Cello Grade 1

Three Pieces: one chosen by the candidate from each of the three lists, A, B and C:

List A
1. Anon. French Bourrée. No. 9 from Violoncello Music for Beginners 1, arr. Lengyel and Pejtsik (Editio Musica Budapest Z.6312)

List B
3. Katherine and Hugh Colledge Full Moon: No. 22 from Waggon Wheels for Cello (Boosey & Hawkes)
6. Schubert Waltz. No. 20 from Violoncello Music for Beginners 1, arr. Lengyel and Pejtsik (Editio Musica Budapest Z.6312)

List C
1. Katherine and Hugh Colledge Waggon Wheels: No. 23 from Waggon Wheels for Cello (Boosey & Hawkes)
2. Sheila Nelson Mad as a Hatter. No. 10 from Piece by Piece 1 for Cello, arr. Nelson (Boosey & Hawkes)
3. Ros Stephen Stoppin’ off in Louisiana (easier version): No. 2 from Cello Globetrotters (OUP: piano accomp. printable from companion CD)
5. Tim Wells The Ghost: from Cello Scenes (Cramer)
6. Frank Wunsch Dorian Blue. No. 19 from My First Concert for Cello, arr. Deserno (Schott ED 20881)

Scales and Arpeggios*: from memory; for further details (incl. examples) see pp. 8–9 and 12–15

<table>
<thead>
<tr>
<th>Scales</th>
<th>range</th>
<th>bowing requirements</th>
<th>rhythm pattern</th>
</tr>
</thead>
<tbody>
<tr>
<td>G, D majors; A natural minor</td>
<td>1 oct.</td>
<td>separate bows and slurred</td>
<td>even notes or long tonic, at candidate’s choice</td>
</tr>
<tr>
<td>C major</td>
<td>2 oct.</td>
<td>(2 quavers to a bow)</td>
<td></td>
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<table>
<thead>
<tr>
<th>Arpeggios</th>
<th>range</th>
<th>bowing requirements</th>
<th>rhythm pattern</th>
</tr>
</thead>
<tbody>
<tr>
<td>G, D majors; A minor</td>
<td>1 oct.</td>
<td>separate bows</td>
<td>even notes</td>
</tr>
<tr>
<td>C major</td>
<td>2 oct.</td>
<td>“</td>
<td>“</td>
</tr>
</tbody>
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* Published by ABRSM (Scale requirements, Specimen Sight-Reading Tests, Specimen Aural Tests)  † Starting on open strings
**SIGHT-READING**: a four-bar piece in $\frac{4}{4}$ or $\frac{3}{4}$, or a six-bar piece in $\frac{2}{4}$, in G or D majors, in 1st position (no use of C string). All notes separately bowed. Simple dynamics ($f$, $mf$, $p$), note values ($\dagger \dagger \dagger \dagger \dagger$) and rests ($\breve{\text{r}}$). See also p. 9.

**AURAL TESTS FOR THE GRADE**: see pp. 68 and 69
Aural Tests GRADE 1

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–mediant. 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 where a change in pitch occurs during a phrase played by the examiner. The phrase will be two bars long, in a major key, and the change will affect only one of the notes. 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 state whether the change was near the beginning or near the end. 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: dynamics (loud/quiet, or sudden/gradual changes); the second will be articulation (smooth/detached).

Aural Tests GRADE 2

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).