

Cello

SYLLABUS / 2013 EDITION



**The Royal
Conservatory**[®]
The finest instrument is the mind.



Message from the President

The Royal Conservatory of Music was founded in 1886 with the idea that a single institution could bind the people of a nation together with the common thread of shared musical experience. More than a century later, we continue to build and expand on this vision.

Today, The Royal Conservatory is recognized in communities across North America for outstanding service to students, teachers, and parents, as well as strict adherence to high academic standards through a variety of activities—teaching, examining, publishing, research, and community outreach.

Our students and teachers benefit from a curriculum based on more than 125 years of commitment to the highest pedagogical objectives. The strength of the curriculum is reinforced by the distinguished College of Examiners—a group of fine musicians and teachers who have been carefully selected from across Canada, the United States, and abroad for their demonstrated skill and professionalism. A rigorous examiner apprenticeship program, combined with regular evaluation procedures, ensures consistency and an examination experience of the highest quality for candidates.

As you pursue your studies or teach others, you become not only an important partner with The Royal Conservatory in the development of creativity, discipline, and goal-setting, but also an active participant, experiencing the transcendent qualities of music itself. In a society where our day-to-day lives can become rote and routine, the human need to find self-fulfillment and to engage in creative activity has never been more necessary. The Royal Conservatory will continue to be an active partner and supporter in your musical journey of self-expression and self-discovery.



Dr. Peter C. Simon
President

Contents

Getting Started

What's New?	4
Contact Us	4
Examinations Offered	4

About Us

The Royal Conservatory	5
The Royal Conservatory Examinations	5
The Frederick Harris Music Co., Limited	5
Additional Programs	5

Examination Requirements

Certificate Program Overview	6
Theory Examinations	7
Co-requisites and Prerequisites	8
Examination Repertoire	9
Repertoire Substitutions	10
Orchestral Excerpts	11
Technical Requirements	11

Grade-by-Grade Requirements

Preparatory	13
Grade 1	17
Grade 2	22
Grade 3	28
Grade 4	34
Grade 5	40
Grade 6	46
Grade 7	52
Grade 8	59
Grade 9	66
Grade 10	72
ARCT in Cello Performance	80
Teacher's ARCT	84

Register for an Examination

Examination Sessions and Registration Deadlines	85
---	----

Examination Regulations

Examination Procedures	86
Credits and Refunds for Missed Examinations	86
Candidates with Special Needs	87
Examination Results	87
Table of Marks	89
Supplemental Examinations	90
Split Grade 10 Practical Examinations	90
Practical Examination Certificates	90
Medals	90
School Credits	91
RESPs	91
Editions	92
Abbreviations	93
Thematic Catalogues	94

Resources

General Resources	96
General Reference Works	97
Cello Resources	98

Frequently Asked Questions

Practical Examinations	100
Theory Co-requisites	101

Practical Examination Day Checklist for Candidates

Before You Leave Home	102
Points to Remember	102
What to Expect from a Cello Examination	102
After the Examination	102

Getting Started

What's New?

- There are now Repertoire books for Grades Preparatory to 8, recordings of the selections in these Repertoire books, an Orchestral Excerpts book, a Technique book, and two books of Etudes (Preparatory–4 and 5–8).
- Preparatory examinations are now graded.
- Only one etude is required for Grade 7.
- Technical Requirements have been revised.
- The marking scheme for Technical Requirements has been revised for Grades 7 to 10.
- There is a specific memory mark deduction indicated for repertoire selections requiring memorization in Grades 7 to ARCT.
- Candidates in Grade 10 have the opportunity to split the examination into two separate segments.

Visit www.examinations.rcmusic.ca to register for an examination or for further information concerning official Royal Conservatory programs.

Contact Us

- Phone: 416-408-5019 or toll-free 1-800-461-6058
- Fax: 416-408-3151

273 Bloor Street West
Toronto, ON Canada M5S 1W2

Examinations Offered

Practical Examinations

Accordion, Bassoon, Cello, Clarinet, Double Bass, Flute, French Horn, Guitar, Harp, Harpsichord, Oboe, Organ, Percussion, Piano, Recorder, Saxophone, Speech Arts and Drama, Trombone, Trumpet, Tuba, Viola, Violin, Voice

Theory Examinations

Rudiments, Harmony, Keyboard Harmony, History, Counterpoint, Analysis

About Us

The Royal Conservatory

The Royal Conservatory is one of the largest and most respected music education institutions in the world. Providing the definitive standard of excellence through its extensive curricula, assessment programs, public performances, master classes, and teacher education programs, The Royal Conservatory makes a significant impact on the lives of millions of people globally.

- Notable alumni include:**
- Randy Bachman
 - Isabel Bayrakdarian
 - Russell Braun
 - Martin Beaver
 - Measha Brueggergosman
 - Adrienne Clarkson
 - Bruce Cockburn
 - David Foster
 - Glenn Gould
 - Angela Hewitt
 - Norman Jewison
 - Diana Krall
 - Gordon Lightfoot
 - Lois Marshall
 - Sarah McLachlan
 - Oscar Peterson
 - Adrienne Pieczonka
 - Paul Shaffer
 - St. Lawrence String Quartet
 - Teresa Stratas
 - Shania Twain
 - Jon Vickers

The Royal Conservatory Examinations

The Royal Conservatory provides a recognized standard of musical success through an effectively sequenced course of study and individual student assessments, from preparatory to advanced grades. Over 100,000 examinations are conducted annually in 260 communities across Canada.

The College of Examiners

Examiners are highly trained professional musicians and theorists from across North America. All examiners complete an Adjudicator Certification Program before being admitted to the College of Examiners. Professional development and training continues throughout each examiner's career to ensure consistent examination standards across North America.

The Frederick Harris Music Co., Limited

As The Royal Conservatory's publishing division, The Frederick Harris Music Co., Limited produces The Royal Conservatory's renowned syllabi and related teaching and examining materials for individual instruments, voice, and theoretical subjects.

Additional Programs

Additional programs of The Royal Conservatory are delivered through the following divisions:

- **The Glenn Gould School** provides professional training in music for gifted young artists at the undergraduate and graduate levels.
- **The Phil and Eli Taylor Performance Academy for Young Artists** provides supportive, comprehensive training for promising young musicians aged nine to eighteen.
- **The Royal Conservatory School** provides acclaimed early childhood music education programs, music classes, and private lessons for people of all ages and stages of musical literacy.
- **Learning Through the Arts®** supports excellence in public education programs by utilizing the arts to enhance learning.
- **The Performing Arts Division** programs superb performances and events in The Royal Conservatory's three venues: Koerner Hall, Mazzoleni Concert Hall in historic Ichnatowycz Hall, and the Conservatory Theatre.
- **The Royal Conservatory Music Development Program** promotes and expands musical activity in the United States and makes the study of music a central part of the lives of all Americans.

Visit www.rcmusic.ca to learn more about the history of The Royal Conservatory.

Read about the College of Examiners, including examiner biographies, at www.examinations.rcmusic.ca.

Examination Requirements

Certificate Program Overview

A progressive assessment program for every candidate

Internationally recognized certificates are awarded for successful completion of each practical grade and the required co-requisite theory examination(s). Internationally recognized diplomas are awarded for successful completion of the ARCT practical examination and the required co-requisite examinations in theory and piano. Candidates may enter the Certificate Program at any practical grade from Preparatory to Grade 10. The following table summarizes the examinations required for each certificate.

Certificates	Examinations Required
Preparatory Cello	Preparatory Cello
Grade 1 Cello	Grade 1 Cello
Grade 2 Cello	Grade 2 Cello
Grade 3 Cello	Grade 3 Cello
Grade 4 Cello	Grade 4 Cello
Grade 5 Cello	Grade 5 Cello; Basic Rudiments
Grade 6 Cello	Grade 6 Cello; Intermediate Rudiments
Grade 7 Cello	Grade 7 Cello; Advanced Rudiments
Grade 8 Cello	Grade 8 Cello; Advanced Rudiments
Grade 9 Cello	Grade 9 Cello; Advanced Rudiments; Basic Harmony/Basic Keyboard Harmony; History 1: An Overview
Grade 10 Cello	Grade 10 Cello; Advanced Rudiments; Intermediate Harmony/Intermediate Keyboard Harmony; History 1: An Overview; History 2: Middle Ages to Classical
Diploma	Examinations Required
ARCT in Cello Performance	ARCT in Cello Performance; History 3: 19th Century to Present; any <i>two</i> of: Advanced Harmony/Advanced Keyboard Harmony, <i>or</i> Analysis, <i>or</i> Counterpoint; Grade 6 Piano
Teacher's ARCT	Teacher's ARCT (Parts 1, 2, and 3); History 3: 19th Century to Present; any <i>two</i> of: Advanced Harmony/Advanced Keyboard Harmony, <i>or</i> Analysis, <i>or</i> Counterpoint; Grade 8 Piano <i>For current information concerning the Teacher's ARCT requirements, please visit www.rcmusic.ca.</i>

Theory Examinations

Essential Tools for Musical Development

- Cello candidates are encouraged to begin theory and piano studies as early as possible.
- Beginning at Grade 5, candidates must complete the required theory examinations in order to receive Practical Examination Certificates.

See the current edition of the *Theory Syllabus* for detailed theory examination requirements.

Overview of Theoretical Subjects

The following table lists all of the written theory examinations in the Certificate Program with brief details, including the length of the examination and a summary description of the content.

Subject	Theory Examination Title
Rudiments	Preparatory Rudiments (1 hour) – Building blocks of music notation
	Basic Rudiments (1 hour) – Elements of music for the beginner
	Intermediate Rudiments (2 hours) – Continuation of basic rudiments
	Advanced Rudiments (2 hours) – Continuation of intermediate rudiments and preparation for harmony
Harmony and Counterpoint	Introductory Harmony (2 hours) – Chord symbols; non-chord tones; elementary four-part and melodic writing
	Basic Harmony (3 hours) – Four-part writing; melodic composition; harmonic and structural analysis in major and minor keys <i>or</i> Basic Keyboard Harmony (20 minutes) – Melodic improvisation; keyboard-style harmonization; accompaniment; melodic transposition; harmonic and structural analysis
	Intermediate Harmony (3 hours) – Four-part writing and melodic composition in major and minor keys; modulation; harmonic and structural analysis of musical forms <i>or</i> Intermediate Keyboard Harmony (25 minutes) – Melodic improvisation; keyboard-style harmonization; modulation; accompaniment; melodic transposition; harmonic analysis; C-clef reading
	Counterpoint (3 hours) – Composition and analysis of simple counterpoint in Baroque style
	Advanced Harmony (3 hours) – Advanced harmonic and contrapuntal techniques <i>or</i> Advanced Keyboard Harmony (30 minutes) – Melodic improvisation; keyboard-style harmonization; figured bass; accompaniment; melodic and orchestral transposition; score reading
	Analysis (3 hours) – Advanced harmonic and structural analysis of musical forms
	History
	History 2: Middle Ages to Classical (3 hours) – Styles, composers, and music of the Medieval, Renaissance, Baroque, Rococo, and Classical periods
	History 3: 19th Century to Present (3 hours) – Styles, composers, and music of the Romantic era to the present

Preparing for a Theory Examination

- Theory examinations test music theory and knowledge of music history in a formal classroom setting, generally with a written examination.
- *Official Examination Papers*, available at music retailers, are published annually by The Frederick Harris Music Co., Limited to aid with examination preparation.

Co-requisites and Prerequisites

The following table summarizes all the co-requisite and prerequisite examinations required to obtain certificates for Grades 5 to 10 and diplomas for the ARCT in Cello Performance or the Teacher's ARCT. There are no prerequisite or co-requisite theory examinations for Preparatory to Grade 4. However, it is recommended that students complete Preparatory Rudiments prior to Basic Rudiments. Similarly, it is recommended that students complete Introductory Harmony prior to Basic Harmony.

Candidates must complete prerequisite examinations at least one session prior to attempting the ARCT in Cello Performance. Candidates for the ARCT in Cello Performance or the Teacher's ARCT will be required to complete the following theory co-requisite examinations: History 3: 19th Century to Present, and *two* of the following three examinations: Advanced Harmony/Advanced Keyboard Harmony, *or* Counterpoint, *or* Analysis. The selection of these examinations and the order in which they are taken is at the discretion of the candidate.

Candidates for the ARCT in Cello Performance must complete co-requisite theory examinations and the Grade 6 Piano examination before or within five years of the original practical examination to be eligible for the Diploma.

For up-to-date information on the Teacher's ARCT, please consult www.rcmusic.ca.

Grade	5	6	7	8	9	10	ARCT in Performance	Teacher's ARCT
Required Examinations (C = Co-requisite / P = Prerequisite)								
Basic Rudiments	C							
Intermediate Rudiments		C						
Advanced Rudiments			C	C	C	C	P	P
Basic Harmony					C			
Intermediate Harmony						C	P	P
Any <i>two</i> of: Advanced Harmony, <i>or</i> Counterpoint, <i>or</i> Analysis							C	C
History 1: An Overview					C	C	P	P
History 2: Middle Ages to Classical						C	P	P
History 3: 19th Century to Present							C	C
Grade 10 Practical							P	P
Grade 6 Piano							C	
Grade 8 Piano								C
Alternative Examinations								
Basic Keyboard Harmony (can be substituted for Basic Harmony)					C			
Intermediate Keyboard Harmony (can be substituted for Intermediate Harmony)						C	P	P
Advanced Keyboard Harmony (can be substituted for Advanced Harmony)							C	C

Examination Repertoire

The *Cello Syllabus, 2013 Edition* lists the repertoire for cello examinations. Information given for each item includes:

- the composer
- the title of the selection
- the larger work of which the selection is a part (where applicable)
- an anthology or collection in which the selection can be found (where applicable)
- performance directions (where applicable) indicating the section(s) of a work to be prepared
- the publisher of a suggested edition (where applicable)

Names of publishers are indicated by an assigned abbreviation. Please see p. 93 for a list of publishers with their abbreviations.

Syllabus Repertoire Lists

At each grade, candidates are encouraged to choose a balanced and varied examination program that includes a variety of musical styles and keys. The repertoire for each grade is divided into lists, according to genre or stylistic period.

Preparatory, Grade 1, and Grade 2

List A: *Legato* Pieces in a Slower Tempo

List B: Energetic Pieces in a Faster Tempo

Grades 3 to 5

List A: Baroque and Classical Repertoire

List B: Traditional and Romantic Repertoire

List C: Repertoire Composed After *ca* 1930

Grades 6 and 7

List A: Concertos, Sonatas, and Suites

List B: Concert Repertoire

List C: Unaccompanied Repertoire

Grades 8 and 9

List A: Concertos

List B: Sonatas and Suites

List C: Concert Repertoire

List D: Unaccompanied Repertoire

Grade 10 and ARCT in Cello Performance

List A: Concertos

List B: Sonatas

List C: Concert Repertoire

List D: Unaccompanied Repertoire

Da Capo Signs and Repeats

- When performing repertoire in an examination, candidates should observe *da capo* and *dal segno* signs, unless stated otherwise in the *Cello Syllabus, 2013 Edition*.
- Repeat signs should be observed *only* if indicated in the *Cello Syllabus, 2013 Edition* or in *Cello Series, 2013 Edition*.

Candidates must provide their own collaborative pianist in order for the examination to proceed.

Memory

At Preparatory through Grade 6, six marks are awarded for the memorization of repertoire:

- In Preparatory, Grade 1, and Grade 2, three memory marks are awarded for each repertoire selection performed by memory.
- In Grades 3 through 5, two memory marks are awarded for each repertoire selection performed by memory.
- In Grade 6, three marks awarded for each repertoire selection from Lists B and C performed by memory. List A selections need not be memorized and no extra marks will be awarded for memorization.

At Grades 7 through ARCT, candidates are expected to perform all repertoire by memory, with the exception of sonatas, which do not need to be memorized.

- In Grade 7, List A sonatas need not be memorized, but all other works requiring memory are marked with an asterisk (*) in the repertoire list. A memory mark deduction of 10 percent will be made for pieces from List A that are performed with music, in cases where memorization is expected. A memory mark deduction of 10 percent per repertoire selection will be made for pieces from Lists B and C that are performed with music.
- In Grades 8 through ARCT, List B selections need not be performed by memory, and no extra marks will be awarded for memorization. A memory mark deduction of 10 percent per repertoire selection will be made for pieces from Lists A, C, and D that are performed with music.

Accompaniment

All selections requiring accompaniment must be performed with piano accompaniment only. No other instruments are permitted. Recorded accompaniment is not permitted. Candidates must provide their own collaborative pianists. Collaborative pianists are permitted in the examination room only while they are playing accompaniments for the candidate.

Repertoire Substitutions

Cello candidates at Grades 1 through ARCT have the option of substituting *one* repertoire selection at each examination with a selection of their own choice. Repertoire substitutions for Cello fall under the following categories.

Syllabus Substitutions

Candidates in Grades 1 through 10 may substitute *one* repertoire selection from the grade immediately above without prior approval. The repertoire substitution must normally be chosen from the corresponding List of the grade immediately above the candidate's official grade. For example, a Grade 5 List A selection may be performed in place of a Grade 4 List A selection. However, candidates should ensure that the substitution piece complies with the genre or stylistic period intended for the List in the grade to be examined (see repertoire Lists p. 9). For example, Grade 6 List C Bach Minuets should be considered as List A at the Grade 5 level. Please note that the performance of repertoire substitutions chosen from a higher grade will be evaluated at the standard of the higher grade.

Non-Syllabus Substitutions Requiring Approval

Cello candidates may apply to substitute one repertoire selection not listed in the *Cello Syllabus, 2013 Edition* with a work that is comparable in style and difficulty. The substitute repertoire selection must be of comparable length and musical quality to selections in the specified List. Approval of such selections is based on the suitability of the style and the level of difficulty of the substitute composition.

Candidates wishing to include a substitute selection on their examination programs must complete an Examination Substitute Piece Request Form (available at www.examinations.rcmusic.ca) by the examination registration deadline. Candidates are advised to prepare an alternate work in case the request is denied.

- Send the completed form together with the appropriate fee and a copy of the substitute piece to The Royal Conservatory. (Photocopies used for this purpose should be marked “For Approval Only”; these copies will be destroyed once a decision has been made.) Any published music submitted will be returned to the candidate along with the approval form.
- Bring the approved Examination Substitute Piece Request Form to your examination and give it to the examiner.
- Please note that marks will be deducted from the final examination mark for any unapproved Non-Syllabus substitution or for any *Syllabus* substitution that does not follow the guidelines provided above.

Orchestral Excerpts

All orchestral excerpts listed in the *Cello Syllabus, 2013 Edition* are included in *Cello Series, 2013 Edition: Orchestral Excerpts*. Alternatively, candidates may select the specified passages from standard cello orchestral parts.

Orchestral excerpts need not be memorized, and no extra marks will be awarded for memorization. For further details on examination requirements for orchestral excerpts, please consult the listings for each grade.

Technical Requirements

Etudes

A selection of etudes for Preparatory through Grade 8 is published in *Cello Series, 2013 Edition: Cello Etudes* (Preparatory–4 and 5–8). Etudes need not be memorized and no extra marks will be awarded for memorization. For further details on examination requirements for etudes, please consult the listings for each grade.

Technical Tests

Complete technical tests for Preparatory through Grade 10 are published in *Cello Series, 2013 Edition: Cello Technique*. Technical tests (scales, arpeggios, and double stops) must be played from memory. For further details on examination requirements for technical tests, please consult the listings for each grade.

General Instructions

- The examiner will choose a representative sampling of items on the technical requirements list.
- Metronome speeds are intended as a guideline. The tempo should be compatible with the required number of notes per bow, a clear and sonorous tone, controlled rhythm, and precise intonation.
- Vibrato is not recommended. If used, it should be limited to final tonic notes.
- The fingering shown in *Cello Series, 2013 Edition: Cello Technique* is recommended but not compulsory. Any logical fingering pattern is acceptable.

- One- and two-octave scales must be played with the patterns shown in *Cello Series, 2013 Edition: Cello Technique*.
- Three-octave scales from Grades 5 through 8 may be played with either of the following patterns, provided they are played with the required number of notes per bow as stipulated in the *Cello Syllabus, 2013 Edition*.



Grade-by-Grade Requirements

Preparatory

Candidates at the Preparatory level are expected to exhibit developing bow control and some understanding of bow division. There should be evidence of a steady, rhythmic pulse. Tonality should be well centered. Good posture and hand set-up are important factors.

Preparatory Requirements	Marks
Repertoire	60
one selection from List A	27
one selection from List B	27
Memory (3 marks per repertoire selection)	6
Technical Requirements	30
Etudes: two etudes from the <i>Syllabus</i> list	15
Technical Tests	15
– scales	
– arpeggios	
Ear Tests	10
Clapback	5
Playback	5
Total possible marks (pass = 60)	100
Theory Co-requisite	
None	

Repertoire

Please see “Examination Repertoire” on p. 9 for important information regarding this section of the examination.

Candidates must prepare *two* contrasting selections by two different composers: *one* from List A and *one* from List B.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Cello Series, 2013 Edition: Preparatory Cello Repertoire* FHM

List A

Legato Pieces in a Slower Tempo

Traditional

- ▶ **Au clair de la lune** (Underneath the Moonlight) (arr. Akiko and Forrest Kinney FHM)
- ▶ **Come to the Sea** (Vieni sul mar) (arr. Christine Donkin FHM)
- **Drink to Me Only** (arr. Sheila M. Nelson in *Piece by Piece*, 1 B&H)
- **French Folk Song** (in *Suzuki Cello School, Revised Edition*, 1 ALF)
- **Go Tell Aunt Rhody** (in *Suzuki Cello School, Revised Edition*, 1 ALF)
- ▶ **Land of the Silver Birch** (arr. Nancy Telfer FHM)
- **A Mighty Fortress** (arr. Francis Grant, in *Easy Solos in the First Position* MAS)
- ▶ **Red River Valley** (arr. Christine Donkin FHM)
- ▶ **Streets of Laredo** (arr. Forrest Kinney FHM)

Two French Folk Songs (arr. Samuel Applebaum, in *String Festival Solos: Cello*, 1 ALF)

- no. 1

Beethoven, Ludwig van

- ▶ **Ode to Joy** (arr. Mark Mrozinski FHM)

Birston, Harold

Excursions for Cello BMP

- ▶ **Chorus of Soldiers, Townspeople, Matadors, Elephants, and Other Miscellaneous Opera Characters**
- **Photograph**

Cofalik, Antoni, and Romuald Twardowski

At the Zoo BAR

- **The Bear (Der Bär)**

Colledge, Hugh, and Katherine Colledge

Waggon Wheels B&H

- **Daydreaming**
- **Hills and Dales**
- **Nightingale**

Coulthard, Jean

Earth Music CMC

- **Snails and Earthworms**

Harris, Paul

- **March of the Stegosaurus** (in *Time Pieces for Cello*, 1 ABR)

Hewitt-Jones, Anita, and Caroline Lumsden

Bread and Butter Pudding MLD

- **Gingerbread Man**

Járdányi, Pál

- **Moderato** (arr. Endre Lengyel and Árpád Pejtsik, in *Violoncello Music for Beginners*, 1 EMB)

Jones, Edward Huws

Ten O'Clock Rock B&H

- **G-force**
- **Gone for Good**
- **Ink-spot**

Nelson, Sheila M.

Piece by Piece, 1 B&H

- **On the Ice**
- **Over the Moon**

Rickard, Sylvia

- **Playing Fair** CMC

Rose, Michael

Starters for Cello ABR

- **Berceuse**
- **Romance**

Sugár, Rezső

- **Old Hungarian Folksong** (arr. Endre Lengyel and Árpád Pejtsik, in *Violoncello Music for Beginners*, 1 EMB)

List B

Energetic Pieces in a Faster Tempo

Traditional

- ▶ **Hark, What's Coming In from Out There?** (Horch, was kommt von draussen rein?) (arr. Christine Donkin FHM)
- **Lightly Row** (arr. in *Suzuki Cello School, Revised Edition*, 1 ALF)
- **May Song** (arr. in *Suzuki Cello School, Revised Edition*, 1 ALF)
- **O Come, Little Children** (arr. in *Suzuki Cello School, Revised Edition*, 1 ALF)
- **Russian Dance Tune** (arr. Craig Duncan, in *Easy Solos for Beginning Cello*, 1 MEL)
- ▶ **Sailor Song** (arr. Jason Gray FHM)
- ▶ **Saint Paul's Steeple** (arr. Jason Gray FHM)
- **Song of the Wind** (arr. in *Suzuki Cello School, Revised Edition*, 1 ALF)
- ▶ **Someone's in the Kitchen with Dinah** (arr. Forrest Kinney FHM)

Two French Folk Songs (arr. Samuel Applebaum, in *String Festival Solos: Cello*, 1 ALF)

- **no. 2**

Bartles, Alfred H.

Seven Easy Pieces for Beginning Cellists B&H

- **The Galloping Stallion**

Beethoven, Ludwig van

- **Song** (Das Blümchen Wunderhold, op. 52, no. 8) (arr. Endre Lengyel and Árpád Pejtsik, in *Violoncello Music for Beginners*, 1 EMB)

Birston, Harold

Excursions for Cello BMP

- **Gavotte**
- **Sun Rays**

Carse, Adam

Three Short Pieces S&B

- ▶ **A Lively Tune**

Colledge, Hugh, and Katherine Colledge

Fast Forward B&H

- **Polly's Polka**

Waggon Wheels B&H

- **Bell-ringers**
- **Chinese Lanterns**
- **Daydreaming**
- **Fiddlesticks**
- **Hills and Dales**
- **Knickerbocker Glory**
- **Nightingale**
- **Polka Dots**

Frost, Robert S.

