

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

**LIST A**

- 1 **Beethoven** Come fill, fill, my good fellow } *More Time Pieces for Cello, Vol. 2, arr. Bruce and Wells (ABRSM)*  
 2 **attrib. Stradella** Pietà, Signore }  
 3 **Boyce** Minuet (from Concerto Grosso in B minor). *Time Pieces for Cello, Vol. 3, arr. Black and Harris (ABRSM)*  
 4 **Cirri** Allegro or Adagio: 1st or 2nd movt from Sonata in C (*Schott CB 192*) or *No. 1 from Cirri Three Sonatas for Cello (Heinrichshofen N1283)*  
 5 **attrib. Henry VIII** Pastime with good company (*cello melody*) (*incl. second verse*). *The Fiddler Playalong Cello Collection, arr. Huws Jones (Boosey & Hawkes)*  
 6 **Telemann** Air Trompette (from *Der getreue Musikmeister*). *Play Baroque! arr. East (Stainer & Bell H479)*

**LIST B**

- 1 **Järnefelt** Berceuse (*Chester CH00305*)  
 2 **O'Carolan** Carolan's Air (*cello melody*). *The Fiddler Playalong Cello Collection, arr. Huws Jones (Boosey & Hawkes)*  
 3 **Tchaikovsky** Humoreske. *Time Pieces for Cello, Vol. 3, arr. Black and Harris (ABRSM)*  
 4 **Weissenborn** Humoreske: from *Arioso and Humoreske, Op. 9 (ABRSM)*. Also available in: *First Repertoire for Cello, Book 3, arr. Legg and Gout (Faber)*  
 5 **Wolf** Wiegenlied (Lullaby). *Concert Pieces for Cello, arr. Sassmannshaus (Bärenreiter BA 9695)*  
 6 **Henry Wood** Tom Bowling (from *Fantasia on British Sea Songs*). *More Time Pieces for Cello, Vol. 2, arr. Bruce and Wells (ABRSM)*

**LIST C**

- 1 **Gershwin** Let's Call the Whole Thing Off. *Play Gershwin for Cello, arr. Gout (Faber)*  
 2 **Grainger** Shepherd's Hey. *More Time Pieces for Cello, Vol. 2, arr. Bruce and Wells (ABRSM)*  
 3 **John Graves** It is Market Day in the Square: from *Cathedral City (Schott ED 11047)*  
 4 **Purcell, arr. Cornick** Fairest Isle. *Blue Baroque for Cello (Universal UE 21381)*  
 5 **Squire** Joyeuse (At Morn): No. 2 from *Petits morceaux, Op. 16 (Stainer & Bell H409)*. Also available in: *The Squire Cello Solo Collection (Carl Fischer)*  
 6 **Pam Wedgwood** Sometime Maybe: No. 8 from *Jazzin' About for Cello (Faber)*

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

	range	bowing requirements	rhythm pattern
<b>Scales</b>			
E $\flat$ , F, A, B $\flat$ majors; C, D, G minors ( <i>minors harmonic or melodic, at candidate's choice</i> )	2 oct.	separate bows <i>and</i> slurred (2 beats to a bow)	even notes <i>or</i> long tonic, at candidate's choice
<b>Arpeggios</b>			
E $\flat$ , F, A, B $\flat$ majors; C, D, G minors	2 oct.	separate bows <i>and</i> slurred (3 notes to a bow)	even notes
<b>Dominant sevenths</b> ( <i>resolving on tonic</i> ) In the keys of G and C $\sharp$	1 oct.	separate bows	even notes
<b>Chromatic scales</b> Starting on D and G $\sharp$	1 oct.	separate bows <i>and</i> slurred (4 notes to a bow)	even notes

§ Starting on bottom D and on open string G, respectively

\* Published by ABRSM (Scale requirements, Specimen Sight-Reading Tests, Specimen Aural Tests)

**SIGHT-READING\***: a piece of around eight bars in length, time and key signatures as Grade 3, with the addition of  $\frac{6}{8}$ , E $\flat$  major and C minor. Shifts between 1st and 4th positions may be encountered. Occasional chromatic notes. Anacrusis, hooked bowing, accents and pause signs may be included. See also p. 9.

**AURAL TESTS FOR THE GRADE\***: see pp. 68 and 70

- A To sing or play from memory a melody played twice by the examiner.** The melody will be within the range of an octave, in a major or minor key with up to three sharps or flats. First the examiner will play the key-chord and the starting note and then count in two bars. (If the candidate chooses to play, the examiner will also name the key-chord and the starting note, as appropriate for the instrument.) If necessary, the examiner will play the melody again and allow a second attempt (although this will affect the assessment).
- B To sing five notes from score in free time.** The candidate may choose to sing from treble or bass clef. The notes will be within the range of a third above and below the tonic in the key of C, F or G major. The test will begin and end on the tonic and will not contain intervals greater than a third. First the examiner will name and play the key-chord and the starting note. If necessary, the examiner will help the candidate by playing and identifying the correct note if any note is sung at the wrong pitch.
- C (i) 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, articulation, tempo, tonality; the second will be character.
- (ii) To clap the rhythm of the notes in an extract from the same piece, and to identify whether it is in two time, three time or four time.** The examiner will play the extract twice (unharmonized), after which the candidate should clap back the rhythm. The examiner will then ask whether the music is in two time, three time or four time. The candidate is *not* required to state the time signature.