

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

LIST A

- Anon. English** Watkins' Ale (*cello melody*). *The Fiddler Playalong Cello Collection*, arr. Huws Jones (Boosey & Hawkes)
- Beethoven** Deutscher Tanz (WoO 8/4). *P. 10 from Haydn, Mozart, Beethoven for Cello*, arr. Erhart-Schwertmann (*Doblinger DOBL 33756*)
- Cirri** Menuetto: 3rd movt from Sonata in C (*Schott CB 192*) or *No. 1 from Cirri Three Sonatas for Cello* (*Heinrichshofen N1283*)
- Corelli** Gavotta (from Violin Sonata, Op. 5 No. 10) (*observing both repeats*). *Play Baroque! arr. East* (Stainer & Bell H479)
- D. Gallo** Moderato (from Trio Sonata No. 1). *More Time Pieces for Cello, Vol. 1*, arr. Bruce and Wells (ABRSM)
- B. Marcello** Largo: 3rd movt from Sonata in E minor, Op. 2 No. 2 (*Stainer & Bell H436*)

LIST B

- Brahms** St Anthony Chorale. *Time Pieces for Cello, Vol. 2*, arr. Black and Harris (ABRSM)
- Alan Gout** Barcarolle. *First Repertoire for Cello, Book 1*, arr. Legg and Gout (Faber)
- Holst** Jupiter (from *The Planets*). *The Classic Experience for Cello*, arr. Lanning (Cramer)
- Edward Jones** Glwysen (The Fairest One) (*cello melody*). *The Fiddler Playalong Cello Collection*, arr. Huws Jones (Boosey & Hawkes)
- Smetana** Vltava (from *Má vlast*). *More Time Pieces for Cello, Vol. 1*, arr. Bruce and Wells (ABRSM)
- Trad. North American** Simple Gifts. *O Shenandoah! for Cello*, arr. Waterfield and Beach (Faber)

LIST C

- Carey Cheney** Budapesto. *Solos for Young Cellists, Vol. 1* (Alfred–Summy–Birchard 20810X)
- M. Simons** The Peanut Vendor. *More Time Pieces for Cello, Vol. 1*, arr. Bruce and Wells (ABRSM)
- Ros Stephen** 'Hole in My Shoe' Blues: No. 10 from *Cello Globetrotters* (OUP: piano accomp. printable from companion CD)
- Trad.** Hungarian Folksong. *First Repertoire for Cello, Book 1*, arr. Legg and Gout (Faber)
- Tim Wells** Melancholy Waltz: from *Cello Scenes* (Cramer)
- John Williams** Hedwig's Theme (from *Harry Potter and the Sorcerer's Stone*). *Classic Movie Instrumental Solos for Cello*, arr. Galliford, Neuburg and Edmondson (Alfred 35131) or *Harry Potter Instrumental Solos for Cello*, arr. Galliford, Neuburg and Edmondson (Alfred 39241)

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

	range	bowing requirements	rhythm pattern
Scales			
A major; C, A minors	1 oct.	separate bows <i>and</i> slurred	even notes <i>or</i> long tonic,
D, F, G majors; D minor (<i>minors harmonic or melodic,</i> <i>at candidate's choice</i>)	2 oct.	(2 quavers to a bow)	at candidate's choice
Arpeggios			
A major; C, A minors	1 oct.	separate bows <i>and</i> slurred	even notes
D, F, G majors; D minor	2 oct.	(3 notes to a bow)	"
Chromatic scale			
Starting on D †	1 oct.	separate bows	even notes

SIGHT-READING*: an eight-bar piece, time and key signatures as Grade 2, with the addition of A, F, B♭ majors and D, G minors. Further use of 1st position. Occasional accidentals (within minor keys only). Dotted rhythms, semiquavers and ties may be encountered. *Pizzicato* (at end of piece only) and *staccato* may be included. Increasing use of dynamics, rests and slurs. See also p. 9.

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

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

† Starting on open string

Aural Tests GRADE 3

- A To clap the pulse of a piece played by the examiner, and to identify whether it is in two time, three time or four 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, three time or four 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 or minor key, and within the range of an octave. First the examiner will play the key-chord and the starting note 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 up to four bars long, in a major or minor 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), tempo (becoming slower/faster, or staying the same); the second will be tonality (major/minor key).