- **On the Wings of Butterflies** (in *Artistry in Strings*, 1 KJO)

Grainger, Percy

- **Country Gardens** (arr. Craig Duncan, in *Easy Solos for Beginning Cello*, 1 MEL)

Hewitt-Jones, Anita, and Caroline Lumsden

Bread and Butter Pudding MLD

- **Hot Buttered Toast**
- **I Love Chocolate Crunch with Hazelnuts**
- ▶ **Pepperoni Pizza Pie**

Jones, Edward Huws

Ten O'Clock Rock B&H

- **Back-scratcher**
- **Something Nasty in the Violin Case**

Lumsden, Caroline, and Ben Attwood

- ▶ **Dizzy Lizzy Lightweight** (in *Wizard's Potion* PET)

Lumsden, Caroline, and Pam Wedgwood

Jurassic Blue FAB

- **Bony Stegosaurus**
- **Scary, Scaly, Spinosaurus**

Milne, Elissa

- ▶ **Ten Toads** (in *Fingerprints* FAB)

Mozart, Wolfgang Amadeus

- ▶ **That Sounds So Glorious** (Das klinget so herrlich) (arr. Christine Donkin FHM)

Nelson, Sheila M.

Piece by Piece, 1 B&H

- **C String March**
- **Flag Dance**

Piece by Piece, 2 B&H

- **Jingling Jinny**

Norton, Christopher
Microjazz Cello Collection, 1 B&H
 ● **New Toy**

Rhoda, Janice Tucker
The ABCs of Cello, 1 FIS
 ● **Child's Play**

Rose, Michael
Starters for Cello ABR
 ● **Gavotte**

Schubert, Franz
 ● **Liebhaber In Allen Gestalten** (A Lover in Many Forms), D 558 (in *Time Pieces for Cello*, 1 ABR)

Suzuki, Shin'ichi
 ● **Allegro** (in *Suzuki Cello School, Revised Edition*, 1 ALF)

Wohlfahrt, Karl Adrian
 ● **Polka** (arr. Sheila M. Nelson, in *Piece by Piece*, 1 B&H)

Technical Requirements

Please see “Technical Requirements” on p. 11 for important information regarding this section of the examination.

Etudes

Candidates must prepare *two* technically contrasting etudes from the following list. Play the upper part only, where applicable.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Cello Series, 2013 Edition: Cello Etudes Preparatory–4* FHM

Technical Tests

Please see “Technical Tests” on p. 11 for important information regarding this section of the examination. Candidates must play all scales and arpeggios from memory. Refer to *Cello Series, 2013 Edition: Cello Technique* for required patterns.

Scales	Keys	Range	Tempo	Bowing
Major	D, G	1 octave start on open string	♩ = 60	♩ ♩
Arpeggios				
Major	D, G	1 octave start on open string	♩ = 60	♩ ♩ ♩

Anonymous
 ▶ **Stroll Along** (arr. Samuel Applebaum)

Traditional
 ▶ **My Pony** (no. 87 in Grant: *Beginner's Guide to the Cello*, 1 MAS)

Grant, Francis
Beginner's Guide to the Cello, 1 MAS
 ● **no. 114** (top line)
Fundamentals of Violoncello Technique, 1 MAS
 ● **no. 22**

Hewitt-Jones, Anita
Bow Strokes MLD
 ▶ **Climbing the Scale**

Kummer, Friedrich August
Violoncello Method, op. 60 (ed. Leo Schulz SCH)
 ▶ **Etude in C Major** (no. 3)
 ● **no. 1**

Piatti, Alfredo Carlo
Method for Cello, 1 S&B
 ● **no. 1**

Romberg, Bernard Heinrich
A Complete Theoretical and Practical School for the Violoncello
 ▶ **Etude in C Major**

Schröder, Carl
The First Cello Exercises, op. 31
 ● **no. 2 or no. 4** (no. 2 or no. 4 in *Alwin Schroeder: 170 Foundation Studies for Violoncello*, 1 FIS)
Violoncello Method, 1 FIS
 ▶ **Etude in C Major** (no. 12)
 ● **one of nos. 13–15, 19**

Ear Tests

Clapback

Candidates will choose to either clap or tap the rhythm of a short melody after the examiner has played it *twice* on the piano.

Time Signatures	Approximate Length
$\frac{3}{4}$	two to four measures

Example only



Playback

Candidates will be asked to play back a melody on the cello, based on the first three notes of a major scale. The examiner will name the key, play the tonic triad *once*, and play the melody *twice* on the piano.

Beginning Note	Keys	Approximate Length
tonic	D, G major	four notes

Example only



Grade 1

Candidates in Grade 1 should be able to play slurs, *legato*, *martelé*, and *staccato* strokes with the *detaché* stroke being developed. There should be evidence of a steady, rhythmic pulse. Tone should be clear and some variety in dynamic levels should be present. Tonality should be well centered in standard 1st position as well as with backward extensions.

Grade 1 Requirements	Marks
Repertoire	60
one selection from List A	27
one selection from List B	27
Memory (3 marks per repertoire selection)	6
Technical Requirements	30
Etudes: two etudes from the <i>Syllabus</i> list	15
Technical Tests	15
– scales	
– arpeggios	
– double stops	
Ear Tests	10
Clapback	5
Playback	5
Total possible marks (pass = 60)	100
Theory Co-requisite	
None	

Repertoire

Please see “Examination Repertoire” on p. 9 for important information regarding this section of the examination.

Candidates must prepare two contrasting selections by two different composers, one from List A and one from List B.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Cello Series, 2013 Edition: Cello Repertoire 1* FHM

List A

Legato Pieces in a Slower Tempo

Traditional

- ▶ **The Ash Grove (Lynn Onn)** (arr. Forrest Kinney FHM)
- ▶ **Bring a Torch, Jeanette, Isabella!** (Un flambeau, Jeannette, Isabelle!) (arr. Christine Donkin FHM)
- ▶ **Grant Us Peace** (Dona nobis pacem) (arr. Jason Gray FHM)
- **November** (arr. Charles Krane, in *Classic and Folk Melodies* PRE)
- ▶ **Sakura** (Cherry Blossoms) (arr. Stephen Chatman FHM)
- **Scarborough Fair** (arr. Pat Legg and Alan Gout, in *First Repertoire for Cello, 1* FAB)
- **Swedish Folk Song** (arr. Carey Cheney, in *Solos for Young Cellists, 1* ALF)

Bach, Johann Sebastian

- **Air** (arr. Charles Krane, in *Classic and Folk Melodies* PRE)

Bériot, Charles-Auguste de

- **In the Swiss Alps** (in *String Festival Solos: Cello, 1* ALF)

Birston, Harold

Excursions for Cello BMP

- **Dolci Ricordi**
- **In Old Vienna**
- **Leavin' Town**

Blackwell, Kathy, and David Blackwell

Cello Time Runners OUP

- **Medieval Tale**
- ▶ **Spy Movie**

Colledge, Hugh, and Katherine Colledge

Waggon Wheels B&H

- **Bow Ties!**
- **Full Moon**

Couperin, François

- **A Trifle** (Le Petit-rien) (arr. Watson Forbes, in *Easy Classics for the Cello, 1* OUP)

Dvořák, Antonín

- ▶ **Largo, from Symphony No. 9 (“New World”)** (arr. Jason Noble FHM)

Hawthorne, Alice

- **Whispering Hope** (arr. Samuel Applebaum, in *Twenty Progressive Solos for String Instruments: Cello* ALF)

Haydn, Franz Joseph

- **Andante** (arr. and ed. L.-R. Feuillard, in *Le jeune violoncelliste, 1A* DEL)

Lehár, Franz

- ▶ **Waltz from *The Merry Widow*** (arr. Janice Tucker Rhoda, in *The ABCs of Cello: Intermediate FIS*)

Lumsden, Caroline, and Ben Attwood

Witches' Brew PET

- **Cool Witches' Hat!**

Wizard's Potion PET

- **Spitter Spatter**
- ▶ **Text a Message**

MacDowell, Edward

- **To a Wild Rose** (arr. Samuel Applebaum, in *Twenty Progressive Solos for String Instruments: Cello* ALF)

Norton, Christopher

Microjazz Cello Collection, 1 B&H

- **Rolling Along**

Rose, Michael

Starters for Cello ABR

- **Melancholy Song**
- **Procession**
- **Valse**

Saint-Saëns, Camille

Le carnaval des animaux

- ▶ **The Elephant** (L'éléphant) (arr. Jason Gray FHM)

Schubert, Franz

- **L'Echo** (Das Echo), D 990c (arr. L.-R. Feuillard, in *Le jeune violoncelliste*, 1A DEL)

Taki, Rentarō

- **The Moon over the Ruined Castle** (arr. in *Suzuki Cello School, Revised Edition*, 2 ALF)

Willis, Wallis

- **Steal Away** (arr. Francis Grant, in *Easy Solos in the First Position* MAS)

List B

Energetic Pieces in a Faster Tempo

Traditional

- **Alouette** (arr. Mary Cohen, in *Superstart Cello* FAB)
- ▶ **Caterpillar! Caterpillar!** (arr. Akiko Kinney FHM)
- **Dance to Your Daddy** (arr. Sheila M. Nelson, in *Piece by Piece*, 1 B&H)
- ▶ **Lannigan's Ball** (arr. Christine Donkin FHM)
- ▶ **Li'l Liza Jane** (arr. Forrest Kinney FHM)
- **The Little Fiddle** (arr. Carey Cheney, in *Solos for Young Cellists*, 1 ALF)
- ▶ **Mango Walk** (arr. Christine Donkin FHM)
- ▶ **Turkey in the Straw** (arr. Forrest Kinney FHM)

Ács, Lajos

- **Bear's Dance** (arr. Endre Lengyel and Árpád Pejtsik, in *Violoncello Music for Beginners*, 1 EMB)

Bach, Johann Sebastian

- **Minuet in C Major** (arr. Charles Krane, in *Bach for the Cello* SCH; *Suzuki Cello School, Revised Edition*, 1 ALF)

- **Minuet No. 2** (arr. in *Suzuki Cello School, Revised Edition*, 1 ALF)

Bartles, Alfred H.

Seven Easy Pieces for Beginning Cellists B&H

- **Dance of the Gnomes**

Beethoven, Ludwig van

- **Ecossaise** (arr. Watson Forbes, in *Easy Classics for the Cello*, 1 OUP)
- **Marmotte**, op. 52, no. 7 (in *Time Pieces for Cello*, 1 ABR)
- **Thema** (arr. Ferenc Brodszky, in *Early Music for Violoncello* EMB)

Birston, Harold

Excursions for Cello BMP

- ▶ **Brazilian Breeze**
- **Hot Sand, Bare Feet**
- **The Popnut Vendor**

Blackwell, Kathy, and David Blackwell

Cello Time Runners OUP

- **Chase in the Dark**
- **On the Go!**

Cello Time Sprinters OUP

- **Spic and Span**
- **Stop-start**

Carse, Adam

Three Short Pieces S&B

- **A Martial Tune**

Clarke, Jeremiah

- ▶ **The King's March**, T 432 (arr. Jason Noble FHM)

Cofalik, Antoni, and Romuald Twardowski

At the Zoo BAR

- **The Kangaroo** (Das Känguru)

Colledge, Hugh, and Katherine Colledge

Fast Forward B&H

- **Clever Clogs!**
- **Singapore Sunset**

Coulthard, Jean

Earth Music CMC

- **Happy Little Creatures**

Cowles, Colin

- ▶ **Spider Dance** (in *Fourteen Easy Tunes for Cello* FEN)

Duncombe, William

- **Fanfare Minuet** (arr. Craig Duncan, in *Easy Solos for Beginning Cello*, 1 MEL)

Emmett, Daniel Decatur

- **Dixie** (arr. Craig Duncan, in *Easy Solos for Beginning Cello*, 1 MEL)

Exaudet, André-Jean

- **Menuet** (arr. Percy Such, in *Classical Pieces for the Beginning Cello*, 1 OTT)

Frost, Robert S., arr.

- **The Rhythm of the Dance** (based on themes by Modest Mussorgsky and Jacques Offenbach) (in *Artistry in Strings*, 1 KJO)

Handel, George Frideric

- ▶ **Menuet II**, from *Music for the Royal Fireworks*, HWV 351 (arr. Jason Noble FHM)

Haydn, Joseph

- **Divertimento**, Hob. II:14 (arr. Ursula Erhart-Schwertmann, in *Haydn–Mozart–Beethoven* DOB)
- **The Spacious Firmament**, from *The Creation*, Hob. XXI:2 (arr. Francis Grant, in *Easy Solos in the First Position* MAS)
- **Trio**, from Minuet No. 5, Hob. IX:8 (in *Time Pieces for Cello*, 1 ABR)

Hotteterre, Jacques-Martin

- **Cotillon** (arr. Ferenc Brodszky, in *Early Music for Violoncello* EMB)

Lumsden, Caroline, and Ben Attwood

Wizard's Potion PET

- **Wizard's Potion**

Lumsden, Caroline, and Pam Wedgwood

Jurassic Blue FAB

- **Plesiosaurus**
- **Strong Iguanodon**

MacMillan, James

Northern Skies B&H

- **March**

Morley, Thomas

- ▶ **Now Is the Month of Maying** (arr. Christine Donkin FHM)

Mozart, Wolfgang Amadeus

- ▶ **German Dance**, K 600 (arr. Jason Noble FHM)
- **Lison dormant**, K 264 (arr. Sheila M. Nelson, in *Piece by Piece*, 2 B&H)
- **Menuett**, K 164, no. 4 (arr. Ursula Erhart-Schwertmann, in *Haydn–Mozart–Beethoven* DOB)

Nelson, Sheila M.

Piece by Piece, 1 B&H

- **The First Waltz**
- **Square Dance**

Piece by Piece, 2 B&H

- **Dance of the Minor Thirds**
- **Henry's Hornpipe**

Norton, Christopher

Microjazz Cello Collection, 1 B&H

- **Snooker Table**
- **Up the Mountain**

Puerl, Paul

- ▶ **Dantz** (arr. Jason Gray FHM)

Prelleur, Peter

- **March in D Major** (arr. Sheila M. Nelson, in *Piece by Piece*, 2 B&H)

Purcell, Henry

- **Minuet** (in *Time Pieces for Cello*, 1 ABR)
- **Rigadoon** (in *Suzuki Cello School, Revised Edition*, 1 ALF)

Rhoda, Janice Tucker

The ABCs of Cello, 1 FIS

- **Over the Ocean**

The ABCs of Cello, 2 FIS

- **Pin the Tail on the Donkey**

Rose, Michael

Starters for Cello ABR

- **March**

Schumann, Robert

- **Melody** (arr. Samuel Applebaum, in *Building Technic with Beautiful Music*, 2 ALF)
- **The Merry Farmer** (“The Happy Farmer” arr. in *Suzuki Cello School, Revised Edition*, 1 ALF; arr. C. Paul Herfurth, in *Classical Album of Early Grade Pieces* BMC)

Smetana, Bedřich

- **Czech Dance** (in *Time Pieces for Cello*, 1 ABR)

Suzuki, Shin'ichi

Suzuki Cello School, Revised Edition, 1 ALF

- **Allegretto**
- **Andantino**

Weber, Carl Maria von

- **Waltz** (arr. Antal Friss, in *Repertoire Album for Violoncello and Piano* EMB)

Technical Requirements

Please see “Technical Requirements” on p. 11 for important information regarding this section of the examination.

Etudes

Candidates must prepare *two* contrasting etudes from the following list. Play the upper part only, where applicable.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Cello Series, 2013 Edition: Cello Etudes Preparatory–4* FHM

Applebaum, Samuel

First Position Etudes for Strings ALF

- **one of nos. 1–5, 10**

Dancla, Charles

- ▶ **Up and Down Again** (no. 9 in *First Position Etudes for Strings* ALF)

Dotzauer, Friedrich*Violoncello Method*, 1 FIS; INT

- ▶ **Etude in G Major** (no. 43) (no. 8 in Piatti: *Method for Cello*, 1 S&B)

Grant, Francis*Beginner's Guide to the Cello*, 1 MAS

- **one of nos. 117, 120, 127, 130, 134**
- ▶ **The Willow Tree** (no. 125)

First Position Etudes MAS

- **no. 2**

Fundamentals of Violoncello Technique, 1 MAS

- **one of nos. 20, 21, 24, 30**

Hewitt-Jones, Anita*Bow Strokes* MLD

- **Gussie's Variation**
- ▶ **Travelling Along**

Hohmann, Christian Heinrich

- ▶ **Etude in C Major**

Kummer, Friedrich August*Violoncello Method*, op. 60 (ed. Leo Schulz SCH)

- **one of nos. 2, 5, 6**

Lee, Sebastian*First Steps for One or Two Cellos*, op. 101 S&B

- ▶ **Etude in G Major** (no. 9)
- **one of nos. 5, 6, 8**

Legg, Pat*Superstudies for Cello*, 1 FAB

- **The Clown** (no. 2)
- **Feargal's Lullaby** (no. 1)
- ▶ **The Train** (no. 4)

Piatti, Alfredo Carlo*Method for Cello*, 1 S&B

- **one of nos. 2–4**

Romberg, Bernard Heinrich*A Complete Theoretical and Practical School for the Violoncello*

- ▶ **Etude in C Major**

Schröder, Carl*The First Cello Exercises*, op. 31

- **one of nos. 5–8** (one of nos. 5–8 in *Alwin Schroeder: 170 Foundation Studies for Violoncello*, 1 FIS)

Violoncello Method, 1 FIS

- **one of nos. 16–18, 20, 21, 24, 25, 29**

Such, Percy*New School of Cello Studies*, 1 S&B

- **one of nos. 2–4, 9**

Suzuki, Shin'ichi*Suzuki Cello School, Revised Edition*, 1 ALF

- **Etude** (with variation)
→ perform unaccompanied
- **Perpetual Motion in G Major** (with variation)
→ perform unaccompanied

Toovey, Andrew*My Cello Tunes* B&H

- **Fast Piece**
- **Just Pizzicato**
- **Running**

Technical Tests

Please see "Technical Tests" on p. 11 for important information regarding this section of the examination. Candidates must play all scales, arpeggios, and double stops from memory. Refer to *Cello Series, 2013 Edition: Cello Technique* for required patterns.

Scales	Keys	Range	Tempo	Bowing
Major	C	2 octaves	♩ = 69	
	F	1 octave start on C string		
Harmonic Minor	G, D	1 octave start on open string		
Arpeggios				
Major	C	2 octaves	♩ = 69	
	F	1 octave start on C string		
Minor	G, D	1 octave start on open string		
Double Stops				
Exercise on the A String			♩ = 60	

Ear Tests

Clapback

Candidates will choose to either clap or tap the rhythm of a short melody after the examiner has played it *twice* on the piano.

Time Signatures	Approximate Length
$\frac{2}{4}$ $\frac{3}{4}$	three to four measures

Example only

1



2



Playback

Candidates will be asked to play back a melody on the cello, based on the first three notes of a major scale. The melody may contain repeated notes and a leap of a 3rd. The examiner will name the key, play the tonic triad *once*, and play the melody *twice* on the piano.

Beginning Note	Keys	Approximate Length
tonic	D, G major	four notes

Example only

1



2



Grade 2

Candidates in Grade 2 should be able to play in all parts of the bow with good control and should be able to execute slurs, *legato*, *martelé*, *staccato*, and *detaché* strokes. Tone should be clear and some variety in dynamic levels should be present. Tonality should be well centered in both major and minor keys and while playing extended position, half position, and 2nd or 3rd position.

Grade 2 Requirements	Marks
Repertoire	60
one selection from List A	27
one selection from List B	27
Memory (3 marks per repertoire selection)	6
Technical Requirements	30
Etudes: two etudes from the <i>Syllabus</i> list	15
Technical Tests	15
– scales	
– arpeggios	
– double stops	
Ear Tests	10
Clapback	3
Intervals	3
Playback	4
Total possible marks (pass = 60)	100
Theory Co-requisite	
None	

Repertoire

Please see “Examination Repertoire” on p. 9 for important information regarding this section of the examination.

Candidates must prepare *two* contrasting selections by two different composers, *one* from List A and *one* from List B.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Cello Series, 2013 Edition: Cello Repertoire 2* FHM

List A

Legato Pieces in a Slower Tempo

Traditional

- ▶ **Amazing Grace** (arr. Forrest Kinney FHM)
- **Bella Bimba** (arr. Joanne Martin, in *More Folk Strings* ALF)
- **Un Canadien errant** (arr. Joanne Martin, in *More Folk Strings* ALF)
- **David of the White Rock** (arr. David Gedge, in *Playalong Cello: Folk Songs* BOS)
- ▶ **Early One Morning** (arr. Akiko and Forrest Kinney FHM)
- **Go Down, Moses** (arr. Francis Grant, in *Easy Solos in the First Position* MAS)
- **The Harp That Once Thru’ Tara’s Halls** (arr. Samuel Applebaum, in *Building Technic with Beautiful Music, 2* ALF)
- **The Leaving of Liverpool** (arr. Joanne Martin, in *More Folk Strings* ALF)
- ▶ **Loch Lomond** (arr. Christine Donkin FHM)
- ▶ **The Minstrel Boy** (arr. Christine Donkin FHM)
- **The Railroad Corral** (arr. Polly Waterfield and Louise Beach, in *O Shenandoah!* FAB)
- ▶ **Shenandoah** (arr. Jason Gray FHM)

Allerme, Jean-Marc

Cello Party, 1 LEM

- **Robert’s Tune**

Bayly, Thomas Haynes

- **Long, Long Ago** (arr. in *Suzuki Cello School, Revised Edition, 2* ALF)

Brahms, Johannes

- **Sandmännchen** (The Sandman), WoO 31, no. 4 (arr. Francis Grant, in *Easy Solos in the First Position* MAS)
- ▶ **Cradle Song** (Wiegenlied), op. 49, no. 4 (arr. Forrest Kinney FHM)

Cofalik, Antoni, and Romuald Twardowski

At the Zoo BAR

- **The Crocodile** (Das Krokodil)

Colledge, Katherine, and Hugh Colledge

Fast Forward B&H

- **Drifting**
- **Once Upon a Time**
- **Weeping Willow**

Shooting Stars B&H

- **The Misty Isle**
- **Winter Wind**

Corelli, Arcangelo

- **Sarabande** (arr. Samuel Applebaum, in *Building Technic with Beautiful Music*, 2 ALF)

Coulthard, Jean

Earth Music CMC

- **This Beautiful Earth**

Court, Douglas

- **Skater's Waltz** (in *First Recital Series for Cello* CUW)

Dodgson, Stephen

- **Serenade** (in *Starters for Cello* ABR)

Foster, Stephen Collins

- ▶ **Beautiful Dreamer** (arr. Forrest Kinney FHM)

Grechaninov, Alexandr T.

Early Morning, op. 126b OTT

- **Homesickness** (no. 2)

Hall, John T.

- **Wedding of the Winds** (arr. Samuel Applebaum, in *Twenty Progressive Solos for String Instruments: Cello* ALF)

Handel, George Frideric

- **Chaconne** (arr. Watson Forbes, in *Easy Classics for the Cello*, 1 OUP)
- **Chorus**, from *Judas Maccabaeus*, HWV 63 (arr. in *Suzuki Cello School, Revised Edition*, 2 ALF)

Haydn, Franz Joseph

- ▶ **Austrian Hymn** (Gott erhalte Franz den Kaiser), Hob. XXVIa:43 (arr. Jason Noble FHM)

Konicek, Zdenek

- ▶ **Waltz of the Elephants**

Kremser, Eduard

- **Song of Thanksgiving** (arr. Carey Cheney, in *Solos for Young Cellists*, 1 ALF)

Lumsden, Caroline, and Ben Attwood

Wizard's Potion PET

- **Doom and Gloom**
- **Search for the Magical Mystery Maze**

MacMillan, James

Northern Skies B&H

- **Celtic Hymn**

Mendelssohn, Felix

- ▶ **Nocturne** (arr. Jason Noble FHM)

Mozart, Wolfgang Amadeus

- **Allegretto** (arr. Kathy Blackwell and David Blackwell, in *Cello Time Runners* OUP)
- **Andante** (arr. Percy Such, in *Classical Pieces for the Beginning Cello*, 1 OTT)
- **Arie des Sarastro**, "O Isis Und Osiris" from *Die Zauberflöte*, K 620 (arr. Ursula Erhart-Schwertmann in *Haydn–Mozart–Beethoven* DOB)
- **Hymnus** (arr. Endre Lengyel and Árpád Pejtsik, in *Violoncello Music for Beginners*, 2 EMB)

Purcell, Henry

- **Air** (arr. Samuel Applebaum, in *Building Technic with Beautiful Music*, 2 ALF)

Schubert, Franz

- **Ländler** (arr. C. Paul Herfurth, in *Classical Album of Early Grade Pieces* BMC)

Schumann, Robert

- **A Distant Land** (arr. Watson Forbes, in *Easy Classics for the Cello*, 1 OUP)

Tchaikovsky, Pyotr Il'yich

- **An Old French Song** (arr. Watson Forbes, in *Easy Classics for the Cello*, 1 OUP)

List B

Energetic Pieces in a Faster Tempo

Anonymous

- **Gavotte** (Old French air) (arr. Charles Krane, in *Classic and Folk Melodies* PRE)
- **Studentenlied** (arr. Endre Lengyel and Árpád Pejtsik, in *Violoncello Music for Beginners*, 2 EMB)

Traditional

- **Auprès de ma blonde** (arr. Joanne Martin, in *More Folk Strings* ALF)
- **Cooney's Reel** (arr. Edward Huws Jones, in *Jigs, Reels and More* B&H)
- **Galopede** (arr. Edward Huws Jones, in *Jigs, Reels and More* B&H)
- **The Gay Whistler** (arr. Samuel Applebaum, in *Building Technic with Beautiful Music*, 2 ALF)
- **Groundhog** (arr. Polly Waterfield and Louise Beach, in *O Shenandoah!* FAB)
- **Hi! Says the Blackbird** (arr. Polly Waterfield and Louise Beach, in *O Shenandoah!* FAB)
- **Linstead Market** (arr. Joanne Martin, in *More Folk Strings* ALF)
- **Men of Harlech** (arr. David Gedge, in *Playalong Cello: Folk Songs* BOS)
- **The Mermaid** (arr. David Gedge, in *Playalong Cello: Folk Songs* BOS)
- ▶ **Parson's Farwell** (arr. Jason Gray FHM)
- **Sailor's Hornpipe** (arr. Samuel Applebaum, in *Building Technic with Beautiful Music*, 2 ALF)
- ▶ **Smash the Windows** (arr. Jason Gray FHM)

Allerme, Jean-Marc

Cello Party, 1 LEM

- **Two Stomp for You**

Aubert, Jacques

- ▶ **Forlane**, from *La reine des Péris* (arr. Kathleen Wood FHM)

Bach, Johann Sebastian

- **Gigue in G Major** (arr. Charles Krane, in *Bach for the Cello* SCH)
- **March in D Major** (arr. Charles Krane, in *Bach for the Cello* SCH)
- **March in G Major** (arr. in *Suzuki Cello School, Revised Edition*, 2 ALF; arr. Charles Krane in *Bach for the Cello* SCH)
- **Minuet in E Minor** (arr. Charles Krane, in *Bach for the Cello* SCH)
- **Minuet No. 1** (arr. in *Suzuki Cello School, Revised Edition*, 2 ALF)
- **Minuet No. 3** (arr. in *Suzuki Cello School, Revised Edition*, 2 ALF)
- **Musette** (arr. in *Suzuki Cello School, Revised Edition*, 2 ALF)

Bartles, Alfred H.

