

**THREE PIECES:** one chosen by the candidate from each of the three Lists, A, B and C:

**LIST A**

- 1 **J. S. Bach** Air (from the *Peasant Cantata*). *More Time Pieces for Cello, Vol. 1, arr. Bruce and Wells (ABRSM)*
- 2 **Handel** Hallelujah (from *Messiah*). *P. 3 from Play Baroque!, arr. East (Stainer & Bell H479)*
- 3 **Haydn** Divertimento (Hob. XIV:3). *P. 4 from Haydn, Mozart, Beethoven for Cello, arr. Erhart-Schwertmann (Doblinger DOBL 33756)*
- 4 **Haydn** Minuet and Trio (omitting DC). *No. 25 from Piece by Piece 1 for Cello, arr. Nelson (Boosey & Hawkes)*
- 5 **Milán** Pavane. *No. 2 from Violoncello Music for Beginners 1, arr. Lengyel and Pejtsik (Editio Musica Budapest Z.6312) or No. 1 from My First Concert for Cello, arr. Deserno (Schott ED 20881)*
- 6 **Trad. German** The Little Fiddle. *Solos for Young Cellists, Vol. 1 (Alfred–Summy-Birchard 20810X)*

**LIST B**

- 1 **Carse** A Bumpkin's Dance or At Dawn: from *The Fiddler's Nursery for Cello (Stainer & Bell H434)*
- 2 **Marie Dare** Serenade (*Schott ED 10738*)
- 3 **Donizetti** Bella siccome un angelo (from *Don Pasquale*) } *More Time Pieces for Cello, Vol. 1, arr. Bruce and Wells*
- 4 **Dvořák** Slavonic Dance, Op. 46 No. 8 } (*ABRSM*)
- 5 **P.-M. Dubois** Tendresse: No. 1 from *En Vitesse (Durand)*
- 6 **Mozart** Papageno's Song (from *The Magic Flute*). *Time Pieces for Cello, Vol. 2, arr. Black and Harris (ABRSM)*

**LIST C**

- 1 **M. Hajdu** No. 2 (Allegro): from *Two Pieces for Violoncello. No. 24 from Violoncello Music for Beginners 1, arr. Lengyel and Pejtsik (Editio Musica Budapest Z.6312)*
- 2 **Daniel Kemminer** Shana Tova (Happy New Year) (*observing upper line in ossia*). *No. 25 from My First Concert for Cello, arr. Deserno (Schott ED 20881)*
- 3 **Caroline Lumsden and Ben Attwood** Melted Mouse & Roasted Rat in Choc'late Sauce: from *Wizard's Potion for Cello (Peters EP 7679A: piano accomp. published separately, EP 7679B)*
- 4 **H. Mancini** The Pink Panther } *More Time Pieces for Cello, Vol. 1, arr. Bruce and Wells (ABRSM)*
- 5 **Tim Wells** Happy Places }
- 6 **Trad. North American** Old Joe Clark. *O Shenandoah! for Cello, arr. Waterfield and Beach (Faber)*

**SCALES AND ARPEGGIOS\*:** from memory; for further details (incl. examples) see pp. 8–9 and 12–15

	<i>range</i>	<i>bowing requirements</i>	<i>rhythm pattern</i>
<b>Scales</b>			
F, A, B $\flat$ majors; G, D minors <sup>†</sup>	1 oct.	separate bows and slurred	even notes or long tonic,
C, G majors ( <i>minors natural, harmonic or melodic, at candidate's choice</i> )	2 oct.	(2 quavers to a bow)	at candidate's choice
<b>Arpeggios</b>			
F, G, A, B $\flat$ majors; G, D minors <sup>†</sup>	1 oct.	separate bows	even notes
C major	2 oct.	"	"

**SIGHT-READING\*:** an eight-bar piece, time and key signatures as Grade 1, with the addition of C major and A natural minor. Further use of 1st position. Notes separately bowed or with simple two-note slurs. Addition of *mp*, 'hairpins' (*cresc./dim.*), dotted minim, and minim rest. See also p. 9.

**AURAL TESTS FOR THE GRADE\*:** see pp. 68 and 69

\* Published by ABRSM (Scale requirements, Specimen Sight-Reading Tests, Specimen Aural Tests) † Starting on open strings

- A To clap the pulse of a piece played by the examiner, and to identify whether it is in two time or three time.** The examiner will start playing the passage, and the candidate should join in as soon as possible, clapping in time and giving a louder clap on the strong beats. The examiner will then ask whether the music is in two time or three time. The candidate is *not* required to state the time signature.
- B To sing as ‘echoes’ three phrases played by the examiner.** The phrases will be two bars long, in a major key, and within the range of tonic–dominant. First the examiner will play the key-chord and the starting note (the tonic) and then count in two bars. After the examiner has played each phrase, the candidate should sing back the echo without a pause, keeping in time.
- C To identify a change in either pitch or rhythm during a phrase played by the examiner.** The phrase will be two bars long, in a major key. First the examiner will play the key-chord and the tonic and then count in two bars. The examiner will play the phrase twice, making the change in the second playing, after which the candidate should identify the change by describing it, or singing/clapping. If necessary, the examiner will play both versions of the phrase again (although this will affect the assessment).
- D To answer questions about two features of a piece played by the examiner.** Before playing, the examiner will tell the candidate which two features the questions will be about. The first will be *one* of the following: dynamics (loud/quiet, or sudden/gradual changes), articulation (smooth/detached); the second will be tempo (becoming slower/faster, or staying the same).