Press: 1995
Ref 23	The Scots Fiddle vol 3: Tunes, Tales and Traditions of the Western Highlands, Hebrides, Orkney and Shetland	NWP: 2004
Ref 24	Arr. A. McCulloch	
Ref 25	Òrain an Eilein	Harpstring House
Ref 26	Arr. Taigh na Teud	Harpstring House
Ref 27	Ronnie Cooper Collection	Shetland Heritage Trust
Ref 28	Ho-ro-gheallaidh: Session Tunes for Scottish Fiddlers, Book 3	Harpstring House: 2009
Ref 29	The Scottish Folk Fiddle Tutor	Harpstring House
Ref 30	The Scottish Violinist	Harpstring House
Ref 31	Tog Fonn	Harpstring House
Ref 32	Gordon Duncan Collection	Grian Music
Ref 33	Copyright Donald Shaw	
Ref 34	Traditional Tunes for Two Fiddlers Book 2	Harpstring House
Ref 35	The Music of Willie Hunter	Shetland Heritage Trust
Ref 36	The Cunningham Collection	Phil Cunningham
Ref 37	Bob Hobkirk	Bob Hobkirk
Ref 38	Spencie's Tunes	Steven Spence
Ref 39	Chris Stout Collection Vol. 1	Chris Stout
Ref 40	The Scottish Folk Fiddle Third Position Book	Harpstring House
Ref 41	The Airs and Melodies Peculiar to the Highlands of	

	Scotland and The Isles (The Simon Fraser Collection)	
Ref 42	Tunes, Tales & Traditions of the Lothians, Borders and Ayrshire	J Murray Neil
Ref 43	Gordon Gunn	Gordon Gunn
Ref 44	The Glengarry Collection	Angus Grant
Ref 45	The Beauties of the North	Jean Ann Callander
Ref 46	The James Oswald Collection	Jean Ann Callander
Ref 47	Willie MacPherson The Elgin Fiddler	Catriona MacPherson
Ref 48	The Elphinstone Collection by Paul Anderson	Harpstring House
Ref 49	Copyright Jim Sutherland	
Ref 50	The Alistair McCulloch Collection	Fellsongs
Ref 51	Passing Places	Mairearad Green