Seven Easy Pieces for Beginning Cellists B&H

- **Circus Clowns**

Bécourt

- **Ah! Ça ira** (arr. Endre Lengyel and Árpád Pejtsik, in *Violoncello Music for Beginners*, 2 EMB)

Beethoven, Ludwig van

- **Menuett**, WoO 10, no. 6 (arr. Ursula Erhart-Schwertmann, in *Haydn–Mozart–Beethoven* DOB)
- ▶ **Theme and Variations**, op. 107, no. 3 (arr. Endre Lengyel and Árpád Pejtsik, in *Violoncello Music for Beginners*, 2 EMB)

Blackwell, Kathy and David Blackwell

Cello Time Runners OUP

- ▶ **Mean Street Chase**

Cello Time Sprinters OUP

- **Overture: A Baroque Celebration**

Byrd, William

- **Wolsey's Wilde** (arr. Sheila M. Nelson, in *Piece by Piece*, 2 B&H)

Chopin, Frédéric

- **Mazurka** (arr. Samuel Applebaum, in *Building Technique with Beautiful Music*, 2 ALF)

Clementi, Muzio

Sonatina in C Major, op. 36, no. 1

- ▶ 3rd movement: Rondo (arr. Mark Mrozinski FHM)

Colledge, Katherine, and Hugh Colledge

Fast Forward B&H

- **The Ceilidh**
- **Hornpipe**
- **Something or Other!**

Shooting Stars B&H

- **Morris Dancers**
- **Moto Perpetuo**
- **Rustic Dance**

Corelli, Arcangelo

- **Gavotte** (arr. Samuel Applebaum, in *Building Technique with Beautiful Music*, 2 ALF)

Destouches, André

- **The Four Pipers** (arr. Samuel Applebaum, in *Twenty Progressive Solos for String Instruments: Cello* ALF)

Duport, Jean-Louis

- **Minuet** (arr. Percy Such, in *Classical Pieces for the Beginning Cello*, 2 OTT)

Gluck, Christoph Willibald

- **Caprice** (arr. C. Paul Herfurth, in *Classical Album of Early Grade Pieces* BMC)

Gossec, François-Joseph

- **Gavotte** (arr. in *Suzuki Cello School, Revised Edition*, 2 ALF)

Hannickel, Mike

- **In a French Café** (in *First Recital Series for Cello* CUW)

Haydn, Franz Joseph

- **Minuet and Trio** (arr. Sheila M. Nelson, in *Piece by Piece*, 1 B&H)

Lumsden, Caroline, and Ben Attwood

Wizard's Potion PET

- ▶ **Melted Mouse and Roasted Rat in Choc'late Sauce**
- **Poor Old Battered Broomstick**
- **Strike It Lucky**

MacMillan, James

Northern Skies B&H

- **Shifting Sands**

Matz, Rudolf

Sonata da camera DOS

- 2nd movement

Mozart, Wolfgang Amadeus

- ▶ **Allegro**, K 3 (arr. Jason Noble FHM)
- ▶ **Contredanse**, K 106 (588a), no. 1 (arr. Kathleen Wood FHM)
- **Contretanz** (arr. Percy Such, in *Classical Pieces for the Beginning Cello*, 1 OTT)
- **May Time** (Sehnsucht nach dem Frühlinge), K 596 (arr. in *Suzuki Cello School, Revised Edition*, 2 ALF)
- **Minuet** (arr. Janice Tucker Rhoda, in *The ABCs of Cello*, 2 FIS)

Prokofiev, Sergei

- **Troika, from Lieutenant Kijé**, op. 60 (arr. Howard Harrison, in *Amazing Solos for Cello and Keyboard* B&H)

Rameau, Jean-Philippe

- **Rigaudon** (arr. Endre Lengyel, and Árpád Pejtsik, in *Violoncello Music for Beginners*, 1 EMB)

Rhoda, Janice Tucker

The ABCs of Cello, 2 FIS

- **Bobbing for Apples** (Jig)

Schumann, Robert

- **The Two Grenadiers**, op. 49, no. 1 (arr. in *Suzuki Cello School, Revised Edition*, 2 ALF)

Sugár, Rezső

- **Song and Dance** (arr. Antal Friss, in *Repertoire Album for Violoncello and Piano* EMB)

Tchaikovsky, Pyotr Il'yich

- **Capriccio Italien** (arr. Colin Cowles, in *Fourteen Easy Tunes for Cello* FEN)

Weber, Carl Maria von

- **Hunters' Chorus**, from *Der Freischütz*, op. 77 (arr. in *Suzuki Cello School, Revised Edition*, 2 ALF)

Work, Henry Clay

- ▶ **Grandfather's Clock** (arr. Christine Donkin FHM)

Technical Requirements

Please see "Technical Requirements" on p. 11 for important information regarding this section of the examination.

Etudes

Candidates must prepare *two* technically contrasting etudes from the following list. Play the upper part only, where applicable.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Cello Series, 2013 Edition: Cello Etudes Preparatory–4* FHM

Applebaum, Samuel

First Position Etudes for Strings ALF

- **one of nos. 12, 14–16**

Feuillard, Louis R.

60 études du jeune violoncelliste DEL

- **no. 5**

Grant, Francis

First Position Etudes MAS

- **one of nos. 6, 14, 18, 22, 27**

Fundamentals of Violoncello Technique, 1 MAS

- **one of nos. 23, 32, 33, 35**

Hewitt-Jones, Anita

Bow Strokes MLD

- ▶ **Martelé March**
- **Praeludium**

Kummer, Friedrich August

Violoncello Method, op. 60 (ed. Leo Schulz SCH)

- ▶ **Etude in D Major** (no. 8)
- **one of nos. 4, 9, 10, 17, 18, 35**

Lee, Sebastian

First Steps for One or Two Cellos, op. 101 S&B

- **one of nos. 11, 13, 14, 17, 18, 22–24, 28**

Forty Easy Studies, op. 70 BAR; EMB; OTT

- ▶ **Etude in B flat Major** (no. 16)
- **no. 5 or no. 9** (no. 13 or no. 16 in *Alwin Schroeder: 170 Foundation Studies for Violoncello*, 1 FIS)
- **one of nos. 2, 13, 14, 18, 26**

Legg, Pat

Superstudies for Cello, 1 FAB

- **Maypole Song** (no. 12)
- ▶ **Phrygian Frolic** (no. 9)
- **The Spinning Top** (no. 6)
- **The Swing** (no. 5)

Mooney, Rick

Position Pieces for Cello, 1 ALF

- **Ballad**
- **C Song**
- **The Elephant's Waltz**
- **Fanfare**
- ▶ **Pachyderm Parade**
- **Sitting in the Shade**
- **Skating**
- **The Tired Tortoise**

Piatti, Alfredo Carlo

Method for Cello, 1 S&B

- **one of nos. 6, 7, 13, 14, 21, 23, 26, 28, 29**

Romberg, Bernard Heinrich

A Complete Theoretical and Practical School for the Violoncello

- ▶ **Etude in G Minor** (no. 15 in *Such: New School of Cello Studies*, 1 S&B)

Schröder, Carl

The First Cello Exercises, op. 31

- **no. 9** (no. 9 in *Alwin Schroeder: 170 Foundation Studies for Violoncello*, 1 FIS)

Violoncello Method, 1 FIS

- **one of nos. 32, 39, 43, 53**

Such, Percy

New School of Cello Studies, 1 S&B

- **one of nos. 5, 6, 8, 12, 13, 19**

Toovey, Andrew

My Cello Tunes B&H

- **Final Piece**
- **Lullaby**
- **Sad Song**

Werner, Josef

- ▶ **Etude in C Major** (no. 11 in *Grant: First Position Etudes* MAS)

Technical Tests

Please see “Technical Tests” on p. 11 for important information regarding this section of the examination. Candidates must play all scales, arpeggios, and double stops from memory. Refer to *Cello Series, 2013 Edition: Cello Technique* for required patterns.

Scales	Keys	Range	Tempo	Bowing
Major	D, G	2 octaves	♩ = 80	
Harmonic and Melodic Minor	D			
Major	B♭	1 octave	♩ = 80	
Harmonic and Melodic Minor	G, C	1 octave start on open string		
Arpeggios				
Major	D, G	2 octaves	♩ = 80	
Minor	D			
Major	B♭	1 octave	♩ = 80	
Minor	G, C	1 octave start on open string		
Double Stops				
Exercise on the D String			♩ = 60	

Ear Tests

Clapback

Candidates will choose to either clap or tap the rhythm of a short melody after the examiner has played it *twice* on the piano.

Time Signatures	Approximate Length
$\frac{2}{4}$ $\frac{3}{4}$	three to four measures

Example only

1



2



Intervals

Candidates will be asked to identify the following intervals. The examiner will play each interval *once* in broken form on the piano.

or

Candidates may choose to sing or hum the following intervals. The examiner will play the first note *once* on the piano.

Above a Given Note
major 3rd
perfect 5th

Playback

Candidates will be asked to play back a melody on the cello, based on the first five notes of a major scale. The melody may contain one or more leaps of a 3rd. The examiner will name the key, play the tonic triad *once*, and play the melody *twice* on the piano.

Beginning Note	Keys	Approximate Length
tonic or dominant	G, D major	five notes

Example only

1



2



Grade 3

Candidates in Grade 3 should be able to use a variety of bow strokes appropriately, including *staccato*, *martelé*, and *detaché*. Secure intonation in half through 4th positions is required, including the ability to shift between positions with accuracy and fluency. The development of vibrato is encouraged at this level.

Grade 3 Requirements	Marks
Repertoire	60
one selection from List A	18
one selection from List B	18
one selection from List C	18
Memory (2 marks per repertoire selection)	6
Technical Requirements	20
Etudes: two etudes from the <i>Syllabus</i> list	10
Technical Tests	10
– scales	
– arpeggios	
– double stops	
Ear Tests	10
Clapback	3
Intervals	3
Playback	4
Sight Reading	10
Playing	7
Clapping	3
Total possible marks (pass = 60)	100
Theory Co-requisite	
None	

Repertoire

Please see “Examination Repertoire” on p. 9 for important information regarding this section of the examination.

Candidates must prepare *three* contrasting selections by three different composers, *one* from List A, *one* from List B, and *one* from List C.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Cello Series, 2013 Edition: Cello Repertoire* 3 FHM

List A

Baroque and Classical Repertoire

Bach, Johann Sebastian

- **March** (arr. C. Paul Herfurth, in *Classical Album of Early Grade Pieces* BMC)
- **Minuet** (arr. Samuel Applebaum, in *Building Technic with Beautiful Music*, 3 ALF)
- **Polacca** (arr. Watson Forbes, in *Classical and Romantic Pieces*, 1 OUP)

Bach, Johann Sebastian, attr.

Petzold, Christian

- **Minuet No. 3**, from *Notenbuch der Anna Magdalena Bach*, BWV Anh. 114 (Christian Petzold: attr. J.S. Bach and arr. in *Suzuki Cello School, Revised Edition*, 3 ALF)

Beethoven, Ludwig van

- **Écossaise** (arr. Colin Cowles, in *Fourteen Easy Tunes for Cello* FEN)
- ▶ **Menuet and Trio**, WoO 10, no. 3 (arr. Watson Forbes, in *Classical and Romantic Pieces*, 1 OUP)

Carissimi, Giacomo

- ▶ **Vittoria, mio core!** (arr. Christine Donkin FHM)

Corelli, Arcangelo

- **Largo affettuoso** (arr. Eugen Rapp, in *Melodies by Old Masters for Young Cellists*, 1 OTT; arr. Antal Friss, in *Repertoire Album for Violoncello and Piano* EMB)

Galliard, Johann

- ▶ **Hornpipe a l'inglese** (arr. Christine Donkin FHM)

Handel, George Frideric

- **Bourrée, from Sonata in F Major for Oboe and Basso Continuo**, HWV 363a (arr. in *Suzuki Cello School, Revised Edition*, 2 ALF)
- **Gavotte** (arr. Eugen Rapp, in *Melodies by Old Masters for Young Cellists*, 1 OTT)
- ▶ **Sarabande** (arr. Jason Noble FHM)

Haydn, Franz Joseph

- **Menuet No. 1** (arr. Endre Lengyel and Árpád Pejtsik, in *Violoncello Music for Beginners*, 2 EMB)
- **Menuet No. 2** (arr. Endre Lengyel and Árpád Pejtsik, in *Violoncello Music for Beginners*, 2 EMB)
- **Presto** (arr. Endre Lengyel and Árpád Pejtsik, in *Violoncello Music for Beginners*, 2 EMB)

Mozart, Wolfgang Amadeus

- ▶ **Andante grazioso** (arr. Jason Gray FHM)
- **Bagatelle** (arr. Eugen Rapp, in *Melodies by Old Masters for Young Cellists*, 1 OTT)
- **Marcia**, from *Die Entführung aus dem Serail*, K 384 (arr. Ursula Erhart-Schwertmann, in *Haydn–Mozart–Beethoven* DOB)

Muffat, Georg

- **Bourrée** (arr. Endre Lengyel and Árpád Pejtsik, in *Violoncello Music for Beginners*, 2 EMB)

Paepen, Pierre de

- **Loure** (arr. Eugen Rapp, in *Melodies by Old Masters for Young Cellists*, 1 OTT)

Purcell, Henry

- ▶ **Rondeau**, from *The Fairy Queen* (arr. Watson Forbes, in *Classical and Romantic Pieces*, 1 OUP)

Telemann, Georg Philip

- **Fugue and Presto** (arr. Peter Heilbut, in *Cello Book HSV*)
- **Gavotte** (arr. Antal Friss, in *Repertoire Album for Violoncello and Piano* EMB)

Vivaldi, Antonio

Concerto in C Major, RV 399 (arr. Carey Cheney, in *Solos for Young Cellists*, 1 ALF)

- 3rd movement

List B

Traditional and Romantic Repertoire

Traditional

- ▶ **All the Pretty Little Horses** (arr. Jason Gray FHM)
- ▶ **Barbara Allen** (arr. Forrest Kinney FHM)
- **Brochan Lom** (arr. Edward Huws Jones, in *Jigs, Reels and More* B&H)
- **Byker Hill** (arr. Howard Harrison, in *Amazing Solos: Cello* B&H)
- **Habañera – que tu...** (arr. Pat Legg and Alan Gout, in *First Repertoire for Cello*, 2 FAB)
- **The Keel Row** (arr. Edward Huws Jones, in *Jigs, Reels and More* B&H)
- **Let Us Rejoice** (arr. Samuel Applebaum, in *Building Technic with Beautiful Music*, 2 ALF)
- ▶ **Londonderry Air** (arr. Forrest Kinney FHM)
- **Marianina** (arr. Joanne Martin, in *Folk Strings* ALF)
- **Mary, Young and Fair** (arr. Edward Huws Jones, in *Jigs, Reels and More* B&H)
- **Stars, No Moon** (arr. Howard Harrison, in *Amazing Solos: Cello* B&H)
- **Valencianita** (arr. Joanne Martin, in *Folk Strings* ALF)
- **While Strolling Through the Park One Day** (arr. Samuel Applebaum, in *Twenty Progressive Solos for String Instruments: Cello* ALF)

Bartles, Alfred H.

Seven Easy Pieces for Beginning Cellists B&H

- **Boats at Sea**
- **The Old Windmill**

Brackett, Joseph

- ▶ **Simple Gifts** (arr. Forrest Kinney FHM)

Carolan, Turlough

- **Lord Inchiquin** (arr. Howard Harrison, in *Amazing Solos: Cello* B&H)

Colledge, Hugh, and Katherine Colledge

Shooting Stars B&H

- **Cossacks**
- **Look Lively!**
- **Miles Away**
- **Tarantella**
- **Where the Heather Grows**

Concone, Giuseppe

- **The Ballet Lesson** (arr. Samuel Applebaum, in *Building Technic with Beautiful Music*, 2 ALF)

Elgar, Edward

- **Land of Hope and Glory** (arr. Pam Wedgwood, in *Up-Gradel!: Cello*, 1–2 FAB)

Joplin, Scott

- **The Entertainer** (arr. Colin Cowles, in *Fourteen Easy Tunes for Cello* FEN)

Grechaninov, Alexandr T.

Early Morning, op. 126b OTT

- **Burlesque (no. 7)**

Lagye, Benoni

- **Petit Valse Brilliante** (in *String Festival Solos: Cello*, 1 ALF)

Lehár, Franz

- **Vilja**, from *The Merry Widow* (arr. Samuel Applebaum, in *Building Technic with Beautiful Music*, 3 ALF)

Lichner, Heinrich

- **Tulip**, op. 111, no. 4 (arr. Samuel Applebaum, in *Twenty Progressive Solos for String Instruments: Cello* ALF)

Paganini, Niccolò

- **Theme from Witches' Dance (Le Streghe)**, op. 8 (arr. in *Suzuki Cello School, Revised Edition*, 2 ALF)

Puccini, Giacomo

- **O mio babbino caro**, from *Gianni Schicchi* (arr. Paolo Toscano, in *Play Puccini* RIC)

Rameau, Jean-Philippe

- ▶ **Tambourin** (arr. Christine Donkin FHM)

Schlemuller, Hugo

- **Forward March!**, op. 14, no. 6 (arr. Carey Cheney, in *Solos for Young Cellists*, 1 ALF)

Schubert, Franz

- **March Militaire No. 1**, op. 51, D 733 (arr. Samuel Applebaum, in *Twenty Progressive Solos for String Instruments: Cello* ALF)

Tchaikovsky, Pyotr Ilyich

- ▶ **March**, from *The Nutcracker* (arr. Jason Noble FHM)

Weber, Carl Maria von

- **Waltz** (arr. Samuel Applebaum, in *Building Technic with Beautiful Music*, 3 ALF)

List C

Repertoire Composed After ca 1930

Allerme, Jean-Marc

Cello Party, 1 LEM

- Around It
- Leave Me Here

Birston, Harold

Expeditions for Cello BMP

- ▶ I Say Ca-rib-'be-an
- One Lump or Two

Blackwell, Kathy, and David Blackwell

Cello Time Sprinters OUP

- ▶ Wild West

Cheney, Carey

- ▶ Budapesto (in *Solos for Young Cellists*, 1 ALF)
- Clock Tower Bells (in *Solos for Young Cellists*, 1 ALF)

Cheney, Elliott W.

- ▶ Livi's Blues (in *Solos for Young Cellists*, 1 ALF)

Cofalik, Antoni, and Romuald Twardowski

At the Zoo BAR

- The Ants (Die Ameisen)
- The Elephant (Der Elefant)
- The Grasshopper (Der Grashüpfer)
- Let's go to the Zoo (Wir gehen in den Zoo)

Copland, Aaron

Old American Songs, 2

- Ching-a-ring Chaw (Minstrel Song) (in *Copland for Cello* B&H)
- The Little Horses (Lullaby) (in *Copland for Cello* B&H)

Curnow, James

- Soaring (in *First Recital Series for Cello* CUW)

Hajdu, Mihály

Two Pieces for Violoncello (arr. Endre Lengyel and Árpád Pejtsik, in *Violoncello Music for Beginners*, 1 EMB)

- no. 2

Konicek, Zdenek

- ▶ A Little Child's Dance

Lumsden, Caroline, and Ben Attwood

Wizard's Potion PET

- ▶ Grab the Slippery Toad!

Lumsden, Caroline, and Pam Wedgwood

Jurassic Blue FAB

- Jurassic Blue

Matz, Rudolf

Little Suite DOS

- 2nd movement

Sonata da camera

 DOS

- ▶ 1st or 4th movement

Rose, Michael

A Sketchbook for Cello ABR

- Polonaise

Stephen, Roberta

Timely Tunes Times Eight ALK

- Summer Evening

Sugár, Rezső

- Theme with Variations (arr. Antal Friss, in *Repertoire Album for Violoncello and Piano* EMB)

Soproni, József

Two Small Dances (arr. Endre Lengyel and Árpád Pejtsik, in *Violoncello Music for Beginners*, 1 EMB)

- Paired Dance

Szokolay, Sandor

- Small Suite (arr. Antal Friss, in *Repertoire Album for Violoncello and Piano* EMB)

Wedgwood, Pam

Jazzin' About: Cello FAB

- ▶ Hungarian Stomp
- Pink Lady

Widger, John

- Level Crossing (in *Easy Jazz Cello* SPA)

Technical Requirements

Please see "Technical Requirements" on p. 11 for important information regarding this section of the examination.

Etudes

Candidates must prepare *two* technically contrasting etudes from the following list. Play the upper part only, where applicable.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Cello Series, 2013 Edition: Cello Etudes Preparatory–4* FHM

Applebaum, Samuel

First Position Etudes for Strings ALF

- one of nos. 17, 18, 22, 26, 27

Borschitzky, John Francis

- ▶ Etude in C Major

Brückner, Oskar

Short Studies for Cello, op. 30

- ▶ Etude in G Major (no. 6) (no. 35 in Such: *New School of Cello Studies*, 1 S&B)

Dotzauer, Friedrich

Violoncello Method, 1 FIS; INT

- ▶ Etude in A Major (no. 74)
- no. 89

Feuillard, Louis R.*60 études du jeune violoncelliste* DEL

- ▶ **Etude in F Major** (no. 8)
- no. 10

Grant, Francis*First Position Etudes* MAS

- **one of nos. 4, 5, 7, 9, 13, 19, 20, 24, 31, 42, 43**

Fundamentals of Violoncello Technique, 1 MAS

- **one of nos. 34, 41, 43, 46, 58, 60, 70**

Hewitt-Jones, Anita*Bow Strokes* MLD

- **Ground Bass**
- **Riddle Reel**
- ▶ **Spiccato Race**

Kummer, Friedrich August*Violoncello Method*, op. 60 (ed. Leo Schulz SCH)

- ▶ **Etude in G Major** (no. 54)
- no. 23

Lee, Sebastian*First Steps for One or Two Cellos*, op. 101 S&B

- **one of nos. 16, 29, 31, 33, 34, 37, 38, 41, 47–49**

Forty Easy Studies, op. 70 BAR; EMB; OTT

- **one of nos. 1, 4, 6, 11, 20, 21** (one of nos. 15, 12, 14, 17, 18, 19 in *Alwin Schroeder: 170 Foundation Studies for Violoncello*, 1 FIS)
- **one of nos. 3, 29, 35**

Legg, Pat*Superstudies for Cello*, 1 FAB

- ▶ **Fire Stations** (no. 7)
- **Rumba** (no. 8)
- **Ukrainian Boat Song** (no. 13)

Matz, Rudolf*For Young Hands: 54 Short Études for Violoncello*

- ▶ **Etude in F Major** (no. 8)
- **one of nos. 5, 12, 15, 25–27, 29**

Mooney, Rick*Position Pieces for Cello*, 1 ALF

- **Erik's Minuet**
- **The Haunted House**
- **Lament**
- **Somersaults and Cartwheels**
- **Tango**

Piatti, Alfredo Carlo*Method for Cello*, 1 S&B

- **one of nos. 9–12, 17, 18, 20, 22, 25, 30**

Schröder, Carl*The First Cello Exercises*, op. 31

- **no. 11** (no. 11 in *Alwin Schroeder: 170 Foundation Studies for Violoncello*, 1 FIS)

Violoncello Method, 1 FIS

- **one of nos. 34, 35, 45, 49**

Violoncello Method, 2 FIS

- **no. 63**

Such, Percy*New School of Cello Studies*, 1 S&B

- **one of nos. 10, 11, 17, 25, 30, 31, 34, 37, 48**

Tabb, Richard Valentine

- ▶ **Etude in B flat Major** (no. 27 in *Piatti: Method for Cello*, 1 S&B)

Toovey, Andrew*My Cello Tunes* B&H

- **The Elephant**

Technical Tests

Please see “Technical Tests” on p. 11 for important information regarding this section of the examination. Candidates must play all scales and arpeggios from memory. Refer to *Cello Series, 2013 Edition: Cello Technique* for required patterns.

