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 \[ More Time Pieces for Cello, Vol. 3, arr. Black and Harris (ABRSM) \]
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). \[ Concert Pieces for Cello, arr. Sassmannshaus (Bärenreiter BA 9695) \]

**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

<table>
<thead>
<tr>
<th>Scales</th>
<th>range</th>
<th>bowing requirements</th>
<th>rhythm pattern</th>
</tr>
</thead>
<tbody>
<tr>
<td>Eb, F, A, Bb majors; C, D, G minors (minors harmonic or melodic, at candidate’s choice)</td>
<td>2 oct.</td>
<td>separate bows and slurred (2 beats to a bow)</td>
<td>even notes or long tonic, at candidate’s choice</td>
</tr>
<tr>
<td><strong>Arpeggios</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Eb, F, A, Bb majors; C, D, G minors</td>
<td>2 oct.</td>
<td>separate bows and slurred (3 notes to a bow)</td>
<td>even notes</td>
</tr>
<tr>
<td><strong>Dominant sevenths (resolving on tonic)</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>In the keys of G and C §</td>
<td>1 oct.</td>
<td>separate bows</td>
<td>even notes</td>
</tr>
<tr>
<td><strong>Chromatic scales</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Starting on D and G §</td>
<td>1 oct.</td>
<td>separate bows and slurred (4 notes to a bow)</td>
<td>even notes</td>
</tr>
</tbody>
</table>

§ 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 $\frac{6}{8}$, Eb 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
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).

Aural Tests GRADE 4

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.