Scales	Keys	Range	Tempo	Bowing
Major	D, F, G	2 octaves	♩ = 100	
Harmonic and Melodic Minor	C, G, D			
Major	A	1 octave	♩ = 100	
Arpeggios				
Major	D, F, G	2 octaves	♩ = 88	
Minor	C, D, G			
Major	A	1 octave	♩ = 88	
Double Stops				
Chromatic Scale Introduction			♩ = 60	

Ear Tests

Clapback

Candidates will choose to either clap or tap the rhythm of a short melody after the examiner has played it *twice* on the piano.

Time Signatures	Approximate Length
$\frac{2}{4}$ $\frac{3}{4}$	four measures

Example only

1



2



Intervals

Candidates will be asked to identify the following intervals. The examiner will play each interval *once* in broken form on the piano.

or

Candidates may choose to sing or hum the following intervals. The examiner will play the first note *once* on the piano.

Above a Given Note	Below a Given Note
major 3rd	minor 3rd
perfect 5th	perfect 5th
perfect octave	

Playback

Candidates will be asked to play back a melody on the cello, based on the first five notes of a major scale. The melody may contain leaps of a 3rd and/or a 5th. The examiner will name the key, play the tonic triad *once*, and play the melody *twice* on the piano.

Beginning Note	Keys	Approximate Length
tonic, mediant, or dominant	G, D, C major	five to eight notes

Example only

1



2



Sight Reading

Playing

Candidates will be asked to play a short melody at sight. This may contain dynamics (*p*, *mp*, *mf*, *f*, *dim.*, *cresc.*), symbols (♩), articulation, bowing (two-note *legato* slurs), and *rit.* markings.

Difficulty	Time Signatures	Keys	Positions	Approximate Length
Grade 1 repertoire	$\frac{3}{4}$	G, D, C major	1st	eight to twelve measures

Clapping

Candidates will be asked to clap or tap a rhythm. A steady pulse and rhythmic precision are expected.

Time Signatures	Approximate Length
$\frac{3}{4}$	four measures

Example only



Grade 4

Candidates in Grade 4 should be able to use a variety of bow strokes appropriately, including brush strokes, *staccato*, *martelé*, and *detaché*. Secure intonation in half to 4th positions is expected, including the ability to shift between positions with accuracy and fluency. Some vibrato is expected at this level.

Grade 4 Requirements	Marks
Repertoire	60
one selection from List A	18
one selection from List B	18
one selection from List C	18
Memory (2 marks per repertoire selection)	6
Technical Requirements	20
Etudes: two etudes from the <i>Syllabus</i> list	10
Technical Tests	10
– scales	
– arpeggios	
– double stops	
Ear Tests	10
Clapback	3
Intervals	3
Playback	4
Sight Reading	10
Playing	7
Clapping	3
Total possible marks (pass = 60)	100
Theory Co-requisite	
None	

Repertoire

Please see “Examination Repertoire” on p. 9 for important information regarding this section of the examination.

Candidates must prepare *three* contrasting selections by three different composers: *one* from List A, *one* from List B, and *one* from List C.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Cello Series, 2013 Edition: Cello Repertoire 4 FHM*

List A

Baroque and Classical Repertoire

Albrechtsberger, Johann Georg

- **A Graceful Minuet** (arr. Samuel Applebaum, in *Building Technique with Beautiful Music*, 3 ALF)

Aubert, Jacques

- **Tambourin I and II** (arr. Howard Harrison, in *Amazing Solos: Cello B&H*)

Bach, Johann Sebastian

- **Forlane**, from Orchestral Suite No. 1 in C Major, BWV 1066 (arr. Charles Krane, in *Intermediate Bach for Cello*, SCH)
- **Gavotte in C Minor** (Gavotte en rondeau), from Suite in G Minor for Harpsichord, BWV 822 (arr. in *Suzuki Cello School, Revised Edition*, 3 ALF)

Beethoven, Ludwig van

- **Adagio**, op. 34 (arr. L.-R. Feuillard, in *Le jeune violoncelliste*, 2A DEL)

Boccherini, Luigi

- **Minuet**, from Quintet No. 5 in E Major, G 275 (arr. in *Suzuki Cello School, Revised Edition*, 3 ALF)

Bréval, Jean-Baptiste

Concertino No. 4 in C Major, op. 22 DEL

- 1st movement
- ▶ 3rd movement: Finale

De Fesch, Willem

- **Arietta** (arr. Percy Such, in *Classical Pieces for the Beginning Cello*, 1 OTT)

Handel, George Frideric

- **Andante**, from *Water Music* (arr. Daniel Kelley, in *Solos for the Intermediate Cellist*, 2 LRM)
- ▶ **Chaconne** (arr. Peter Heilbut, in *Cello Book HSV*)
- ▶ **Ombra mai fù** (Never Was a Shade), from *Serse*, HWV 40 (arr. Gaston Borch)

Hasse, Johann Adolph

Zwei Tänze (arr. Percy Such, in *Old Masters for Young Players* OTT; arr. Antal Friss, in *Repertoire Album for Violoncello and Piano* EMB)

- Bourrée and Menuett

Haydn, Franz Joseph

- **Allegro** (arr. Joachim Stutschewsky, in *Forgotten Melodies* UNI)
- **Divertimento** (arr. Watson Forbes, in *Classical and Romantic Pieces*, 1 OUP)
- **Serenade** (arr. C. Paul Herfurth, in *Classical Album of Early Grade Pieces* BMC)

Küffner, Joseph

- **Polka** (arr. Endre Lengyel and Árpád Pejtsik, in *Violoncello Music for Beginners*, 2 EMB)

Marais, Marin (formerly attributed to Jean-Baptiste Lully)

- **Gavotte** (arr. in *Suzuki Cello School, Revised Edition*, 3 ALF)

Martini, Jean-Paul-Égide

- **Plaisir d'amour** (arr. Pat Legg and Alan Gout, in *First Repertoire for Cello*, 3 FAB)

Mozart, Wolfgang Amadeus

- **Romance** (arr. Watson Forbes, in *Classical and Romantic Pieces*, 1 OUP)
- **A Stately Dance** (arr. Samuel Applebaum, in *Building Technic with Beautiful Music*, 2 ALF)

Purcell, Henry

- ▶ **When I Am Laid in Earth**, from *Dido and Aeneas*, Z 626 (arr. FHM)

Rameau, Jean-Philippe

- **La villageoise** (arr. Percy Such, in *Old Masters for Young Players* OTT)

Romberg, Bernhard Heinrich

- ▶ **Schwedisch**, from *Divertimento on Swedish Themes*, op. 42 (arr. Percy Such, in *Classical Pieces for the Beginning Cello*, 2 OTT)

Steibelt, Daniel

- ▶ **Un ballo** (arr. Eugen Rapp, in *Melodies by Old Masters for Young Cellists*, 1 OTT)

Stradella, Alessandro

- **Pietà, Signore** (in *More Time Pieces for Cello*, 2 ABR)

Tartini, Giuseppe

- **Sarabanda** (arr. Percy Such, in *Old Masters for Young Players* OTT)

Telemann, Georg Philipp

- **Fanfare** (arr. Percy Such, in *Classical Pieces for the Beginning Cello*, 1 OTT)

Vivaldi, Antonio

Concerto in C Major, RV 399 (arr. Carey Cheney, in *Solos for Young Cellists*, 1 ALF)

- 1st movement

List B

Traditional and Romantic Repertoire

Traditional

- **Cape Cod Shanty** (arr. Polly Waterfield and Louise Beach, in *O Shenandoah!* FAB)
- **Don't You Go** (arr. Joanne Martin, in *Folk Strings* ALF)
- **Farewell to Nova Scotia** (arr. Joanne Martin, in *Folk Strings* ALF)
- **Moo-Lee-Hua** (arr. Joanne Martin, in *Folk Strings* ALF)
- ▶ **She's Like the Swallow** (arr. Forrest Kinney FHM)
- **Turtle Dove** (arr. Ron Harris, in *Folk Songs for Cello* FIS)

Dancla, Charles

- **The Gay Gavotte** (arr. Samuel Applebaum, in *Building Technic with Beautiful Music*, 3 ALF)

Donizetti, Gaetano

- **It Is Better to Laugh** (arr. Samuel Applebaum, in *Building Technic with Beautiful Music*, 3 ALF)

Franck, César

- **Panis Angelicus** (arr. Pam Wedgwood, in *Up-Gradel: Cello*, 3–4 FAB)

Gow, Nathaniel

- **Mrs. Hamilton of Pencaitland** (arr. Edward Huws Jones, in *Jigs, Reels and More* B&H)

Grechaninov, Alexandr T.

Early Morning, op. 126b OTT

- ▶ **The Joker** (no. 3)
- **On Winter's Eve** (no. 6)
- **Waltz** (no. 10)

Grieg, Edvard

- ▶ **Anitra's Dance**, from the incidental music to *Peer Gynt*, op. 23 (arr. Ann Lindsay FHM)

Harris, Charles K.

- ▶ **After the Ball Is Over** (arr. Pat Legg and Alan Gout, in *First Repertoire for Cello*, 2 FAB)

Järnefelt, Armas

- **Berceuse** CHS (in *Solos for Young Cellists*, 2 ALF)

Moszkowski, Moritz

- **Spanish Dance**, op. 12, no. 1 (arr. Samuel Applebaum, in *Twenty Progressive Solos for String Instruments: Cello* ALF)

Puccini, Giacomo

- **Quando men vo**, from *La Bohème* (arr. Paolo Toscano, in *Play Puccini* RIC)

Schubert, Franz

- **Andantino** (arr. Watson Forbes, in *Classical and Romantic Pieces*, 1 OUP)
- **Theme from Rosamunde** (arr. C. Paul Herfurth, in *Classical Album of Early Grade Pieces* BMC)

Schumann, Robert

- **Chanson du Berceau** (arr. L.-R. Feuillard, in *Le jeune violoncelliste*, 2A DEL)

Squire, William Henry

Petits morceaux, op. 16 S&B

- ▶ **Joyeuse** (Joyful) (no. 2)
- **Le plaisir** (Dreamland) (no. 3)
- **L'innocence** (Fairy Tales) (no. 5) FIS (in *Solos for Young Cellists*, 1 ALF)

Waldteufel, Émile

- **The Skater's Waltz** (arr. Samuel Applebaum, in *Building Technique with Beautiful Music*, 2 ALF)

List C

Repertoire Composed After ca 1930

Allerme, Jean-Marc

Cello Party, 1 LEM

- ▶ **For a Blue Note**
- **I Prefer the Blue**

Archer, Violet

Six Miniatures for Cello WAT; CMC

- **Peaceful Song and Spooks**

Birston, Harold

Expeditions for Cello BMP

- **Music Camp Boogie**
- **Sky Blue**
- ▶ **Wrist Watch**

Blackwell, Kathy, and David Blackwell

Cello Time Sprinters OUP

- ▶ **Latin Nights**

Cheney, Elliott W.

- ▶ **Running of the Bulls** (in *Solos for Young Cellists*, 2 ALF)

Cofalik, Antoni, and Romuald Twardowski

At the Zoo BAR

- **The Seal** (Die Robbe)

Colledge, Katherine, and Hugh Colledge

Shooting Stars B&H

- **Stiffkey Blues**

Copland, Aaron

Old American Songs, 1

- **I Bought Me a Cat** (Children's Song) (in *Copland for Cello* B&H)

Coulthard, Jean

Earth Music CMC

- **Earth's Clear Waters**
- **Earth's Sorrow**

Ethridge, Jean

- **Prelude** CMC

Gershwin, George

- **Embraceable You** (arr. Alan Gout, in *Play Gershwin* FAB)

Hindemith, Paul

Drei leichte Stücke OTT (in *Solos for Young Cellists*, 2 ALF)

- **Mässig schnell, munter** (no. 1)

Konicek, Zdenek

- ▶ **Hen and Rooster**

Legg, Pat

- **Lucy's Lament** (in *First Repertoire for Cello*, 2 FAB)
- **Mock Baroque** (in *First Repertoire for Cello*, 2 FAB)

MacMillan, James

Northern Skies B&H

- **Nocturne**

Matz, Rudolf

Andante and Rondo DOS

- **Andante**

Sonatina in C Major

- 1st or 4th movement

Norton, Christopher

Microjazz Cello Collection, 2 B&H

- **Into the Unknown**
- **Simple but True**

Ory, Edward "Kid"

- **Muskrat Ramble** (arr. Howard Harrison, in *Amazing Solos: Cello* B&H)

Perry, Anita D.

Timely Tunes Times Eight ALK

- **Silver Seas upon the Shore**
- ▶ **Sunday Drag**

Reubart, Dale

Timely Tunes Times Eight ALK

- ▶ **Soft-Shoe Dance**

Stephen, Roberta

Panda Suite ALK

- **Follow the Wind in the Bamboo**
- **The Panda Dances**

Wedgwood, Pam

Jazzin' About: Cello FAB

- **Ho Down – Show Down**
- **The Next Time**

Up-Grade!: Cello, 3–5 FAB

- **On the Level**
- **Steppe on It**

Technical Requirements

Please see “Technical Requirements” on p. 11 for important information regarding this section of the examination.

Etudes

Candidates must prepare two technically contrasting etudes from the following list. Play the upper part only, where applicable.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Cello Series, 2013 Edition: Cello Etudes Preparatory–4* FHM

Bordogni, Marco

Melodious Etudes for Cello (arr. Doris Gazda) FIS

- no. 2 or no. 4

Dotzauer, Friedrich

Violoncello Method, 1 FIS; INT

- one of nos. 91, 92, 94, 99

Feuillard, Louis R.

60 études du jeune violoncelliste DEL

- ▶ Etude in C Major (no. 3)
- one of nos. 6, 11, 13–15, 17

Foster, Stephen Collins

- **Camptown Races** (arr. Rick Mooney in *Double Stops for Cello* ALF)

Grant, Francis

First Position Etudes MAS

- one of nos. 17, 30, 37, 41

Fundamentals of Violoncello Technique, 1 MAS

- one of nos. 45, 48, 50, 73, 75, 77, 79

Fundamentals of Violoncello Technique, 2 MAS

- one of nos. 116, 120, 131

Hewitt-Jones, Anita

Bow Strokes MLD

- **Ländler**
- ▶ **Spinner’s Waltz**

Kummer, Friedrich August

Violoncello Method, op. 60 (ed. Leo Schulz SCH)

- one of nos. 20, 37, 38, 40, 44, 50, 52, 55, 61

Lee, Sebastian

First Steps for One or Two Cellos, op. 101 S&B

- no. 39 or no. 50

Forty Easy Studies, op. 70 BAR; EMB; OTT

- ▶ Etude in G Minor (no. 24)
- one of nos. 15, 17, 19, 22, 27, 28, 39

Legg, Pat

Superstudies for Cello, 1 FAB

- ▶ Calypso (no. 15)
- Medieval Drone (no. 16)
- On Tip Toes (no. 14)

Superstudies for Cello, 2 FAB

- Camden Cakewalk (no. 5)
- Heigh Ho Pizzicato Hornpipe (no. 4)
- Intercity 125 (no. 3)
- Mini-shift Waltz (no. 2)

Matz, Rudolf

For Young Hands: 54 Short Études for Violoncello DOS

- ▶ Etude in D Major (no. 40)
- one of nos. 11, 20, 21, 23, 28, 31, 38, 39

Mooney, Rick

Double Stops for Cello ALF

- Amazing Grace
- ▶ Suo-Gân (A Welsh Lullaby)

Position Pieces for Cello, 1 ALF

- At the Ball
- Going Baroque
- ▶ I Was a Teenage Monster
- In a Hurry
- Running
- Spanish Dance
- Valse Triste
- Walking Home

Piatti, Alfredo Carlo

Method for Cello, 1 S&B

- p. 32
- the last four lines on p. 24

Method for Cello, 2 S&B

- one of nos. 3, 5, 7, 9, 25

Schröder, Carl

The First Cello Exercises, op. 31

- ▶ Etude in G Major (no. 12) (no. 20 in *Alwin Schroeder: 170 Foundation Studies for Violoncello*, 1 FIS)
- no. 18 (no. 25 in *Alwin Schroeder: 170 Foundation Studies for Violoncello*, 1 FIS)

Ten Easy Etudes for Cello, op. 48

- no. 5 (no. 29 in *Alwin Schroeder: 170 Foundation Studies for Violoncello*, 1 FIS)

Violoncello Method, 2 FIS

- no. 64 or no. 77

Squire, William Henry

Twelve Easy Exercises, op. 18 S&B

- one of nos. 1, 2, 6, 9

Such, Percy

New School of Cello Studies, 1 S&B

- one of nos. 20, 27, 32, 33, 38, 43, 44, 46, 47, 50

Tabb, Richard Valentine

- ▶ Etude in C Major (p. 30 in *Piatti: Method for Cello*, 1 S&B)

Werner, Josef

- ▶ Etude in D Minor

Technical Tests

Please see “Technical Tests” on p. 11 for important information regarding this section of the examination. Candidates must play all scales, arpeggios, and double stops from memory. Refer to *Cello Series, 2013 Edition: Cello Technique* for required patterns.

Scales	Keys	Range	Tempo	Bowing
Major	E♭, A	2 octaves	♩ = 60	
Harmonic and Melodic Minor	C, G, A			
Major	E	1 octave	♩ = 60	
Chromatic	on G, on A	1 octave start on G string	♩ = 84	
Arpeggios				
Major	E♭, A	2 octaves	♩ = 96	
Minor	C, G, A			
Major	E	1 octave	♩ = 84	
Dominant 7th of Major Keys	C (starting on G), D (starting on A)	1 octave start on G string	♩ = 84	
Diminished 7th of Minor Keys	A♭ (starting on G♯), B♭ (starting on A♯)			
Double Stops*				
Introduction to Broken 3rds	G Major		♩ = 60	

* See *Cello Series, 2013 Edition: Cello Technique* FHM

Ear Tests

Clapback

Candidates will choose to either clap or tap the rhythm of a short melody after the examiner has played it *twice* on the piano.

Time Signatures	Approximate Length
$\frac{2}{4}$ $\frac{6}{8}$	two to three measures

Example only

1



2



Intervals

Candidates will be asked to identify the following intervals. The examiner will play each interval *once* in broken form on the piano.

or

Candidates may choose to sing or hum the following intervals. The examiner will play the first note *once* on the piano.

Above a Given Note	Below a Given Note
major and minor 3rds	minor 3rd
perfect 4th	
perfect 5th	perfect 5th
perfect octave	perfect octave

Playback

Candidates will be asked to play back a melody on the cello, based on the first five notes of a major scale. The examiner will name the key, play the tonic triad *once*, and play the melody *twice* on the piano.

Beginning Note	Keys	Approximate Length
tonic, mediant, or dominant	C, G, D major	six notes

Example only



Sight Reading

Playing

Candidates will be asked to play a short melody at sight. New features introduced at Grade 4 may include dotted rhythms, *rit.* markings, and dynamic indications.

Difficulty	Time Signatures	Keys	Positions	Approximate Length
Grade 2 repertoire	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$	C, F, G, D major	1st	eight to twelve measures

Clapping

Candidates will be asked to clap or tap the rhythm of a melody. A steady pulse and rhythmic precision are expected.

Time Signatures	Approximate Length
$\frac{3}{4}$ $\frac{4}{4}$	four measures

Example only



Grade 5

Candidates in Grade 5 should have a well-developed brush stroke and beginning *collé* and *spiccato* strokes. Secure intonation in 1st to 5th positions is expected, including the ability to shift between positions with accuracy and fluency. Candidates should be able to produce vibrato consistently with all fingers.

Grade 5 Requirements	Marks
Repertoire	60
one selection from List A	18
one selection from List B	18
one selection from List C	18
Memory (2 marks per repertoire selection)	6
Technical Requirements	20
Etudes: two etudes from the <i>Syllabus</i> list	10
Technical Tests	10
– scales	
– arpeggios	
– double stops	
Ear Tests	10
Clapback	3
Intervals	3
Playback	4
Sight Reading	10
Playing	7
Clapping	3
Total possible marks (pass = 60)	100
Theory Co-requisite	
Basic Rudiments	

Repertoire

Please see “Examination Repertoire” on p. 9 for important information regarding this section of the examination.

Candidates must prepare *three* contrasting selections by three different composers: *one* from List A, *one* from List B, and *one* from List C.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Cello Series, 2013 Edition: Cello Repertoire 5 FHM*

List A

Baroque and Classical Repertoire

Bach, Johann Sebastian

- **Pastorale** (arr. Charles Krane, in *Intermediate Bach for Cello SPR*)

Sonata No. 1 in G Major for Viola da Gamba and Harpsichord, BWV 1027

- 4th movement: *Allegro moderato* (arr. in *Suzuki Cello School, Revised Edition, 3 ALF*)

Beethoven, Ludwig van

- **Minuet in G Major**, WoO, no. 2 (arr. in *Suzuki Cello School, Revised Edition, 3 ALF*)

Bréval, Jean-Baptiste

Concertino No. 5 in D Major

- ▶ 1st movement

Caix d’Hervelois, Louis de

Suite No. 3

- ▶ **Musette** (La Brantes) (arr. L.-R. Feuillard, *Le Jeune Violoncelliste, 2 DEL*)

Corelli, Arcangelo

- **Adagio** (arr. Pat Legg and Alan Gout, in *Learning the Tenor Clef FAB*)
- **Sarabanda e Gavotta** (arr. Árpád Pejtsik, in *Violoncello Music for Beginners, 3 EMB*)
→ with repeats

Couperin, François

- **Gavotte** (arr. L.-R. Feuillard, in *Le jeune violoncelliste, 2B DEL*)
- **Rigaudon** (arr. L.-R. Feuillard, in *Le jeune violoncelliste, 4B DEL*)

De Fesch, William

- **Gavotte** (arr. L.-R. Feuillard, in *Le jeune violoncelliste, 4B DEL*)

Eccles, Henry

- **Preludium** (arr. L.-R. Feuillard, in *Le jeune violoncelliste, 2B DEL*)

Francoeur, François

- **Pavane** (arr. L.-R. Feuillard, in *Le jeune violoncelliste, 2B DEL*)

Handel, George Frideric

- **Arioso** (arr. L.-R. Feuillard, in *Le jeune violoncelliste, 2B DEL*)

Sonata in D Major, HWV 371

- ▶ 3rd movement: *Larghetto* (arr. FHM)

Haydn, Franz Joseph

- **Andante** (arr. Joachim Stutschewsky, in *Forgotten Melodies UNI*)

Loeillet, Jean-Baptiste

- **Sicilienne** (arr. L.-R. Feuillard, in *Le jeune violoncelliste*, 2B DEL)

Mozart, Wolfgang Amadeus

- **Andantino** (arr. L.-R. Feuillard, in *Le jeune violoncelliste*, 2B DEL)
- ▶ **Ave Verum Corpus**, K 618 (arr. Jason Gray FHM)
- **Siciliano** (arr. Árpád Pejtsik, in *Violoncello Music for Beginners*, 3 EMB)
→ with repeats

Schenk, Johannes

- **Gigue** (arr. Joachim Stutschewsky, in *Forgotten Melodies* UNI)

Telemann, Georg Philipp

Sonata in F Major, TWV 41:F2

- ▶ **Vivace** (arr. Kathleen Wood, FHM)

Vivaldi, Antonio

- **Adagio**, from Concerto Grosso in D Minor, op. 3, no. 11 (arr. Daniel Kelley, in *Solos for the Intermediate Cellist*, 2 LRM)
- ▶ **Trio Sonata in D Minor**, RV 63 (“La follia”) (arr. Árpád Pejtsik, in *Violoncello Music for Beginners*, 3 EMB)

List B

Traditional and Romantic Repertoire

Traditional

- **Build that Wall** (arr. Pam Wedgwood, in *Up-Grade! Cello*, 3–5 FAB)
- **Cindy** (arr. Ron Harris, in *Folk Songs for Cello* FIS)
- ▶ **El cant dels ocells** (Song of the Birds) (arr. Jason Gray FHM)
- **The Water Is Wide** (arr. Ron Harris, in *Folk Songs for Cello* FIS)

Bizet, Georges

- **Entr’acte**, from *Carmen* (in *More Time Pieces for Cello*, 2 ABR)

Brahms, Johannes

- **Hungarian Dance No. 5** (arr. Daniel Kelley, in *Solos for the Intermediate Cellist*, 2 LRM)

Chopin, Frédéric

- ▶ **Prelude in B Minor**, op. 28, no. 6 (arr. Jason Noble FHM)

Dvořák, Antonín

- **Humoresque**, op. 101, no. 7 (arr. in *Suzuki Cello School, Revised Edition*, 3 ALF)

Dyson, George

Melody and Intermezzo S&B

- Intermezzo

Grieg, Edvard

- ▶ **Norwegian Dance**, op. 35, no. 2 (arr. Christine Donkin, FHM)

Marcelli, Nino

- **Neapolitan Dance** (in *Solos for Young Cellists*, 2 ALF)

Marie, Gabriel

- **La cinquantaine** (in *Solos for the Cello Player* SCH; *Suzuki Cello School, Revised Edition*, 3 ALF)

Mascagni, Pietro

- **Intermezzo Sinfonica**, from *Cavalleria Rusticana* (arr. in *Cello Solos* AMS)

Mendelssohn, Felix

- **Aria** (arr. L.-R. Feuillard, in *Le jeune violoncelliste*, 2B DEL)
- ▶ **On Wings of Song**, op. 34, no. 4
- **Barcarolle**, op. 34, no. 9 (in *Le jeune violoncelliste*, 2A DEL)

Mendoza y Cortés, Quirino

- **Cielito Lindo** (arr. Ron Harris, in *Folk Songs for Cello* FIS)

Nölck, August

Ten Original Pieces, op. 116 OTT

- **Bagatelle**
- **Capriccietto**
- **Herbstblume**

Ponce, Manuel

- **Estrellita** (My Little Star) (arr. Franklin Collier, in *Cellist’s Favorite Contest Album* FIS)

Puccini, Giacomo

- **E lucevan le stelle**, from *Tosca* (arr. Paolo Toscano, in *Play Puccini* RIC)
- **Nessun dorma**, from *Turandot* (arr. Paolo Toscano, in *Play Puccini* RIC)
- **Un bel dì, vedremo**, from *Madama Butterfly* (arr. Paolo Toscano, in *Play Puccini* RIC)

Raff, Joachim

- **Cavatina**, op. 85, no. 3 (arr. in *Cello Solos* AMS)

Saint-Saëns, Camille

Le carnaval des animaux

- ▶ **L’éléphant** (The Elephant) (no. 5)

Schlemmuller, Hugo

- **Gondola Song**, op. 14, no. 1 (arr. Carey Cheney, in *Solos for Young Cellists*, 1 ALF)

Schubert, Franz

- ▶ **Ständchen** (Serenade), from *Schwanengesang* D 957, no. 4

Squire, William Henry

- **Romance** S&B

Petits morceaux, op. 16 S&B

- **Le bonheur** (Cradle Song) (no. 4) (arr. Carey Cheney, in *Solos for Young Cellists*, 2 ALF)
- **Triste** (At Twilight) (no. 1) FIS (arr. Carey Cheney, in *Solos for Young Cellists*, 2 ALF)

Tchaikovsky, Pyotr Il'yich

- **Douce rêverie**, op. 39, no. 21 (arr. Árpád Pejtsik, in *Violoncello Music for Beginners*, 3 EMB)

Webster, Carl

- **Scherzo** (arr. in *Suzuki Cello School, Revised Edition*, 3 ALF)

Weissenborn, Julius

- **Humoreske** (arr. Pat Legg and Alan Gout, in *First Repertoire for Cello*, 3 FAB)

List C

Repertoire Composed After ca 1930

Bell, Allan Gordon

- **An Enchantment** ALK

Bernstein, Leonard

- **Maria**, from *West Side Story* (arr. Howard Harrison, in *Amazing Solos: Cello* B&H)

Birston, Harold

Expeditions for Cello BMP

- **A Friendly Face**
 - ▶ ¡Fuego Español! (Spanish Fire)
- **Return of the Qwertuiops**
- **Right Where We Should Be**
- **String X-ing**

Copland, Aaron

- **Billy and his Sweetheart** (in *Copland for Cello* B&H)
- **Fanfare for the Common Man** (in *Copland for Cello* B&H)
- **Vieux Poème** (Old Poem) (in *Copland for Cello* B&H)
- **Zion's Walls** (in *Copland for Cello* B&H)

Gershwin, George

- **Bess, You Is my Woman Now** (arr. Alan Gout, in *Play Gershwin* FAB)
- **I Got Rhythm** (arr. Alan Gout, in *Play Gershwin* FAB)
- **It Ain't Necessarily So** (arr. Alan Gout, in *Play Gershwin* FAB)
- **Let's Call the Whole Thing Off** (arr. Alan Gout, in *Play Gershwin* FAB)
- **Summertime** (arr. Alan Gout, in *Play Gershwin* FAB)
- **They Can't Take That Away From Me** (arr. Alan Gout, in *Play Gershwin* FAB)

Gout, Alan

- ▶ **My Blue 'Cello** (in *First Repertoire for Cello*, 2 FAB)

Hannah, Ron

- **Meditation** CNR; CMC

Hindemith, Paul

Drei leichte Stücke OTT (in *Solos for Young Cellists*, 2 ALF)

- ▶ **Langsam** (Slowly) (no. 2)

MacMillan, James

Northern Skies B&H

- **Northern Skies**
- **Sabre Dance**

Matz, Rudolf

Andante and Rondo DOS

- ▶ Rondo

Myers, Christine

- **Shaky Staircase** (in *Fingerprints* FAB)

Norton, Christopher

Microjazz Cello Collection, 2 B&H

- **two of:**
 - Blues for Gerry
 - Dawn in the City
 - An Elusive Thought
 - Inter-City Stomp
 - The Huntsman
 - Knife Edge
 - Outdoors
 - Rough Justice
 - Seascape
 - Song Without a Title
 - String Boogie
 - With a Swagger

Putz, Eduard

Short Stories OTT

- **In a Sunny Morning**
- **Rush Hour**
- **Stomping Boys**
- **Walking in the Mist**

Raum, Elizabeth

Ballad and Dance CMC

- Ballad

Rickard, Sylvia

- **My Grouchy Cat** CMC

Squire, William Henry

- ▶ **Minuet**, op. 19, no. 3 S&B

Stephen, Roberta

- **Fantasie for Cello and Piano** ALK

Wedgwood, Pam

Jazzin' About: Cello FAB

- ▶ **Just Passing By**
- **Rock-a-bow Baby**
- **Sometime Maybe**

Widger, John

- **Show Stopper** (in *Easy Jazz Cello* SPA)

Technical Requirements

Please see "Technical Requirements" on p. 11 for important information regarding this section of the examination.

Etudes

Candidates must prepare *two* technically contrasting etudes from the following list. Play the upper part only, where applicable.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Cello Series, 2013 Edition: Cello Etudes 5–8* FHM

Bordogni, Marco

Melodious Etudes for Cello (arr. Doris Gazda) FIS

- **one of nos. 7, 9, 11, 19, 42**

Cohen, Mary

Technique Takes Off! FAB

- **Dormez-vous?** (no. 2)
- **The Mandolin Player** (no. 3)
- ▶ **Prelude** (no. 1)

Dotzauer, Friedrich

113 Studies, 1 EMB; INT; PET; *Sixty-two Select Studies*, 1 FIS

- **one of nos. 3–6, 9**

Eighteen Exercises for Cello, op. 120 SCH

- **one of nos. 3, 4, 8** (one of nos. 32, 33, 36 in *Alwin Schroeder: 170 Foundation Studies for Violoncello*, 1 FIS)

Feuillard, Louis R.

60 études du jeune violoncelliste DEL

- ▶ **Etude in D Minor** (no. 16)
- **one of nos. 19, 25–29, 31–33, 36, 38**

Grant, Francis

First Position Etudes MAS

- **one of nos. 16, 32–34, 38, 40, 45**

Fundamentals of Violoncello Technique, 1 MAS

- **one of nos. 78, 80**

Fundamentals of Violoncello Technique, 2 MAS

- **one of nos. 102, 118, 122, 133–135, 139**

Intermediate Etudes in the Positions MAS

- **one of nos. 1–8, 14, 30**

Kummer, Friedrich August

Violoncello Method, op. 60 (ed. Leo Schulz) SCH)

- ▶ **Etude in E Minor** (no. 57)
- **one of nos. 24, 28, 30, 45, 47, 49, 51, 56, 58, 63, 64, 68, 73, 74, 80, 83, 88**

Lee, Sebastian

Forty Easy Studies, op. 70 BAR; EMB; OTT

- **one of nos. 30, 33, 36–38**

Legg, Pat

Superstudies for Cello, 2 FAB

- **The Slinky Cat** (no. 15)
- ▶ **Spanish Pizzicato** (no. 8)

Matz, Rudolf

For Young Hands: 54 Short Études for Violoncello DOS

- ▶ **Etude in A flat Major** (no. 34)
- **one of nos. 17, 32, 33, 35, 36, 41**

Twenty-five Études for Violoncello DOS

- **one of nos. 8–10, 15, 24**

Mooney, Rick

Double Stops for Cello ALF

- **Auld Lang Syne**
- **Berceuse**
- **Boil Them Cabbage Down**
- **Clair de lune**
- **Cockles and Mussels**
- **Greensleeves**
- **Home on the Range**
- ▶ **Polly Wolly Doodle**

Position Pieces for Cello, 1 ALF

- ▶ **Busy Bees**
- **Etude**
- **Feeling Fine**
- **The Irish Tenor**
- **Ländler**
- **Melancholy**
- **Playing in the Park**
- **Sicilienne**

Nölck, August

- ▶ **Etude in D Minor** (no. 9 in Grant: *Intermediate Etudes in the Positions* MAS)

Piatti, Alfredo Carlo

Method for Cello, 2 S&B

- **one of nos. 4, 6, 10, 11, 13, 15, 16, 26, 29, 33–35, 38, 40, 41**

Popper, David

Fifteen Easy Etudes, op. 76a BAR; INT

- ▶ **Etude in C Major** (no. 5)
- **one of nos. 1–4, 6, 12**

Schröder, Carl

The First Cello Exercises, op. 31

- **no. 16** (no. 23 in *Alwin Schroeder: 170 Foundation Studies for Violoncello*, 1 FIS)

Ten Easy Etudes for Cello, op. 48

- **one of nos. 3, 4, 6, 7** (one of nos. 27, 28, 30, 31 in *Alwin Schroeder: 170 Foundation Studies for Violoncello*, 1 FIS)

Violoncello Method, 2 FIS

- ▶ **Etude in A Major** (no. 79)
- **one of nos. 65, 67, 80**

Squire, William Henry

Twelve Easy Exercises, op. 18 S&B

- **no. 3 or no. 4**

Such, Percy

New School of Cello Studies, 1 S&B

- **one of nos. 22–24, 36, 39, 41, 45, 49, 53**

New School of Cello Studies, 2 S&B

- **one of nos. 4, 5, 8, 16, 19, 26, 27**

New School of Cello Studies, 3 S&B

- **no. 14**

Technical Tests

Please see “Technical Tests” on p. 11 for important information regarding this section of the examination. Candidates must play all scales, arpeggios, and double stops from memory. Refer to *Cello Series, 2013 Edition: Cello Technique* for required patterns.

Scales	Keys	Range	Tempo	Bowing
Major	C, D	3 octaves	♩ = 69	
Harmonic and Melodic Minor	C, D			
Major	E	2 octaves	♩ = 69	
Harmonic and Melodic Minor	E			
Chromatic	on C, on G	2 octaves	♩ = 66	
Arpeggios				
Major	C, D	3 octaves	♩ = 84	
Minor	C, D			
Major	E	2 octaves	♩ = 120	
Minor	E			
Dominant 7th of Major Keys	F (starting on C), G (starting on D)	2 octaves	♩ = 104	
Diminished 7th of Minor Keys	C# (starting on B#), Eb (starting on D#)			
Double Stops				
Introduction to Broken 6ths	E♭ Major		♩ = 60	

Ear Tests

Clapback

Candidates will choose to either clap or tap the rhythm of a short melody after the examiner has played it *twice* on the piano.

Time Signatures	Approximate Length
$\frac{3}{4}$ $\frac{6}{8}$	two to four measures

Example

1



2



Intervals

Candidates will be asked to identify the following intervals. The examiner will play each interval *once* in broken form on the piano.

or

Candidates may choose to sing or hum the following intervals. The examiner will play the first note *once* on the piano.

Above a Given Note	Below a Given Note
major and minor 3rds	major and minor 3rds
perfect 4th	
perfect 5th	perfect 5th
major and minor 6ths	
perfect octave	perfect octave

Playback

Candidates will be asked to play back a melody on the cello, based on the first five notes and the upper tonic of a major scale. The examiner will name the key, play the tonic triad *once*, and play the melody *twice* on the piano.

Beginning Note	Keys	Approximate Length
tonic, mediant, or dominant	C, G, D major	seven notes

Example only



Sight Reading

Playing

Candidates will be asked to play a short melody at sight. New features introduced at Grade 5 may include ties and backward extensions.

Difficulty	Time Signatures	Keys	Approximate Length
Grade 3 repertoire	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{8}$	C, F, G, D major	eight to twelve measures

Clapping

Candidates will be asked to clap or tap the rhythm of a melody. A steady pulse and rhythmic precision are expected.

Time Signatures	Approximate Length
$\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	four measures

Example only



Grade 6

Candidates in Grade 6 should have a well-developed brush stroke and be able to execute *collé* and *spiccato* strokes. Secure intonation in 1st to 7th positions is expected, including the ability to shift between positions with accuracy and fluency. Vibrato should be firmly established and used consistently where appropriate. A variety of dynamic levels should be evident. The ability to read in tenor clef should be established.

Grade 6 Requirements	Marks
Repertoire	60
one selection from List A	20
one selection from List B	17
one selection from List C	17
Memory (3 marks each for List B and List C)	6
Technical Requirements	20
Etudes: two etudes from the <i>Syllabus</i> list	10
Technical Tests	10
– scales	
– arpeggios	
– double stops	
Ear Tests	10
Clapback	2
Intervals	3
Chords	2
Playback	3
Sight Reading	10
Playing	7
Clapping	3
Total possible marks (pass = 60)	100
Theory Co-requisite	
Intermediate Rudiments	

Repertoire

Please see “Examination Repertoire” on p. 9 for important information regarding this section of the examination.

Candidates must prepare *three* contrasting selections by three different composers: *one* from List A, *one* from List B, and *one* from List C.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Cello Series, 2013 Edition: Cello Repertoire 6* FHM

List A

Concertos, Sonatas, and Suites

Beethoven, Ludwig van

- ▶ **Sonatina in D Minor** (originally in C Minor), WoO 43a

Bréval, Jean-Baptiste

Concertino No. 2 in C Major DEL (in *Suzuki Cello School, Revised Edition*, 4 ALF)

- one movement

Concertino No. 3 in A Major

 DEL

- ▶ 3rd movement
- one movement

Caldara, Antonio

Sonata in D Major (arr. György Orbán OTT)

- ▶ 1st and 2nd movements

Dancla, Charles

- **Fantasia**, op. 86, no. 1 (transc. Samuel Applebaum, in *String Festival Solos: Cello*, 2 ALF)
- **Theme and Variations**, op. 89, no. 5 (transc. Samuel Applebaum, in *String Festival Solos: Cello*, 2 ALF)

Gabrielli, Domenico

Sonata in A Major (in *Gabrielli: Complete Works for Violoncello* BAR)

- Grave and Allegro

Haydn, Franz Joseph

Sonatina in C Major (transc. from Hob. XI:107 and 110 by Árpád Pejtsik, in *Seven Sonatinas for Violoncello and Piano* EMB)

- Andantino and Presto

Sonatina in G Major (transc. from Hob. XI:73 by Árpád Pejtsik, in *Seven Sonatinas for Violoncello and Piano* EMB)

- Thema and Variations
- Menuet and Finale

Marcello, Benedetto

Six Sonatas, op. 1 SCH; (as op. 2 PET)

Sonata No. 1 in F Major (arr. FHM)

- ▶ 3rd and 4th movements

Sonata No. 2 in E Minor

- two contrasting movements

Matz, Rudolf

Sonatina in G Minor DOS

- ▶ 2nd movement
- one movement

Suite in G Major DOS

- two contrasting movements

Mozart, Wolfgang Amadeus

Sonatina in F Major (transc. from K 487, nos. 1, 10, 12 by Árpád Pejtsik, in *Seven Sonatinas for Violoncello and Piano* EMB)

- 1st and last movements

Sonatina in G Major (transc. from K 439, nos. 3, 4, 5 by Árpád Pejtsik, in *Seven Sonatinas for Violoncello and Piano* EMB)

- Allegro
- Romance and Rondo

Romberg, Bernhard Heinrich

Sonata in E Minor, op. 38, no. 1 (in *Solos for Young Cellists*, 3 ALF)

- Allegro non troppo

Scarlatti, Alessandro

Sonata No. 1 in D Minor (arr. Analee Bacon, in *The Cello Collection, Intermediate* SCH)

- 1st and 2nd movements

List B

Concert Repertoire

Adorian, Andrew

Serenade Basque (in *Solos for Young Cellists*, 3 ALF)

- ▶ Spanish Dance (no. 1)
- any one

Andrix, George

- Fade to Blue CMC

Bach, Johann Sebastian

- Siciliano (arr. Charles Krane, in *Intermediate Bach for Cello* SPR)
- Wacht auf, adapted from BWV 140 (arr. Mike Cornick, in *Blue Baroque* UNI)

Bazelaire, Paul

Suite Française, op. 114 OTT (in *Solos for Young Cellists*, 4 ALF)

- two contrasting movements

Blainville, Charles Henri de

- La chasse (arr. L.-R. Feuillard, in *Le jeune violoncelliste*, 4B DEL)

Bridge, Frank

- Meditation S&B (in *Solos for Young Cellists*, 5 ALF)
- Spring Song S&B

Chopin, Frédéric

Sonata in G Minor, op. 65

- ▶ 3rd movement

Corelli, Arcangelo

- Adagio, from Violin Sonata, op. 5, no. 5 (arr. Pat Legg and Alan Gout, in *First Repertoire for Cello*, 3 FAB)

Copland, Aaron

- Dirge in the Woods (in *Copland for Cello* B&H)

Coulthard, Jean

Earth Music CMC

- Earth's Stormy Weather

Cui, César

Kaleidoscope, op. 50 INT

- ▶ Orientale (no. 9)

Davis, Carl

- Elegy (in *Unbeaten Tracks* FAB)

Debussy, Claude

- Romance (in *Solos for the Cello Player* SCH; *Solos for Young Cellists*, 3 ALF)

Dunkler, Emile

- Theme from *Caprice hongroise* (in *More Time Pieces for Cello*, 2 ABR)

Dvořák, Antonín

String Quartet No. 12 ("American"), op. 96

- 2nd movement (arr. Pat Legg and Alan Gout, in *First Repertoire for Cello*, 3 FAB)

Elgar, Edward

- ▶ Chanson de matin, op. 15, no. 2

Fauré, Gabriel

- Berceuse, op. 16 (in *Concert Pieces for Cello and Piano* BAR)

Forsyth, Malcolm

- ▶ The Swan Sees his Reflection CMC

Gluck, Christoph Willibald

- Andante, from *Orfeo ed Euridice* (arr. Otto Deri, in *Solos for the Cello Player* SCH)

Goltermann, Georg

- Notturmo, op. 43, no. 3 (in *Concert Pieces for Cello and Piano* BAR)
- Prelude from *Modern Suite*, op. 122 (in *More Time Pieces for Cello*, 2 ABR)

Gout, Alan

- Strutting over the Strings (in *Learning the Tenor Clef* FAB)

Handel, George Frideric

- Largo (Ombra mai fù), from *Serse*, HWV 40 (arr. Daniel Kelley, in *Solos for the Intermediate Cellist*, 2 LRM)

Harrison, Howard

- The Blue Beyond (in *Amazing Solos: Cello* B&H)

Hart, Paul

- ▶ Bonjour tristesse (in *Fingerprints* FAB)

Have, Willem ten

- Romance, op. 12, no. 1 (in *Concert Pieces for Cello and Piano* BAR)

Haworth, Frank

- Cavatina CMC

Hindemith, Paul

Drei leichte Stücke OTT (in *Solos for Young Cellists*, 2 ALF)

- **Lebhaft** (no. 3)

Jacobson, Julian

- ▶ **Hip Hip Bourrée** (in *Unbeaten Tracks* FAB)

Jenkinson, Ezra

- ▶ **Elfentanz**

Joplin, Scott

- ▶ **The Easy Winners** (arr. Forrest Kinney, FHM)

Marais, Marin

- **Air Tendre** (arr. L.-R. Feuillard, in *Le jeune violoncelliste*, 4B DEL)

Massenet, Jules

- **Mélodie** (Élégie), op. 10, no. 5 (from *Les Érinyes*) (in *Cello Music by French Composers* SCH; *Cellist's Favorite Contest Album* FIS)

Mozart, Wolfgang Amadeus

Menuet, from *Divertimento* in D Major, K 334 (arr. in *Solos for the Cello Player* SCH)

- Menuet and Trio
- **Ridente la calma**, K 152 (210a) (arr. Simon Nicholls, in *Recital Repertoire for Cellists*, 2 FAB)

Nölck, August

Ten Original Pieces, op. 116 OTT

- **Legende**
- **Marionetten-Walzer**

Pergolesi, Giovanni Battista, attr.

- **Nina** (Tre giorni son che Nina) (in *Solos for the Cello Player* SCH; *Solos for Young Cellists*, 2 ALF)

Rameau, Jean-Philippe

- **A Sweet Melody** (arr. L.-R. Feuillard, in *Le jeune violoncelliste*, 2A DEL)

Raum, Elizabeth

Ballad and Dance CMC

- Dance

Schubert, Franz

- **Ave Maria** (in *Cellist's Favorite Contest Album* FIS)
- **Grätzer Galopp** (in *Cello & Piano*, 1 EMB)

Schumann, Robert

- **Abendlied** (Evening Song), op. 85, no. 12 (arr. OTT)
- **Träumerei**, op. 15, no. 7 (arr. OTT; arr. in *Cellist's Solo Album* FIS)

Seitz, Friedrich

- **Die Zigeuner kommen**, op. 16, no. 4 (in *Concert Pieces for Cello and Piano* BAR)

Senailé, Jean-Baptiste

- **Passepied** (arr. L.-R. Feuillard, in *Le jeune violoncelliste*, 4B DEL)

Silverman, Adam

- ▶ **Baby Blackbird, Fly Now** ABS

Squire, William Henry

- **Dance Rustique**, op. 20, no. 5 FIS; S&B
- **Harlequinade** (in *Solos for Young Cellists*, 3 ALF)

Tchaikovsky, Pyotr Il'yich

- **Chanson triste**, op. 40, no. 2 (arr. in *Suzuki Cello School, Revised Edition*, 4 ALF)

List C**Unaccompanied Repertoire****Arteaga, Edward**

- **Rondo for a Young Cellist** CMC

Bach, Johann Sebastian

Suite No. 1 in G Major, BWV 1007 BAR

- Menuetto I and Menuetto II
- ▶ Gigue

Gabrielli, Domenico

Seven Ricercars OTT (in *Gabrielli: Complete Works for Violoncello* BAR)

- ▶ **Ricercar No. 1**

Matz, Rudolf

Suite for Violoncello ("Lights and Shadows") DOS

- ▶ 2nd movement: Cantabile
- 3rd movement: Minuetto I and II
- 5th movement: Pizzicato
- 6th movement: Toccata
- ▶ 7th movement: Finale giocoso

Technical Requirements

Please see "Technical Requirements" on p. 11 for important information regarding this section of the examination.

Etudes

Candidates must prepare *two* technically contrasting etudes from the following list.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Cello Series, 2013 Edition: Cello Etudes 5–8* FHM

Bordogni, Marco

Melodious Etudes for Cello (arr. Doris Gazda) FIS

- **one of nos. 23, 28, 29, 31, 32, 35, 41, 46, 47, 52, 54**
- Twenty-four Easy Vocalises in Progressive Order* SCH
- ▶ **Vocalise in G Minor** (no. 24) (no. 26 in *Melodious Etudes for Cello*, arr. Doris Gazda FIS)

Cohen, Mary*Technique Takes Off!* FAB

- **Grandioso** (no. 4)
- ▶ **Looping the Loop** (no. 6)
- **Swirling Arabesques** (no. 5)
- **Village Bagpipes** (no. 7)

Dotzauer, Friedrich*113 Studies*, 1 EMB; INT; PET; *Sixty-two Select Studies*, 1 FIS

- ▶ **Etude in E Minor** (no. 17)
- **one of nos. 10, 13, 14, 16, 21**

Eighteen Exercises for Cello, op. 120 SCH

- **no. 5 or no. 6** (no. 34 or no. 35 in *Alwin Schroeder: 170 Foundation Studies for Violoncello*, 1 FIS)

Feuillard, Louis R.*60 études du jeune violoncelliste* DEL

- **one of nos. 34, 35, 37, 39–42**

Grant, Francis*First Position Etudes* MAS

- **one of nos. 8, 36, 39, 44**

Fundamentals of Violoncello Technique, 2 MAS

- **no. 96 or no. 110**

Intermediate Etudes in the Positions MAS

- **one of nos. 16, 18, 22, 23, 25, 31**

Kabalevsky, Dmitri*Major–Minor Etudes*, op. 68 PET

- **Song** (no. 1)
- ▶ **March** (no. 2)

Kummer, Friedrich August*Violoncello Method*, op. 60 (ed. Leo Schulz SCH)

- ▶ **Etude in F Minor** (no. 85)
- **one of nos. 65, 69, 76, 81, 82, 91**

Lee, Sebastian*Forty Melodious and Progressive Etudes*, op. 31, 1 OTT; INT; SCH

- ▶ **Scherzo** (no. 4)
- **one of nos. 1–3, 5–8, 10, 11**

Legg, Pat*Superstudies for Cello*, 2 FAB

- **Marionettes** (no. 14)
- **One-string Saunter** (no. 13)
- **Semitone Rag** (no. 7)

Matz, Rudolf*Twenty-five Études for Violoncello* DOS

- ▶ **Etude in D Minor** (no. 6)
- **one of nos. 11, 13, 16, 17, 23, 25**

Mooney, Rick*Double Stops for Cello* ALF

- **Aura Lee**
- **Endearing Young Charms**
- **Oh Susannah**
- **Streets of Laredo**
- **Sweet Betsy from Pike**

Position Pieces for Cello, 2 ALF

- **The Happy Certified Public Accountant**
- **Legend**
- ▶ **Metal Cellos**
- **Moon over the Ruined Trailer Park**
- **Spanish Serenade**

Popper, David*Fifteen Easy Etudes*, op. 76a BAR; INT

- ▶ **Etude in D Major** (no. 7)
- **one of nos. 8, 9, 15**

Schröder, Carl*Violoncello Method*, 2 FIS

- **one of nos. 68, 69, 71–74, 76, 82**

Squire, William Henry*Twelve Easy Exercises*, op. 18 S&B

- ▶ **Etude in G Minor** (no. 8)
- **one of nos. 7, 11, 12**

Such, Percy*New School of Cello Studies*, 2 S&B

- **starting on p. 11: one of nos. 9, 14, 15, 20, 30, 32, 33**

New School of Cello Studies, 3 S&B

- **no. 15 or no. 25**

Technical Tests

Please see “Technical Tests” on p. 11 for important information regarding this section of the examination. Candidates must play all scales, arpeggios, and double stops from memory. Refer to *Cello Series, 2013 Edition: Cello Technique* for required patterns.

Scales	Keys	Range	Tempo	Bowing
Major	D	3 octaves	♩ = 88	
Harmonic and Melodic Minor	D			
Major	F, B	2 octaves	♩ = 88	
Harmonic and Melodic Minor	F, B			
Chromatic	on E♭, on E	2 octaves	♩ = 80	
Arpeggios				
Major	D	3 octaves	♩ = 88	
Minor	D			
Major	F, B	2 octaves	♩ = 88	
Minor	F, B			
Dominant 7th of Major Keys	B♭ (starting on F), C (starting on G)	2 octaves	♩ = 72	
Diminished 7th of Minor Keys	F♯ (starting on E♯), A♭ (starting on G♯)			
Double Stops				
Major in Broken 3rds, 6ths	C, G	1 octave	♩ = 72	

Ear Tests

Clapback

Candidates will choose to either clap or tap the rhythm of a short melody after examiner has played it *twice* on the piano.

Time Signatures	Approximate Length
$\frac{2}{4}$ $\frac{3}{4}$ $\frac{6}{8}$	two to four measures

Example only

1



2



Intervals

Candidates will be asked to identify the following intervals. The examiner will play each interval *once* in broken form on the piano.

or

Candidates may choose to sing or hum the following intervals. The examiner will play the first note *once* on the piano.

Above a Given Note	Below a Given Note
major 2nd	
major and minor 3rds	major and minor 3rds
perfect 4th	perfect 4th
perfect 5th	perfect 5th
major and minor 6ths	minor 6th
perfect octave	perfect octave

Chords

Candidates will be asked to identify the following chords after the examiner has played the chord *once* in solid (blocked) form, close position on the piano.

Chords	Position
major and minor triads	root position

Playback

Candidates will be asked to play back a melody on the cello, based on a complete major scale (tonic to tonic, mediant to mediant, or dominant to dominant). The examiner will name the key, play the tonic triad *once*, and play the melody *twice* on the piano.

Beginning Note	Keys	Approximate Length
tonic, mediant, or dominant	C, G, D, A major	nine notes

Example only



Sight Reading

Playing

Candidates will be asked to play a short melody at sight. New features introduced at Grade 6 may include greater rhythmic complexity involving ties, triplets, and dotted figures.

Difficulty	Time Signatures	Keys	Approximate Length
Grade 4 repertoire	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{8}$ $\frac{6}{8}$ c	C, G, D, F major A, E, D minor	eight to sixteen measures

Clapping

Candidates will be asked to clap or tap the rhythm of a melody. A steady pulse and rhythmic precision are expected.

Time Signatures	Approximate Length
$\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	four measures

Example only



Grade 7

Candidates in Grade 7 should have a well-developed *spiccato* stroke and be able to play with a wide dynamic range. Playing should show stylistic awareness. Fluency and accuracy up to high G is expected. Thumb position is required. Vibrato should pass from finger to finger and be used consistently to support repertoire where appropriate.

Grade 7 Requirements	Marks
Repertoire <i>one</i> selection from List A <i>one</i> selection from List B <i>one</i> selection from List C (The figures in parentheses for Lists B and C indicate the marks that will be deducted for selections that are not memorized.)	50 20* 15 (1.5) 15 (1.5)
Orchestral Excerpts <i>one</i> excerpt from the <i>Syllabus</i> list	10
Technical Requirements Etudes: <i>one</i> etude from the <i>Syllabus</i> list Technical Tests – scales – arpeggios – double stops	20 8 12
Ear Tests Clapback Intervals Chords Playback	10 2 3 2 3
Sight Reading Playing Clapping	10 7 3
Total possible marks (pass = 60)	100
Theory Co-requisites Advanced Rudiments	

* List A sonatas need not be memorized, but all other works requiring memory are marked with an asterisk (*) in the repertoire List.

Repertoire

Please see “Examination Repertoire” on p. 9 for important information regarding this section of the examination.

Candidates must prepare *three* contrasting selections: *one* from List A, *one* from List B, and *one* from List C.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Cello Series, 2013 Edition: Cello Repertoire 7 FHM*

List A

Concertos, Sonatas, and Suites

Bach, Johann Christoph Friedrich

Sonata in G Major BAR

- ▶ Allegretto
- Rondeaux

Bononcini, Giovanni

Sonata in A Minor OTT

- *two* movements

Bréval, Jean-Baptiste

Concertino No. 1 in F Major (arr. L.-R. Feuillard DEL)

- ▶ 1st movement*
- 3rd movement*

Concertino No. 3 in A Major DEL

- *one* movement

De Fesch, Willem

Twelve Sonatas, op. 8 (nos. 7–12 in *Six Sonatas* PET)

Sonata No. 7 in D Major (no. 1 in OTT; PET)

- 1st and 2nd movements

Sonata No. 8 in B flat Major (no. 2 in OTT; PET)

- *two* contrasting movements

Sonata No. 10 in C Major (no. 4 in OTT; PET)

- ▶ 1st and 2nd movements (arr. Jason Noble FHM)

Sonata No. 11 G Minor (no. 5 in OTT; PET)

- 1st and 2nd movements

Gabrielli, Domenico

Sonata in G Major (2nd version) (in *Gabrielli: Complete Works for Violoncello* BAR)

- Grave and Allegro

Goltermann, Georg

Concerto No. 4 in G Major, op. 65 FIS (in *Suzuki Cello School, Revised Edition*, 5 ALF)

- 3rd movement*

Handel, George Frideric, attr.

Sonata in C Major for Viola da Gamba and Harpsichord (in *Solos for Young Cellists*, 4 ALF)

- *two* contrasting movements

Marcello, Benedetto

Six Sonatas, op. 1 SCH (as op. 2 PET)

Sonata No. 1 in F Major

- ▶ 1st and 2nd movements

Sonata No. 3 in A Minor

- 1st and 2nd movements
- 4th movement

Sonata No. 4 in G Minor

- two contrasting movements

Sonata No. 6 in G Major

- two contrasting movements

Matz, Rudolf**Suite in G Major** DOS

- ▶ 4th and 5th movements*

Mendelssohn, Ludwig**Student Concerto in D Major**, op. 213 FIS

- ▶ 1st movement*
- 3rd movement*

Mozart, Wolfgang Amadeus**Sonata in B flat Major**, K 292 BAR

- 1st or 3rd movement

Passionei, Carlo**Sonata in C Major** (in *Cello & Piano*, 2 EMB)

- 1st and 2nd movements

Telemann, Georg Philipp**Sonata in D Major**, TWV 41:D6 INT; OTT (in *Cello & Piano*, 1 EMB)

- 1st and 2nd movements

Vivaldi, Antonio**Sonata in B flat Major**, RV 47 BAR; EMB; INT; SCH; PET

- two contrasting movements

Sonata in E flat Major, RV 39 AMA; BAR; EMB

- 3rd and 4th movements

Sonata in E Minor, RV 40 BAR; EMB; INT; SCH; PET

- 1st and 2nd movements

Sonata in F Major, RV 41 BAR; EMB; INT; SCH; PET

- ▶ 1st and 2nd movements
- 3rd and 4th movements

List B**Concert Repertoire****Austin, Frederic**

- **Captain Cockchafer**, from *The Fairy Ring* (in *More Time Pieces for Cello*, 2 ABR)

Bach, Johann Sebastian

- **Air**, from *Orchestral Suite No. 3 in D Major*, BWV 1068 (ed. Leonard Rose INT)
- **Aria**, adapted from *Orchestral Suite No. 3 in D Major*, BWV 1068 (arr. Mike Cornick, in *Blue Baroque* UNI)
- **Arioso** (arr. in *Suzuki Cello School, Revised Edition*, 5 ALF)

Caix d'Hervelois, Louis de

- **La milanese** (in *Cello Music by French Composers* SCH)
- **Sarabande and Menuet** (in *Melodies by Old Masters for Young Cellists*, 2 OTT)
→ with repeats

Cooper, John Craig**Three Meditations** PAR

- **Romance**

Coulthard, Jean

- ▶ **When Music Sounds** CMC

Daquin, Louis-Claude

- **Rigaudon** (in *Melodies by Old Masters for Young Cellists*, 2 OTT)

Dvořák, Antonín

- **Appassionato**, op. 75, no. 3 (in *Cello & Piano*, 2 EMB)

Fauré, Gabriel

- **Au bord de l'eau** (in *Fauré: Four Melodies for Violoncello and Piano* BAR)
- ▶ **Lamento** INT
- **Pavane** (in *Learning the Tenor Clef* FAB)
- **Sicilienne** (in *Solos for the Cello Player* SCH; *Solos for Young Cellists*, 3 ALF)

Goltermann, Georg

- ▶ **Notturmo**, op. 59, no. 1

Grieg, Edvard

- **The Wounded Heart** (Hjertsår), op. 34, no. 1 (arr. Pat Legg and Alan Gout, in *First Repertoire for Cello*, 3 FAB)

Lotti, Antonio

- **Aria** (in *Solos for the Cello Player* SCH)

Marais, Marin

- **Le basque** (in *Solos for Young Cellists*, 4 ALF)
- Two Old Dances** (in *Cello Music by French Composers* SCH)
- L'agréable

Mustonen, Olli

- ▶ **Frogs Dancing on Water Lilies** (in *Unbeaten Tracks* FAB)

Nicholls, Simon

- **Calk-walk** (ed. Julian Lloyd Weber, in *Recital Repertoire for Cellists* FAB)

Offenbach, Jacques

- **In the Twilight** (arr. Pat Legg and Alan Gout, in *Learning the Tenor Clef* FAB)
- **Musette: Air de ballet du 17me siècle**, op. 24 (arr. Árpád Pejtsik EMB)

Paradis, Maria Theresia von, attr.

- **Sicilienne** OTT (in *Suzuki Cello School, Revised Edition*, 7 ALF)

Popper, David

- ▶ **Wie einst in schöner'n Tagen**, op. 64, no. 1 ("To the Memory of my Parents" in *Popper: Popular Concert Pieces*, 1 EMB; in *Cellist's Favorite Contest Album FIS*; in *Solos for Young Cellists*, 3 ALF)

Rachmaninoff, Sergei

- ▶ **Lied**

Reger, Max

- **Scherzo**, from String Trio, op. 77b (arr. Simon Nicholls in *Recital Repertoire for Cellists*, 2 FAB)

Rimsky-Korsakov, Nikolai

- **Chanson Indoue**, from *Sadko* (transc. Julius Klengel EMB)

Schumann, Robert

- **Intermezzo** (in *Cello World* FAB)
- ▶ **Langsam**, op. 102, no. 2

Squire, William Henry

- ▶ **Bourrée**, op. 24
- **Humoresque**, op. 26 (in *Solos for Young Cellists*, 3 ALF)
- **Tarantella**, op. 23 FIS; S&B; INT (in *Suzuki Cello School, Revised Edition*, 6 ALF)

Telemann, Georg Philipp

- **Scherzo** (arr. Eugen Rapp, in *Melodies by Old Masters for Young Cellists*, 2 OTT)

Villa-Lobos, Heitor

- ▶ **O Canto do Cisne Negro**

List C**Unaccompanied Repertoire****Bach, Johann Sebastian**

Six Suites for Solo Violoncello, BWV 1007–1012 BAR; HEN
Suite No. 1 in G Major, BWV 1007

- ▶ Courante
- Sarabande

Suite No. 3 in C Major, BWV 1009

- Bourrée I and Bourrée II

Gabrielli, Domenico

Seven Ricercars OTT (in *Gabrielli: Complete Works for Violoncello* BAR)

- ▶ Ricercar No. 3
- Ricercar No. 4

Matz, Rudolf

Eleven Capriccios DOS

- ▶ Capriccio No. 5

Suite in C Major DOS

- ▶ Sarabande
- ▶ Gigue

Muczynski, Robert

Gallery: Suite for Unaccompanied Cello SCH

- *three* of nos. 1–5, 7

Start, Elizabeth

- **Union** EST

Orchestral Excerpts

Candidates should be prepared to play *one* excerpt from the following list. Candidates are encouraged to listen to and become familiar with the works from which these excerpts are taken. The candidate's ability to perform excerpts in a manner that demonstrates an understanding of the style and context is an important examination criterion.

- All orchestral excerpts are included in *Cello Series, 2013 Edition: Orchestral Excerpts* FHM.
- Alternatively, candidates may use standard published orchestral parts for the specific excerpts. The list below includes measure numbers for reference.

Each bulleted item (▶) represents one selection for examination purposes.

Beethoven, Ludwig van

Coriolan Overture, op. 62

- ▶ mm. 22–27, 40–50, 52–75, 102–154

Bizet, Georges

Carmen

- ▶ Prelude to act 1: mm. 17–35, 55–101, 123–147 and Entr'acte (Prelude to act 3): mm. 23–37

Glinka, Mikhail Ivanovich

Ruslan and Ludmilla

- ▶ Overture: mm. 1–19, 81–104, 297–320

Grieg, Edvard

Peer Gynt Suite No. 1, op. 46

- ▶ **1st movement** (Morning Mood): mm. 21–48 and **3rd movement** (Anitra's Dance): mm. 15–19, 69–85 [top line] and **4th movement** (In the Hall of the Mountain King): mm. 2–21, 42–74

Haydn, Franz Joseph

Symphony No. 94 ("Surprise")

- ▶ 1st movement: mm. 43–53, 195–208 and 4th movement: mm. 1–16, 38–58, 104–117, 154–175, 241–255

Rossini, Gioachino

Il barbiere di Siviglia

- ▶ Overture: mm. 1–11, 64–82, 137–148, 163–168, 223–251

Technical Requirements

Please see “Technical Requirements” on p. 11 for important information regarding this section of the examination.

Etudes

Candidates must prepare *one* etude from the following list.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Cello Series, 2013 Edition: Cello Etudes 5–8* FHM

Benoy, A.W., and L. Sutton

Introduction to Thumb Position OUP

- **The Dashing White Sergeant** (no. 24)
- **Irish Love Song** (Believe Me, If All Those Endearing Young Charms) (no. 6)
- **Hornpipe** (no. 23)

Bordogni, Marco

Melodious Etudes for Cello (arr. Doris Gazda) FIS

- **one of nos. 36–40, 45, 53**

Twenty-four Easy Vocalises in Progressive Order SCH

- ▶ **Vocalise in G Major** (no. 12) (no. 10 in *Melodious Etudes for Cello*, arr. Doris Gazda FIS)

Büchler, Ferdinand

Twenty-four Etudes, op. 21

- **no. 5 or no. 6** (no. 62 or no. 63 in *Alwin Schroeder: 170 Foundation Studies for Violoncello*, 1 FIS)

Cohen, Mary

Technique Takes Off! FAB

- **The Bees' Knees** (no. 9)
- **In Old Vienna** (no. 8)
- **Reflection** (no. 14)
- ▶ **Ride Like the Wind!** (no. 13)
- **Romance** (no. 12)
- **Sequenza** (no. 11)
- **Sarabande with Variations** (no. 10)

Dotzauer, Friedrich

113 Studies, 1 EMB; INT; PET; *Sixty-two Select Studies*, 1 FIS

- ▶ **Etude in G Major** (no. 20)
- **one of nos. 19, 23, 27**

113 Studies, 2 EMB; INT; PET; *Sixty-two Select Studies*, 2 FIS

- **one of nos. 35, 44**

Eighteen Exercises for Cello, op. 120 SCH

- **one of nos. 7, 10, 16** (one of nos. 37, 47, 56 in *Alwin Schroeder: 170 Foundation Studies for Violoncello*, 1 FIS)
- **Etude in E Minor** (no. 101 in *Alwin Schroeder: 170 Foundation Studies for Violoncello*, 2 FIS)

Feuillard, Louis R.

60 études du jeune violoncelliste DEL

- ▶ **Etude in G Major** (no. 46)
- **one of nos. 44, 45, 48, 51**

Grant, Francis

Intermediate Etudes in the Positions MAS

- **one of nos. 17, 21, 26–29, 32–35, 39**

Kabalevsky, Dmitri

Major–Minor Etudes, op. 68 PET

- ▶ **Dance** (no. 3)

Kummer, Friedrich August

Ten Melodic Etudes, op. 57 EMB

- ▶ **Etude in G Minor** (no. 6) (no. 24 in Grant: *Intermediate Etudes in the Positions* MAS)

Violoncello Method, op. 60 (ed. Leo Schulz SCH)

- **no. 71 or 90**

Lee, Sebastian

Forty Melodious and Progressive Etudes, op. 31, 1 OTT; INT; SCH

- ▶ **Light Bowing** (no. 15)
- **one of nos. 9, 12, 14, 18**

Legg, Pat

Superstudies for Cello, 2 FAB

- ▶ **Gigue Positions** (no. 11)

Matz, Rudolf

Thirty Etudes DOS

- ▶ **Etude in F Minor** (no. 5)

Twenty-five Études for Violoncello DOS

- **one of nos. 18, 21, 22**

Merk, Joseph

Twenty Studies, op. 11 INT

- **no. 1 or no. 2** (no. 102 or no. 103 in *Alwin Schroeder: 170 Foundation Studies for Violoncello*, 2 FIS)

Mooney, Rick

Double Stops for Cello ALF

- **I've Been Working on the Railroad**
- **Rigadoon**
- **When the Saints Go Marching In**

Position Pieces for Cello, 2 ALF

- **Ballad**
- **Cello Baby Boogie**
- **Jumping Flea**
- **The Octopiece**
- **Old Air**
- **Rollicking Rondo**
- ▶ **Russian Song**

Thumb Position for Cello, 1 ALF

- **The California Traveller**
- **The Devil's Dream**
- **Fisher's Hornpipe**
- **I'll Always Remember You**
- **The Irish Washerwoman**
- **Walking Music from Appelbo**

Popper, David

Fifteen Easy Etudes, op. 76a BAR; INT

- ▶ **Etude in B flat Major** (no. 10)
- **one of nos. 11, 13, 14**

Schröder, Carl*Ten Easy Etudes for Cello*, op. 48

- **no. 9** (no. 39 in *Alwin Schroeder: 170 Foundation Studies for Violoncello*, 1 FIS)

Violoncello Method, 2 FIS

- **one of nos. 84, 85**

Storace, Steven

- **Peaceful Slumbering Ocean** (no. 22 in *Introduction to Thumb Position* OUP)

Such, Percy*New School of Cello Studies*, 3 S&B

- **one of nos. 3, 7, 10, 17, 19, 20, 22, 26**

New School of Cello Studies, 4 S&B

- **no. 15**

Technical Tests

Please see “Technical Tests” on p. 11 for important information regarding this section of the examination. Candidates must play all scales, arpeggios, and double stops from memory. Refer to *Cello Series, 2013 Edition: Cello Technique* for required patterns.

Scales	Keys	Range	Tempo	Bowing
Major	D \flat , E, G	3 octaves	♩ = 100	
Harmonic and Melodic Minor	C \sharp , E, G			
Chromatic	on C	3 octaves	♩ = 100	
Arpeggios				
Major	D \flat , E, G	3 octaves	♩. = 56	
Minor	C \sharp , E, G			
Dominant 7th of Major Keys	G \flat (starting on D \flat), A (starting on E), C (starting on G)	3 octaves	♩ = 80	
Diminished 7th of Minor Keys	D (starting on C \sharp), F (starting on E), G \sharp (starting on F \times)	3 octaves		
Double Stops				
Major in 3rds, 6ths	G, D	1 octave	♩ = 72	
Harmonic Minor in 3rds, 6ths	G, D			
Major in Broken 8ves	D	1 octave on D and A strings	♩ = 88	

Ear Tests

Clapback

Candidates will choose to either clap or tap the rhythm of a short melody after the examiner has played it *twice* on the piano.

Time Signatures	Approximate Length
$\frac{2}{4}$ $\frac{3}{4}$ $\frac{6}{8}$	four measures

Example only

1



2



Intervals

Candidates will be asked to identify the following intervals. The examiner will play each interval *once* in broken form on the piano.

or

Candidates may choose to sing or hum the following intervals. The examiner will play the first note *once* on the piano.

Above a Given Note	Below a Given Note
major and minor 2nds	
major and minor 3rds	major and minor 3rds
perfect 4th	perfect 4th
perfect 5th	perfect 5th
major and minor 6ths	minor 6th
	major 7th
perfect octave	perfect octave

Chords

Candidates will be asked to identify the following chords after the examiner has played the chord *once* in solid (blocked) form, close position on the piano.

Chords	Position
major and minor triads	root position
dominant 7th	root position

Playback

Candidates will be asked to play back a melody on the cello, based on a complete major scale (tonic to tonic, mediant to mediant, or dominant to dominant). The examiner will name the key, play the tonic triad *once*, and play the melody *twice* on the piano.

Beginning Note	Keys	Approximate Length
tonic, mediant, dominant, or upper tonic	C, G, D, A, F major	nine notes

Example only



Sight Reading

Playing

Candidates will be asked to play a short melody at sight. New features introduced at Grade 7 may include chromatic passages, syncopations, and triplet figures.

Difficulty	Time Signatures	Keys	Positions	Approximate Length
Grade 5 repertoire	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{8}$ $\frac{6}{8}$ ♩	C, G, D, A, F, B \flat major A, E, B, D minor	$\frac{1}{2}$ to 4th	eight to sixteen measures

Clapping

Candidates will be asked to clap or tap the rhythm of a melody. A steady pulse and rhythmic precision are expected.

Time Signatures	Approximate Length
$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	four measures

Example only



Grade 8

Candidates in Grade 8 should have well developed *spiccato* and *sautillé* strokes. Playing should show stylistic awareness. Fluency and accuracy up to high G are expected. Vibrato should pass from finger to finger and be used consistently to support repertoire where appropriate.

Grade 8 Requirements	Marks
Repertoire <i>one</i> selection from List A <i>one</i> selection from List B <i>one</i> selection from List C <i>one</i> selection from List D (The figures in parentheses for Lists A, C, and D indicate the marks that will be deducted for selections that are not memorized.)	50 15 (1.5) 15 10 (1) 10 (1)
Orchestral Excerpts <i>two</i> contrasting excerpts from the <i>Syllabus</i> list	10
Technical Requirements Etudes: <i>one</i> etude from the <i>Syllabus</i> list Technical Tests – scales – arpeggios – double stops	20 8 12
Ear Tests Intervals Chords Cadences Playback	10 3 2 2 3
Sight Reading Playing Clapping	10 7 3
Total possible marks (pass = 60)	100
Theory Co-requisites Advanced Rudiments Introductory Harmony (recommended)	

Repertoire

Please see “Examination Repertoire” on p. 9 for important information regarding this section of the examination.

Candidates must prepare *four* contrasting selections: *one* from List A, *one* from List B, *one* from List C, and *one* from List D. Candidates are encouraged to select repertoire in a variety of keys and tempos, with no more than two works from the same era (for example, only two selections from the Baroque era).

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Cello Series, 2013 Edition: Cello Repertoire 8 FHM*

List A

Concertos

Bach, Carl Philipp Emanuel

Concerto in A Minor, H 432/Wq 170 BRH

- 1st or 3rd movement

Bréval, Jean-Baptiste

Concerto No. 2 in D Major (in *Suzuki Cello School, Revised Edition*, 6 ALF)

- Rondo

Goltermann, Georg

Concerto No. 4 in G Major, op. 65 DEL; OTT; INT

- ▶ 1st movement

Concerto No. 5 in D Minor, op. 76 DEL; OTT; INT

- 1st or last movement

Klengel, Julius

Concertino No. 1 in C Major, op. 7 BRH; INT

- ▶ 1st movement

Concertino No. 2 in G Major, op. 41 BRH; INT

- 1st or 3rd movement

Leo, Leonardo

Concerto in D Major RIC

- *two* movements

Vivaldi, Antonio

Concerto in A Minor, RV 422 PET

- ▶ 1st and 2nd movements

- *two* contrasting movements

Concerto in D Major, op. 3, no. 9, RV 230 OTT (in *Suzuki Cello School, Revised Edition*, 6 ALF)

- 1st movement

Concerto in G Major, RV 413 INT; EMB

- 3rd movement

List B

Sonatas and Suites

Archer, Violet

- Sonata CMC

Corelli, Arcangelo

Sonata in D Minor, op. 5, no. 8 INT (in *Five Italian Sonatas for Cello and Piano* SCH)

- two contrasting movements

De Fesch, Willem

Twelve Sonatas, op. 8 (nos. 7–12 in *Six Sonatas* PET)

Sonata No. 9 in D Minor (no. 3 in PET; OTT)

- ▶ 1st and 2nd movements (arr. Jason Noble FHM)

Sonata No. 12 in G Major (no. 6 in PET; OTT)

- 1st and 2nd movements

Eccles, Henry

Sonata in G Minor INT (in *Suzuki Cello School, Revised Edition*, 7 ALF)

- two contrasting movements

Handel, George Frideric

Sonata in B flat Major (arr. from *Concerti grossi* HWV 317 and HWV 313 by August Lindner INT)

- 1st and 2nd movements

Sonata in D Minor (arr. from *Concerti grossi* HWV 315 and HWV 316 by August Lindner INT; BRH)

- two contrasting movements

Sonata in G Minor, HWV 287 (arr. August Lindner INT; BRH; arr. William Henry Squire OTT)

- two contrasting movements

Marcello, Benedetto

Six Sonatas, op. 1 SCH; (as op. 2 PET)

Sonata No. 5 in C Major

- two contrasting movements

Pergolesi, Giovanni Battista

Sinfonia in F Major OTT; INT

- ▶ 3rd and 4th movements

- two contrasting movements

Romberg, Bernhard Heinrich

Sonata in G Major, op. 43, no. 3 INT

- 1st or 3rd movement

Schubert, Franz

Sonata in D Major, D 384 (transc. Árpád Pejtsik, in *Seven Sonatinas for Violoncello and Piano* EMB)

- two contrasting movements

Vivaldi, Antonio

Sonata in A Minor, RV 43 BAR; EMB; INT; SCH; PET

- two contrasting movements

Sonata in A Minor, RV 44 AMA; BAR; EMB

- two movements

Sonata in B flat Major, RV 45 BAR; EMB; INT; SCH; PET

- two contrasting movements

Sonata in B flat Major, RV 46 BAR; EMB; INT; SCH; PET

- two contrasting movements

Sonata in E flat Major, RV 39 AMA; BAR; EMB

- 1st and 2nd movements

Sonata in E Minor, RV 40 BAR; EMB; INT; SCH; PET

- 3rd and 4th movements

Sonata in G Minor, RV 42 AMA; BAR; EMB

- ▶ 1st and 2nd movements

- two contrasting movements

List C

Concert Repertoire

Bach, Johann Sebastian

- **Adagio**, from *Organ Toccata in C Major*, BWV 564 (transc. Alexander Siloti and Pablo Casals FIS)

Beethoven, Ludwig van

- **Andante** (in *Solos for the Cello Player* SCH)

Bloch, Ernest

From Jewish Life FIS (in *Solos for Young Cellists*, 6 ALF)

- ▶ **Supplication** (no. 2)

Debussy, Claude

- **Rêverie** JOB (in *Cello Music by French Composers* SCH)

Dvořák, Antonín

Sonatina in G Major, op. 100

- 2nd movement: *Indian Lament* INT

Elgar, Edward

- **Salut d'amour**, op. 12 OTT (in *Solos for Young Cellists*, 5 ALF)

Ethridge, Jean

- ▶ **Cantillation** CMC

Fauré, Gabriel

- **Sylvie** (in *Fauré: Four Melodies for Violoncello and Piano* BAR)

Glazunov, Aleksandr

- ▶ **Sérénade espagnole**, op. 20, no. 2 INT; FIS

Goltermann, Georg

- **Etude-Caprice**, op. 54, no. 4 (in *Solos for Young Cellists*, 4 ALF)

Granados, Enrique

Danzas españolas INT; FIS

- ▶ **Andaluza (Playera)** (no. 5) arr. Manuel Calvo

Holt, Patricia Blomfield

- **Lyric Piece No. 2** CMC

Janáček, Leoš

- **Presto** BAR (in *Recital Repertoire for Cellists*, 1 FAB)

Joplin, Scott

- **The Strenuous Life** (in *Cello & Piano*, 1 EMB)
→ main staves (not *ossia*)

Marais, Marin

Suite No. 3

- ▶ **La Provençale** (arr. May Mukle)

Martinů, Bohuslav

Pastorales LED

- Pastorale No. 6

Matz, Rudolf

- *Elegy or Humoresque* DOS

Melody and Capriccio DOS

- Capriccio
- Tema con Variazioni DOS

Mendelssohn, Felix

- ▶ *Lied ohne Worte*, op. 109 PET; INT; S&B (in *Solos for Young Cellists*, 6 ALF)

Piazzolla, Astor

Tres Piezas Breves, op. 4 TON

- Serenade
- ▶ Siciliana

Popper, David

- ▶ *Gavotte*, op. 67, no. 2 MAS (in *Popper: Popular Concert Pieces*, 1 EMB)
- *Mazurka*, op. 11, no. 3 (in *Solos for Young Cellists*, 5 ALF)

Rathburn, Eldon

- ▶ *Apparition* CMC

Reger, Max

- ▶ *Romanze* BRH

Saint-Saëns, Camille

Le carnaval des animaux

- *The Swan* (no. 12) FIS; INT; PET (in *Suzuki Cello School, Revised Edition*, 6 ALF)

Senailé, Jean-Baptiste

- *Allegro spiritoso* (in *Solos for the Cello Player* SCH)

Tsintsadze, Sulkhan

- *Chonguri* (in *Cello World* FAB)

Weber, Carl Maria von

- *Country Dance* (in *Solos for the Cello Player* SCH)

Vaughan Williams, Ralph

Six Studies in English Folk Song S&B; GAL

- three contrasting studies

Gabrielli, Domenico

Seven Ricercars OTT (in *Gabrielli: Complete Works for Violoncello* BAR)

- *Ricercar No. 5*

Laut, Eward

A Suite of Encores E&E

- ▶ Ballad
- ▶ *I Dropped my Ice Cream Cone*

Matz, Rudolf

Eleven Capriccios DOS

- one of nos. 1–4, 6, 10

Orchestral Excerpts

Candidates should be prepared to play *two* contrasting excerpts by two different composers from the following list. Candidates are encouraged to listen to and become familiar with the works from which these excerpts are taken. The candidate's ability to perform excerpts in a manner that demonstrates an understanding of the style and context is an important examination criterion.

- All orchestral excerpts are included in *Cello Series, 2013 Edition: Orchestral Excerpts* FHM.
- Alternatively, candidates may use standard published orchestral parts for the specific excerpts. The list below includes measure numbers for reference.

Each bulleted item (▶) represents one selection for examination purposes.

Dvořák, Antonín

Symphony No. 8, op. 88

- ▶ 1st movement: mm. 1–18, 77–95, 255–273 *and* 4th movement: mm. 26–49, 67–73, 300–307

Mendelssohn, Felix

Incidental Music to *A Midsummer Night's Dream*, op. 61

- ▶ 1st movement (Scherzo): pickup to m. 71–m. 93, mm. 115–129, 274–323

Mozart, Wolfgang Amadeus

Symphony No. 40, K 550

- ▶ 1st movement: pickup to m. 115–m. 134; mm. 191–210; pickup to m. 277–m. 281 *and* 4th movement: mm. 49–62; pickup to m. 154–m. 179; mm. 229–236

Die Zauberflöte, K 620

- ▶ Overture: mm. 27–57, 105–126

Schubert, Franz

Symphony No. 8 (“Unfinished”) D 759

- ▶ 1st movement: mm. 1–10, 44–56, 73–86, 192–212, 258–267, 291–305 *and* 2nd movement: mm. 237–268

List D

Unaccompanied Repertoire

Bach, Johann Sebastian

Six Suites for Solo Violoncello, BWV 1007–1012 BAR; HEN

Suite No. 1 in G Major, BWV 1007

- ▶ Prelude
- Allemande

Suite No. 2 in D Minor, BWV 1008

- ▶ Courante

Suite No. 5 in C Minor, BWV 1011

- ▶ Gigue
- Sarabande

Tchaikovsky, Pyotr Il'yich

The Nutcracker, op. 71

- ▶ act 2, no. 12d (Russian Dance): mm. 33–48 and act 2, no. 13 (Waltz of the Flowers): mm. 164–196 and act 2, no. 14 (Pas de deux): mm. 4–17

Technical Requirements

Please see “Technical Requirements” on p. 11 for important information regarding this section of the examination.

Etudes

Candidates must prepare *one* etude from the following list.

Bullets used to denote selections for examination purposes:

- one selection
- ▶ selection is found in *Cello Series, 2013 Edition: Cello Etudes 5–8 FHM*

Benoy, A.W., and L. Sutton

Introduction to Thumb Position OUP

- **Country Dance** (The Devil among the Tailors) (no. 55)
- **Country Dance** (The Marquis of Lorne) (no. 56)

Bordogni, Marco

Melodious Etudes for Cello (arr. Doris Gazda) FIS

- **no. 10 or no. 24**

Three Exercises and Twelve New Vocalises, op. 8

- ▶ **Vocalise in C Major** (no. 6) (no. 14 in *Melodious Etudes for Cello*, arr. Doris Gazda FIS)

Büchler, Ferdinand

Twenty-four Etudes, op. 21

- ▶ **Etude in A flat Major** (no. 12) (no. 96 in *Alwin Schroeder: 170 Foundation Studies for Violoncello*, 2 FIS)
- **no. 3 or no. 4** (no. 60 or no. 61 in *Alwin Schroeder: 170 Foundation Studies for Violoncello*, 1 FIS)
- **one of nos. 7, 10, 11** (one of nos. 91, 94, 95 in *Alwin Schroeder: 170 Foundation Studies for Violoncello*, 2 FIS)

Dotzauer, Friedrich

113 Exercises, 1 EMB; INT; PET; *Sixty-two Select Studies*, 1 FIS

- ▶ **Etude in D Minor** (no. 32)
- **one of nos. 22, 28, 30, 33, 34**

113 Exercises, 2 EMB; INT; PET; *Sixty-two Select Studies*, 2 FIS

- **one of nos. 36, 38–43, 47, 49, 52–54**

Eighteen Exercises for Cello, op. 120 SCH

- **one of nos. 8, 11, 12** (one of nos. 38, 48, 49 in *Alwin Schroeder: 170 Foundation Studies for Violoncello*, 1 FIS)
- **Etude in G Major** (no. 65 in *Alwin Schroeder: 170 Foundation Studies for Violoncello*, 1 FIS)
- **Etude in D Minor** (no. 67 in *Alwin Schroeder: 170 Foundation Studies for Violoncello*, 1 FIS)
- **Etude in E Minor** (no. 98 in *Alwin Schroeder: 170 Foundation Studies for Violoncello*, 2 FIS)

Franchomme, Auguste-Joseph

Twelve Etudes for Cello, op. 35 EMB; INT; PET

- ▶ **Etude in D Major** (no. 2) (no. 70 in *Alwin Schroeder: 170 Foundation Studies for Violoncello*, 1 FIS)
- **no. 5** (no. 71 in *Alwin Schroeder: 170 Foundation Studies for Violoncello*, 1 FIS)
- **no. 8** (no. 90 in *Alwin Schroeder: 170 Foundation Studies for Violoncello*, 2 FIS)
- **no. 9**

Grant, Francis

Intermediate Etudes in the Positions MAS

- ▶ **Etude in D Minor** (no. 37)
- **one of nos. 36, 38, 40, 41**

Handel, George Frideric

- **Handel Minuet** (no. 54 in *Introduction to Thumb Position* OUP)
- **He Shall Feed His Flock**, from *Messiah* (no. 57 in *Introduction to Thumb Position* OUP)

Kabalevsky, Dmitri

Major–Minor Etudes, op. 68 PET

- ▶ **Scherzo** (no. 5)

Kummer, Friedrich August

Violoncello Method, op. 60 (ed. Leo Schulz SCH)

- **one of nos. 70, 79, 86, 92**

Lee, Sebastian

Forty Melodious and Progressive Etudes, op. 31, 1 OTT; INT; SCH

- ▶ **Exercise on the Trill** (no. 20)
- **one of nos. 13, 16, 17, 19, 22**

Forty Melodious and Progressive Etudes, op. 31, 2 OTT; INT; SCH

- **one of nos. 23, 25, 26, 29–32, 35, 37**

Twelve Etudes for Perfection of Technique, op. 57

- **no. 3 or no. 7** (no. 83 or no. 84 in *Alwin Schroeder: 170 Foundation Studies for Violoncello*, 2 FIS)

Matz, Rudolf

Twelve Études: Introduction to Thumb Position DOS

- ▶ **Etude in D Major** (no. 5)
- **no. 6**

Merk, Joseph

Twenty Studies, op. 11 INT; RIC; PET

- **no. 9 or no. 12** (no. 105 or no. 107 in *Alwin Schroeder: 170 Foundation Studies for Violoncello*, 2 FIS)
- **one of nos. 3, 5, 7**

Minsky, Aaron

Ten American Cello Etudes OUP

- **The Flag Waver** (no. 6)
- **Sailing Down the River** (no. 5)
- **Train Whistle** (no. 1)

Mooney, Rick*Thumb Position for Cello*, 1 ALF

- Arkansas Traveller
- Boil Them Cabbage Down
- ▶ The Coyote's Bark
- Eat My Dust

Schröder, Carl*Violoncello Method*, 2 FIS

- ▶ Chromatic Etude (no. 86)

Spohr, Louis

- Allegretto, from Octet in E Major (no. 58 in *Introduction to Thumb Position* OUP)

Such, Percy*New School of Cello Studies*, 3 S&B

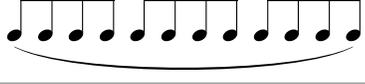
- one of nos. 5, 18, 24, 27, 32

New School of Cello Studies, 4 S&B

- one of nos. 2, 7, 9, 10–13, 16, 21, 22, 25, 28, 30, 31

Technical Tests

Please see “Technical Tests” on p. 11 for important information regarding this section of the examination. Candidates must play all scales, arpeggios, and double stops from memory. Refer to *Cello Series, 2013 Edition: Cello Technique* for required patterns.

Scales	Keys	Range	Tempo	Bowing
Major	C	4 octaves	 = 92	
Major	E \flat , F, F \sharp	3 octaves	 = 112	
Harmonic and Melodic Minor	E \flat , F, F \sharp			
Major Artificial Harmonics	C	1 octave on A string	 = 80	
Chromatic	on C, on D, on E \flat	3 octaves	 = 120	
Arpeggios				
Major	E \flat , F, F \sharp	3 octaves	 = 69	
Minor	E \flat , F, F \sharp			
Dominant 7th of Major Keys	A \flat (starting on E \flat), B \flat (starting on F), B (starting on F \sharp)	3 octaves	 = 84	
Diminished 7th of Minor Keys	E (starting on D \sharp), F \sharp (starting on E \sharp), G (starting on F \sharp)			
Double Stops				
Major in 3rds, 6ths, 8ves	C	2 octaves	 = 88	
Harmonic Minor in 3rds, 6ths, 8ves	C			
Melodic Minor in in 3rds, 6ths, 8ves	C	1 octave	 = 88	

Ear Tests

Intervals

Candidates will be asked to identify the following intervals. The examiner will play each interval *once* in broken form on the piano.

or

Candidates may choose to sing or hum the following intervals. The examiner will play the first note *once* on the piano.

Above a Given Note	Below a Given Note
major and minor 2nds	major 2nd
major and minor 3rds	major and minor 3rds
perfect 4th	perfect 4th
perfect 5th	perfect 5th
major and minor 6ths	minor 6th
minor 7th	major 7th
perfect octave	perfect octave

Chords

Candidates will be asked to identify the following chords after the examiner has played the chord *once* in solid (blocked) form, close position on the piano.

Chords	Position
major and minor triads	root position
dominant 7th	root position
diminished 7th	root position

Cadences

Candidates will be asked to identify the following cadences by name or symbols. The examiner will play the tonic chord *once*, and then *twice* play a short phrase ending in a cadence.

Name of Cadence	Symbols
perfect or authentic	V-I
plagal	IV-I

Example only

V i

Perfect (Authentic)

Playback

Candidates will be asked to play back a melody on the cello, approximately one octave in range. The examiner will name the key, play the tonic triad *once*, and play the melody *twice* on the piano.

Beginning Note	Keys	Approximate Length
tonic, mediant, dominant, or upper tonic	C, G, D, A, F major	nine notes

Example only



Sight Reading

Playing

Candidates will be asked to play a short melody at sight. New features introduced at Grade 8 may include tenor clef and *martelé* indications.

Difficulty	Time Signatures	Keys	Positions	Approximate Length
Grade 6 repertoire	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{8}$ $\frac{6}{8}$ ♩	C, G, D, A, E, F, B \flat major A, E, B, F \sharp , C \sharp , D, G minor	1st to 5th	eight to sixteen measures

Clapping

Candidates will be asked to clap or tap the rhythm of a melody. A steady pulse and rhythmic precision are expected.

Time Signatures	Approximate Length
$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	four measures

Example only



Grade 9

Candidates in Grade 9 should be able to execute all bow strokes and maintain control and security in any position. A mature, singing tone with an expressive and varied vibrato is expected. Playing should exhibit stylistic awareness.

Grade 9 Requirements	Marks
Repertoire <i>one</i> selection from List A <i>one</i> selection from List B <i>one</i> selection from List C <i>one</i> selection from List D (The figures in parentheses for Lists A, C, and D indicate the marks that will be deducted for selections that are not memorized.)	50 15 (1.5) 15 10 (1) 10 (1)
Orchestral Excerpts <i>two</i> contrasting excerpts from the <i>Syllabus</i> list	10
Technical Requirements Etudes: <i>one</i> etude from the <i>Syllabus</i> list Technical Tests – scales – arpeggios – double stops	20 8 12
Ear Tests Intervals Chords Cadences Playback	10 3 2 2 3
Sight Reading Playing Clapping	10 7 3
Total possible marks (pass = 60)	100
Theory Co-requisites Advanced Rudiments Basic Harmony <i>or</i> Basic Keyboard Harmony History 1: An Overview	

Repertoire

Please see “Examination Repertoire” on p. 9 for important information regarding this section of the examination.

Candidates must prepare *four* contrasting selections: *one* from List A, *one* from List B, *one* from List C, and *one* from List D. Candidates are encouraged to select repertoire in a variety of keys and tempos, with no more than two works from the same era (for example, only two selections from the Baroque era).

Each bulleted item (●) represents one selection for examination purposes.

Please note that *cadenzas* are required where indicated. Unless otherwise indicated, any *cadenza* is acceptable, as long as the examiner is provided with an original copy of the music, and it is equivalent in difficulty to the standard *cadenza* for that work.

List A

Concertos

Bach, Johann Christian

Concerto in C Minor SAL

- *two* movements

Dohnányi, Ernő

Concertpiece in D Major, op. 12 MAS

- beginning–*Tempo I* (before rehearsal number 19)
- from *Tranquillo* (before rehearsal number 24)–end

Klengel, Julius

Concertpiece in D Minor, op. 10 INT

- *two* movements

Monn, Matthias Georg

Concerto in G Minor UNI

- *two* movements

Romberg, Bernhard Heinrich

Concertino No. 3 in D Minor, op. 51 INT; DEL

- *two* movements

Stamitz, Johann

Concerto No. 2 in A Major BAR; MAS

- 1st movement *and one* other movement
 → play treble clef notation down one octave

Vivaldi, Antonio

Concerto in G Major, RV 413 INT; EMB

- 1st *and* 2nd movements

List B

Sonatas and Suites

Bach, Johann Sebastian

Three Sonatas for Viola da Gamba and Keyboard, BWV 1027–1029 BAR; HEN; INT

Sonata No. 1 in G Major, BWV 1027

- *two* movements

Beethoven, Ludwig van

Sonata in F Major, op. 5, no. 1

- Adagio sostenuto–Allegro *or* Rondo Allegro vivace

Sonata in G Minor, op. 5, no. 2

- Adagio sostenuto–Allegro *or* Rondo Allegro

Berteau, Martin (formerly attr. to Giovanni Battista Sammartini)

Sonata in G Major INT (in *Suzuki Cello School, Revised Edition*, 8 ALF)

- two movements

Boccherini, Luigi

Sonata No. 1 in B flat Major (in *Cello Classics* SCH)

- two movements

Six Sonatas RIC; SCH

Sonata No. 2 in C Major, G 6 (in *Solos for Young Cellists*, 6 ALF)

- two movements

Caix d'Hervelois, Louis de

Suite No. 1 in A Major OTT

- La Milanese and one other movement

Fauré, Gabriel

Sonata No. 2 in G Minor, op. 117 DUR

- two movements

Harrison, Lou

Suite for Cello and Piano PER

- two movements

Hovhaness, Alan

Suite for Cello and Piano, op. 193 PET

- complete

Kodály, Zoltán

Sonatina (1909) B&H

- complete

Mendelssohn, Felix

Sonata in B flat Major, op. 45 HEN; INT; PET

- two movements

Saint-Saëns, Camille

Sonata No. 1 in C Minor, op. 32 DUR; INT; MAS

- two movements

List C

Concert Repertoire

Adaskin, Murray

- Adagio CMC

Bloch, Ernest

From Jewish Life FIS (in *Solos for Young Cellists*, 6 ALF)

- Prayer (no. 1)

Carrabré, T. Patrick

- Dark Moon CMC

Chopin, Frédéric

- Etude op. 10, no. 6 (transc. Aleksandr Glazunov, in *Album of Six Pieces* INT)

Cooper, John

Three Meditations PAR

- Hymn for Peace

Coulthard, Jean

- Tribute to Carmanah CMC

Couperin, François

Pièces en concert (ed. Paul Bazelaire LED) (in *Solos for Young Cellists*, 5 ALF)

- three movements

Crossman, Allan

Frequent Flyer CMC

- Ouija
- Vis-à-vis

Debussy, Claude

- Scherzo, L. 39/(26) HEN

Duke, David

- Aria and Recitative CMC

Fauré, Gabriel

- Après un rêve, op. 7, no. 1 INT; HAM
- Élégie, op. 24 INT (in *Suzuki Cello School, Revised Edition*, 8 ALF)

Forsyth, Malcolm

- Rondo in Stride CMC

Glazunov, Aleksandr

- Chant du ménestrel, op. 71 INT; MPB
- Mélodie, op. 20, no. 1 MPB

Glick, Srul Irving

- Prayer and Dance CMC

Granados, Enrique

Danzas españolas (transc. Gregor Piatigorsky) INT

- Orientale (no. 2)

Hindemith, Paul

- Meditation, from *Nobilissima Visione* OTT

Holt, Patricia Blomfield

- Lyric Piece No. 1 CMC

Martinů, Bohuslav

- Variations on a Slovakian Theme BAR

Matz, Rudolf

- In modo rapsodico DOS

Piazzolla, Astor

Piazzolla für Cello (transc. W. Thomas-Mifune KUZ)

- Butcher's Death
- Libertango

Popper, David

- Gavotte in D Major, op. 23, no. 2 FIS; INT (in *Suzuki Cello School, Revised Edition*, 7 ALF)
- Gnomes' Dance, op. 50, no. 2 (in *Popper: Popular Concert Pieces*, 1 EMB)
- Village Song, op. 62, no. 2 INT (in *Solos for the Cello Player* SCH)

Rachmaninoff, Sergei

- Vocalise, op. 34, no. 14 (transc. Leonard Rose INT)

Ravel, Maurice

- **Pièce en forme de habañera** (transc. Paul Bazelaire LED)

Saint-Saëns, Camille

- **Allegro appassionato**, op. 43 DUR; FIS; INT (in *Suzuki Cello School, Revised Edition*, 8 ALF)

Schneider, Ernst

- **Duo for Cello and Piano** CMC

Schumann, Robert

- **Adagio and Allegro in F Major**, op. 70 (in *Solos for Young Cellists*, 5 ALF)

List D

Unaccompanied Repertoire

Bach, Johann Sebastian

Six Suites for Solo Violoncello, BWV 1007–1012 BAR; HEN

Suite No. 2 in D Minor, BWV 1008

- one of: Prelude, Allemande, Sarabande, Minuets, Gigue

Suite No. 3 in C Major, BWV 1009

- one of: Allemande, Courante, Sarabande, Gigue

Barnes, Milton

- **Lamentations of Jeremiah** CMC

Gabrielli, Domenico

Seven Ricercars OTT (in *Gabrielli: Complete Works for Violoncello* BAR)

- **Ricercar No. 6**
- **Ricercar No. 7**

Grant, Stewart

Night Music, op. 14 CMC

- 2nd movement: *Elegy and one other movement*

Kates, Morris

Elegiac Variations CMC

- Theme and two variations

Matz, Rudolf

Eleven Capriccios DOS

- **no. 8 and no. 9**

Summers, Mark

- **Julie-O** (in *Solos for Young Cellists*, 5 ALF)

Orchestral Excerpts

Candidates should be prepared to play *two* contrasting excerpts by two different composers from the following list. Candidates are encouraged to listen to and be familiar with the works from which these excerpts are taken. The candidate's ability to perform excerpts in a manner that demonstrates an understanding of the style and context is an important examination criterion.

- All orchestral excerpts are included in *Cello Series, 2013 Edition: Orchestral Excerpts* FHM.
- Alternatively, candidates may use standard published orchestral parts for the specific excerpts. The list below includes measure numbers for reference.

Each bulleted item (▶) represents one selection for examination purposes.

Beethoven, Ludwig van

Symphony No. 8, op. 93

- ▶ 3rd movement: mm. 45–78

Symphony No. 9, op. 125

- ▶ 2nd movement: mm. 17–57 and 4th movement: mm. 8–16, 24–29, 38–47, 56–62, 65–75, pickup to m. 81–m. 90, mm. 92–164, 541–594

Brahms, Johannes

Piano Concerto No. 2, op. 83

- ▶ 3rd movement: mm. 1–9, 13–25, 71–99

Symphony No. 3, op. 90

- ▶ 3rd movement: mm. 1–39 and 4th movement: mm. 1–18

Dvořák, Antonín

Serenade for Strings, op. 22

- ▶ 3rd movement: mm. 1–48 and 4th movement: pickup to m. 68–m. 101 and 5th movement: pickup to m. 9–m. 39, mm. 158–174, 287–310, 345–392

Mendelssohn, Felix

Symphony No. 4 (“Italian”), op. 90

- ▶ 1st movement: mm. 10–52 and 4th movement (Saltarello): mm. 30–52, 166–180, 196–204, 222–234

Mozart, Wolfgang Amadeus

Le nozze di Figaro, K 492

- ▶ mm. 1–11, 85–95, 133–135, 156–164

Symphony No. 35 (“Haffner”), K 385

- ▶ 1st movement: mm. 13–43, 59–66 and 4th movement: mm. 134–181

Tchaikovsky, Pyotr Il'yich

Serenade for Strings, op. 48

- ▶ 1st movement (Pezzo in forma di sonatina): mm. 37–84, 107–122, 128–154, 226–238, 247–274 and 2nd movement (Valse): mm. 53–111
- ▶ 3rd movement (Élégie): mm. 79–97 and 4th movement (Finale [*Tema russo*]): mm. 55–147, 184–217, 241–255

Technical Requirements

Please see “Technical Requirements” on p. 11 for important information regarding this section of the examination.

Etudes

Candidates must prepare *one* etude from the following list. Each bulleted item (●) represents one selection for examination purposes.

Büchler, Ferdinand

Twenty-four Etudes, op. 21

- **no. 21** (no. 125 in *Alwin Schroeder: 170 Foundation Studies for Violoncello*, 2 FIS)

Dotzauer, Friedrich

113 Exercises, 2 EMB; INT; PET; *Sixty-two Select Studies*, 2 FIS

- **one of nos. 51, 55, 56, 58–61**
- 113 Exercises*, 3 EMB; INT; PET
- **one of nos. 64, 70–74, 78**
- Eighteen Exercises for Cello*, op. 120 SCH
- **no. 17** (no. 57 in *Alwin Schroeder: 170 Foundation Studies for Violoncello*, 1 FIS)
 - **Etude in G Minor** (no. 97 in *Alwin Schroeder: 170 Foundation Studies for Violoncello*, 2 FIS)

Duport, Jean-Louis

- **Etude in G Minor** (no. 159 in *Alwin Schroeder: 170 Foundation Studies for Violoncello*, 3 FIS)
- Twenty-one Etudes* BAR; INT; KAL; SCH
- **one of nos. 4, 7, 8, 19**

Franchomme, Auguste-Joseph

- Twelve Caprices*, op. 7 PET; INT
- **one of nos. 1, 3, 7–9, 11, 12**
- Twelve Etudes for Cello*, op. 35 EMB; INT; PET
- **no. 4 or no. 7** (no. 88 or no. 89 in *Alwin Schroeder: 170 Foundation Studies for Violoncello*, 2 FIS)
 - **one of nos. 1, 6, 11, 12**

Grützmacher, Friedrich

- Studies*, op. 38, 1 INT; PET; RIC
- **no. 3**
 - **no. 5** (no. 46 in *Alwin Schroeder: 170 Foundation Studies for Violoncello*, 1 FIS)
 - **no. 10** (no. 115 in *Alwin Schroeder: 170 Foundation Studies for Violoncello*, 2 FIS)

Kabalevsky, Dmitri

- Major–Minor Etudes*, op. 68 PET
- **Improvisation (no. 4)**

Lee, Sebastian

- Forty Melodious and Progressive Etudes*, op. 31, 2 OTT; INT; SCH
- **one of nos. 24, 27, 33, 36, 38, 39**
- Twelve Etudes for Perfection of Technique*, op. 57
- **one of nos. 1, 4, 9, 10** (one of nos. 81, 108, 85, 137 in *Alwin Schroeder: 170 Foundation Studies for Violoncello*, 2 FIS)

Matz, Rudolf

- Twelve Études: Introduction to Thumb Position* DOS
- **no. 12**

Merk, Joseph

- Twenty Studies*, op. 11 INT; RIC; PET
- **one of nos. 8, 13–15, 17–19** (one of nos. 142, 143–145, 151–153 in *Alwin Schroeder: 170 Foundation Studies for Violoncello*, 3 FIS)

Minsky, Aaron

- Ten American Cello Etudes* OUP
- **Broadway** (no. 3)
 - **Laid-back Devil** (no. 4)
 - **October Waltz** (no. 10)
 - **Truckin’ Through the South** (no. 2)

Piatti, Alfredo Carlo

- Twelve Caprices*, op. 25 PET; RIC; HEN; INT
- **no. 1** (no. 146 in *Alwin Schroeder: 170 Foundation Studies for Violoncello*, 3 FIS)

Popper, David

- High School of Cello Playing*, op. 73 BAR; INT
- **one of nos. 1–3, 6, 11, 16, 25, 36**

Schröder, Carl

- Etudes for Cello*, op. 57
- **one of nos. 2, 3, 9** (one of nos. 42, 43, 54 in *Alwin Schroeder: 170 Foundation Studies for Violoncello*, 1 FIS)
- Nine Etudes in Thumb Position*, op. 45
- **no. 3** (no. 112 in *Alwin Schroeder: 170 Foundation Studies for Violoncello*, 2 FIS)
- Nine Etudes without Thumb Position*, op. 44
- **no. 3 or no. 8** (no. 74 or no. 78 in *Alwin Schroeder: 170 Foundation Studies for Violoncello*, 1 FIS)

Such, Percy

- New School of Cello Studies*, 4 S&B
- **one of nos. 17, 19, 24, 32, 34**

Technical Tests

Please see “Technical Tests” on p. 11 for important information regarding this section of the examination. Candidates must play all scales, arpeggios, and double stops from memory. Refer to *Cello Series, 2013 Edition: Cello Technique* for required patterns.

Scales	Keys	Range	Tempo	Bowing
Major	D	4 octaves	♩ = 100	
Harmonic and Melodic Minor	D			
Major	A♭, B♭, B	3 octaves	♩ = 66	
Harmonic and Melodic Minor	G♯, B♭, B			
Major Artificial Harmonics	E	1 octave on D string	♩ = 100	
Chromatic	on F, on G	3 octaves	♩ = 66	
Arpeggios				
Major	A♭, B♭, B	3 octaves	♩. = 60	
Minor	G♯, B♭, B			
Dominant 7th of Major Keys	D♭ (starting on A♭), E♭ (starting on B♭), E (starting on B)	3 octaves	♩ = 100	
Diminished 7th of Minor Keys	A (starting on G♯), B (starting on A♯), C (starting on B♯)			
Double Stops				
Major in 3rds, 6ths, 8ves	D, E	2 octaves	♩ = 100	
Harmonic Minor in 3rds, 6ths, 8ves	D, E			
Melodic Minor in 3rds, 6ths, 8ves	D, E			

Ear Tests

Intervals

Candidates will be asked to identify the following intervals. The examiner will play each interval *once* in broken form on the piano.

or

Candidates may choose to sing or hum the following intervals. The examiner will play the first note *once* on the piano.

Above a Given Note	Below a Given Note
any interval within the octave	any interval within the octave <i>except</i> the augmented 4th/diminished 5th

Chords

Candidates will be asked to identify the following chords and their inversion or position after the examiner has played the chord *once* in solid (blocked) form, close position on the piano.

Chords	Position
major and minor triads	root position, 1st inversion
dominant 7th	root position
diminished 7th	root position

Cadences

Candidates will be asked to identify the following cadences by name or symbols. The examiner will play the tonic chord *once*, and then *twice* play a short phrase ending in a cadence.

Name of Cadence	Symbols
perfect or authentic	V-I
plagal	IV-I
imperfect	I-V

Example only

i V
Imperfect

Playback

Candidates will be asked to play back the upper part of a two-part phrase on the cello. The examiner will name the key, play the tonic triad *once*, and play the phrase *twice* on the piano.

Beginning Note	Keys	Approximate Length
tonic, mediant, dominant, or upper tonic	any major key	two or three measures

Example only

Sight Reading

Playing

Candidates will be asked to play a short melody at sight. New features introduced at Grade 9 may include double stops, accents, *leggiero*, and *simile* indications.

Difficulty	Time Signatures	Keys	Positions	Approximate Length
Grade 7 repertoire	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{8}$ $\frac{6}{8}$ ϕ	C, G, D, A, E, F, B \flat , E \flat major A, E, B, C \sharp D, G minor	1st to 6th	twelve to twenty measures

Clapping

Candidates will be asked to clap or tap the rhythm of a melody. A steady pulse and rhythmic precision are expected.

Time Signatures	Approximate Length
$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	four to six measures

Example only

Grade 10

Candidates in Grade 10 should be able to execute all bow strokes and maintain control. Intonation should be precise. Tone should be mature and soloistic, with an expressive and varied vibrato. Playing should be sophisticated, nuanced, and exhibit stylistic awareness. Grade 10 candidates who wish to pursue an ARCT in Cello Performance or Teacher's ARCT must achieve either an overall mark of 75 or a minimum of 70 percent in each section of the Grade 10 examination. Figures in bold parentheses indicate the minimum number of marks required to receive 70 percent.

Grade 10 Requirements	Marks
Repertoire <i>one</i> selection from List A <i>one</i> selection from List B <i>one</i> selection from List C <i>one</i> selection from List D (The figures in parentheses for Lists A, C, and D indicate the marks that will be deducted for selections that are not memorized.)	50 (35) 15 (1.5) 15 10 (1) 10 (1)
Orchestral Excerpts <i>two</i> contrasting excerpts from the <i>Syllabus</i> list – <i>one</i> from Group 1 – <i>one</i> from Group 2	10 (7)
Technical Requirements Etudes: <i>one</i> etude from the <i>Syllabus</i> list Technical Tests – scales – arpeggios – double stops	20 (14) 8 12
Ear Tests Intervals Chords Cadences Playback	10 (7) 2 2 3 3
Sight Reading Playing Clapping	10 (7) 7 3
Total possible marks (pass = 60)	100
Theory Co-requisites Advanced Rudiments Intermediate Harmony <i>or</i> Intermediate Keyboard Harmony History 1: An Overview History 2: Middle Ages to Classical	

Please see “Co-requisites and Prerequisites” on p. 8, “Classification of Marks” on p. 88, and “Supplemental Examinations” on p. 90 for important details regarding Grade 10 standing for an ARCT examination application.

For information on taking the Grade 10 Cello examination in two separate segments, see “Split Grade 10 Practical Examinations” on p. 90.

Repertoire

Please see “Examination Repertoire” on p. 9 for important information regarding this section of the examination.

Candidates must prepare *four* contrasting selections: *one* from List A, *one* from List B, *one* from List C, and *one* from List D. Candidates are encouraged to select repertoire in a variety of keys and tempos, with no more than two works from the same era (for example, only two selections from the Baroque era).

Each bulleted item (●) represents one selection for examination purposes. Unless otherwise indicated, candidates should prepare the complete work.

Please note that *cadenzas* are required where indicated. Unless otherwise indicated, any *cadenza* is acceptable, as long as the examiner is provided with an original copy of the music, and it is equivalent in difficulty to the standard *cadenza* for that work.

List A

Concertos

Bach, Carl Philipp Emanuel

Concerto No. 3 in A Major, H 439/Wq 172 INT; SAL
● *two* movements

Boccherini, Luigi

Concerto in B flat Major, G 482 INT; KUZ
● *two* contrasting movements

Böllmann, Léon

● **Symphonic Variations**, op. 23 DUR; FIS; INT

Goltermann, Georg

Concerto No. 1 in A Minor, op. 14 INT; FIS; DEL
● *two* movements

Concerto No. 3 in B Minor, op. 51 INT; FIS; DEL
● *two* movements

Haydn, Franz Joseph

Concerto in C Major, Hob. VIIb:1 HEN; INT (in *Suzuki Cello School*, 9 ALF)
● *two* movements

Kabalevsky, Dmitri
Concerto No. 1 in G Minor, op. 49 INT; PET
● two movements

Lalo, Edouard
Cello Concerto in D Minor HEN
● two movements

Roussel, Albert
Concertino, op. 57 DUR
● 1st movement *and one* other movement

Saint-Saëns, Camille
Concerto No. 1 in A Minor, op. 33 PET; DUR; INT;
● two movements

List B

Sonatas

Bach, Johann Sebastian
Three Sonatas for Viola da Gamba and Keyboard,
BWV 1027–1029 BAR; HEN; INT
Sonata No. 2 in D Major, BWV 1028
● two movements
Sonata No. 3 in G Minor, BWV 1029
● two contrasting movements

Beethoven, Ludwig van
Sonata No. 4 in C Major, op. 102, no. 1 BAR; HEN
● 1st or 2nd movement
Sonata No. 5 in D Major, op. 102, no. 2 BAR; HEN
● two contrasting movements
● Twelve Variations on “See the Conquering Hero Comes,” from Handel’s *Judas Maccabeus*, WoO 45 HEN; SCH
→ omit variations I and III
● Variations on “Bei Männern, welche Liebe fühlen,” from Mozart’s *Die Zauberflöte*, WoO 46 HEN; SCH
● Variations on “Ein Mädchen oder Weibchen,” from Mozart’s *Die Zauberflöte*, op. 66 HEN; SCH

Belkin, Alan
● Sonata for Cello and Piano CMC

Boccherini, Luigi
Six Sonatas SCH; RIC
Sonata No. 3 in G Major, G 5
● two movements

Bolcom, William
Sonata for Violoncello and Piano EDW
● two movements

Brahms, Johannes
Sonata No. 1 in E Minor, op. 38 BRH; HEN; WIE
● two movements

Bréval, Jean-Baptiste
Sonata in G Major (ed. Gaspar Cassadó INT)
● two movements

Ethridge, Jean
● Sonata in One Movement CMC

Fauré, Gabriel
Sonata No. 1 in D Minor, op. 109 DUR; MAS
● 1st movement *and one* other movement

Fiala, George
● Sonata in One Movement (1982) CMC

Francoeur, François
Sonata in E Major OTT
● two contrasting movements

Grieg, Edvard
Sonata in A Minor, op. 36 INT; MAS; PET
● two contrasting movements

Kodály, Zoltán
● Sonata, op. 4 UNI

Mann, Leslie
● Sonata, op. 5 CMC

Martinů, Bohuslav
Sonata No. 2 (1941) AMP
● two movements

Mendelssohn, Felix
Sonata in D Major, op. 58 HEN; INT; PET
● two movements

Pentland, Barbara
Sonata CMC
● two movements

Prévost, André
● Sonate No. 2 CMC

Rochberg, George
● Sonata-Aria for Cello and Piano PRE

Strauss, Richard
Sonata in F Major, op. 6 INT
● two movements

Valentini, Giuseppe
Sonata in E Major INT
● two contrasting movements

List C

Concert Repertoire

Andriessen, Louis
● Elegy B&H

Bartók, Béla
● Roumanian Folk Dances (transc. Luigi Silva) B&H; UNI

Bloch, Ernest
● Méditation hébraïque FIS

Brott, Alexander
Evocative Provocations CMC
● two contrasting movements

Bruch, Max

- **Kol Nidre**, op. 47 FIS; INT

Chausson, Ernest

- **Pièce**, op. 39 (ed. Neil Heyde FAB)

Chopin, Frédéric

- **Etude**, op. 25, no. 7 (transc. Aleksandr Glazunov, in *Album of Six Pieces* INT)
- **Nocturne in C sharp Minor** (transc. Gregor Piatigorsky) INT

Coulthard, Jean**Dopo Botticelli** CMC

- 1st *and* 2nd movements
- 2nd *and* 3rd movements

Cooney, Cheryl

- **Faces of Change** CMC

Cooper, John*Three Meditations* PAR

- **Fantasy**

Debussy, Claude

- **En bateau** EMB
- **Intermezzo** FAB

Denburg, Moshe

- **For the Peace of My People** CMC

Dvořák, Antonín

- **Waldesruhe** (Silent Woods), op. 68, no. 5 HEN; INT; MAS

Falla, Manuel de**Suite populaire espagnole** ESC

- *three* movements

Fauré, Gabriel

- **Papillon**, op. 77 (in *Cello Music by French Composers* SCH; *Solos for Young Cellists*, 6 ALF)

Forsyth, Malcolm**Eclectic Suite** (in *Solos for Young Cellists*, 6 ALF)

- 1st *or* 3rd movement

Frescobaldi, Girolamo

- **Toccatà** (transc. Gaspar Cassadó) UNI

Friedlander, Ernst

- **Little Fantasy on a Folk Tune** BER

Goens, Daniel van

- **Scherzo**, op. 12, no. 2 LED; INT (in *Cellist's Favorite Contest Album* FIS; *Suzuki Cello School, Revised Edition*, 8 ALF)

Haydn, Franz Joseph**Divertimento in D Major** (transc. Gregor Piatigorsky) PRE

- 3rd movement *and one* other movement

Hindemith, Paul*Drei Stücke*, op. 8 BRH

- **Capriccio**
- **Phantasiestück**

Janáček, Leoš**Pohádka** (A Tale) BAR; MAS

- 1st movement *and one* other movement

Kats-Chernin, Elena

- **Slicked Back Tango** (in *The Boosey & Hawkes Cello Anthology* B&H)

Kenins, Talivaldis

- **Diversions on a Gypsy Song** CMC

Two Dialogues CMC

- 1st *or* 2nd movement

Léonard, Hubert

- **The Donkey and the Driver** (in *Cello World* FAB)

Massenet, Jules

- **Méditation**, from *Thaïs* (transc. Jean Delsart) EMB

Morawetz, Oskar

- **Fantasy No. 2** CMC

Nin, Joaquín**Suite espagnole** ESC; DUR

- *two* movements

Piazzolla, Astor*Piazzolla für Cello* (transc. W. Thomas-Mifune KUZ)

- **Michelangelo** 70

Popper, David

- **Hungarian Rhapsody**, op. 68 INT
- **Papillon**, op. 3, no. 4 INT
- **Vito** (Spanish Dance), op. 54, no. 5 INT (in *Popper: Popular Concert Pieces*, 2 EMB)

Prokofiev, Sergei

- **Ballade**, op. 15 B&H

Rachmaninoff, Sergei

- **Danse Orientale**, op. 2, no. 2 INT; B&H

Roem, Ned**Dances for Cello and Piano** B&H

- *two* contrasting movements

Schumann, Robert**Fantasiestücke**, op. 73 INT; PET; HEN

- 3rd movement *and one* other movement

Fünf Stücke im Volkston, op. 102 PET; HEN

- 1st movement *and one* other movement (excluding 2nd movement)

Weber, Carl Maria von

- **Adagio and Rondo** (transc. Gregor Piatigorsky) INT

List D

Unaccompanied Repertoire

Adler, Samuel

Sonata B&H

- Scherzo

Bach, Johann Sebastian

Six Suites for Solo Violoncello, BWV 1007–1012 BAR; HEN

Suite No. 3 in C Major, BWV 1009

- Prelude

Suite No. 4 in E flat Major, BWV 1010

- one of: Allemande, Courante, Bourrée I and II, Sarabande

Badian, Maya

- **Valachian Dance for Cello Solo** CMC

Baker, Michael Conway

- **Dance Sequences** CMC

Britten, Benjamin

Third Suite for Cello, op. 87 FAB

- two movements

Eby, David

- **Celtic Passage** LAT

Harbison, John

Suite for Solo Cello AMP

- two contrasting movements

Hiscott, Jim

- **Homage** CMC
- **Swirl** CMC

Jamieson, Douglas

Jig, Adagio and Toccata CMC

- two movements

Mann, Leslie

Suite for Violoncello Solo CMC

- two movements

Matz, Rudolf

Eleven Capriccios DOS

- no. 7 and no. 11

Muczynski, Robert

Gallery: Suite for Unaccompanied Cello SCH

- Ice Glare (no. 6), September Light (no. 8), and End of Day (no. 9)

Perle, George

Hebrew Melodies PRE

- Complete

Persichetti, Vincent

Sonata for Solo Cello ELV

- two movements

Reger, Max

Three Suites for Cello, op. 131c HEN; PET; INT

Suite No. 2 in D Minor

- two movements

Roem, Ned

After Reading Shakespeare B&H

- two contrasting movements

Orchestral Excerpts

Candidates should be prepared to play *two* excerpts by different composers: *one* from Group 1 and *one* from Group 2. Candidates are encouraged to listen to and be familiar with the works from which these excerpts are taken. The candidate's ability to perform excerpts in a manner that demonstrates an understanding of the style and context is an important examination criterion.

- All orchestral excerpts are included in *Cello Series, 2013 Edition: Orchestral Excerpts* FHM.
- Alternatively, candidates may use standard published orchestral parts for the specific excerpts. The list below includes measure numbers for reference.

Each bulleted item (►) represents one selection for examination purposes.

Group 1

Elgar, Edward

Variations on an Original Theme ("Enigma"), op. 36

- Variation 12: complete

Rossini, Gioachino

Guillaume Tell

- Overture: mm. 1–48 [cello I]

Suppé, Franz

Dichter und Bauer

- Overture: mm. 16–51

Verdi, Giuseppe

Messa da Requiem

- 3rd movement (Offertory): mm. 1–46

Group 2

Beethoven, Ludwig van

Symphony No. 5, op. 67

- 1st movement: mm. 130–179 and 2nd movement: mm. 1–10, 49–59, 98–106, 114–123, 180–186, 213–218 and 3rd movement (Scherzo): mm. 1–132, pickup to m. 141–m. 177

Berlioz, Hector

Symphonie fantastique

- 2nd movement (Un Bal): mm. 78–88, 116–120, 174–187, 338–360
- 3rd movement (Scène aux champs): mm. 69–78, 95–106
- 5th movement (Songe d'une nuit du sabbat): mm. 67–83, 240–259, 290–306, 447–460

Brahms, Johannes

Symphony No. 2, op. 73

- ▶ 1st movement: mm. 82–107, 340–372 and 2nd movement: mm. 1–17, 45–51 and 4th movement: mm. 1–37, 244–279, 338–353

Symphony No. 4, op. 98

- ▶ 1st movement: mm. 1–14, 107–123, 184–199, 289–309 and 2nd movement: mm. 42–57, 76–87, 113–118 and 3rd movement: mm. 1–17, pickup to m. 125–m. 138, mm. 307–318 and 4th movement: mm. 41–61, 73–76, 209–225

Tchaikovsky, Pyotr Il'yich

Symphony No. 4, op. 36

- ▶ 1st movement: mm. 27–35, pickup to m. 70–m. 77, pickup to m. 148–m. 169, mm. 207–234 and 2nd movement: mm. 21–41 and 4th movement: mm. 1–8, 26–41, 50–60, 84–91

Symphony No. 6 (“Pathétique”), op. 74

- ▶ 1st movement: mm. 28–69 [cello I], mm. 89–101
- ▶ 2nd movement: mm. 1–24

Technical Requirements

Please see “Technical Requirements” on p. 11 for important information regarding this section of the examination.

Etudes

Candidates must prepare *one* etude from the following list. Each bulleted item (●) represents one selection for examination purposes.

Berteau, Martin

- **Etude in G Major** (no. 158 in *Alwin Schroeder: 170 Foundation Studies for Violoncello*, 3 FIS)

Cossmann, Bernhard

Concert Studies, op. 10 INT

- **no. 2** (no. 162 in *Alwin Schroeder: 170 Foundation Studies for Violoncello*, 3 FIS)
- **no. 3 or no. 5**

Dotzauer, Friedrich

113 Studies, 3 EMB; INT; PET

- **one of nos. 75–77, 81–84**

113 Studies, 4 EMB; INT; PET

- **one of nos. 86, 89–91, 93, 96, 97, 100, 103–105**

Duport, Jean-Louis

Twenty-one Etudes BAR; INT; KAL; SCH

- **one of nos. 5, 6, 10, 14, 16**

Franchomme, Auguste-Joseph

Twelve Caprices, op. 7 PET; INT

- **one of nos. 2, 4–6, 10**

Twelve Etudes for Cello, op. 35 EMB; INT; PET

- **no. 3** (no. 87 in *Alwin Schroeder: 170 Foundation Studies for Violoncello*, 2 FIS)

Grützmacher, Friedrich

Etudes, op. 38, 2 INT; RIC

- **one of nos. 13–17, 19, 22**

Lee, Sebastian

Forty Melodious and Progressive Etudes, op. 31, 2 INT; OTT; SCH

- **no. 28 or no. 34**

Merk, Joseph

Twenty Studies, op. 11 INT

- **no. 16** (no. 155 in *Alwin Schroeder: 170 Foundation Studies for Violoncello*, 3 FIS)

Piatti, Alfredo Carlo

Twelve Caprices, op. 25 HEN; INT PET; RIC

- **no. 6 or no. 11**
- **one of nos. 2, 3, 4, 8, 12** (one of nos. 166, 167, 147, 168, 170 in *Alwin Schroeder: 170 Foundation Studies for Violoncello*, 3 FIS)

Popper, David

High School of Cello Playing, op. 73 BAR; INT

- **one of nos. 4, 7–10, 15, 17, 19–22, 34, 40**

Schröder, Carl

Etudes for Cello, op. 57

- **no. 10** (no. 156 in *Alwin Schroeder: 170 Foundation Studies for Violoncello*, 3 FIS)

Servais, Adrien-François

Six Caprices, op. 11 INT

- **no. 2** (no. 165 in *Alwin Schroeder: 170 Foundation Studies for Violoncello*, 3 FIS)
- **one of nos. 3–5**

Technical Tests

Please see “Technical Tests” on p. 11 for important information regarding this section of the examination. Candidates must play all scales, arpeggios, and double stops from memory. Refer to *Cello Series, 2013 Edition: Cello Technique* for required patterns.

Scales	Keys	Range	Tempo	Bowing
Major	C, D \flat , D, E \flat , E	4 octaves		
Harmonic and Melodic Minor	C, C \sharp , D, E \flat , E			
Major	F, F \sharp , G, A \flat , A, B \flat , B	3 octaves		
Harmonic and Melodic Minor	F, F \sharp , G, A \flat , A, B \flat , B			
Major Artificial Harmonics	A	2 octaves		
Minor Artificial Harmonics— Harmonic and Melodic	A			
Chromatic	on A, on B \flat , on B	3 octaves		
Arpeggios				
Major	all keys	3 octaves		
Minor	all keys			
Dominant 7th of Major Keys	all keys	3 octaves		
Diminished 7th of Minor Keys	all keys			
Double Stops				
Major in 3rds, 6ths, 8ves	G, A	2 octaves		
Harmonic and Melodic Minor in 3rds, 6ths, 8ves	G, A			
Major in 8ves	D	2 octaves D and A strings only		

Ear Tests

Intervals

Candidates will be asked to identify the following intervals. The examiner will play each interval *once* in broken form on the piano.

or

Candidates may choose to sing or hum the following intervals. The examiner will play the first note *once* on the piano.

Above a Given Note	Below a Given Note
any interval within the octave	any interval within the octave

Chords

Candidates will be asked to identify the following chords and their inversion or position after the examiner has played the chord *once* in solid (blocked) form, close position on the piano.

Chords	Position
major and minor four-note chords	root position, 1st inversion, 2nd inversion
dominant 7th	root position
diminished 7th	root position

Cadences

Candidates will be asked to identify by name or symbols up to three of the following cadences played within a single phrase. The phrase may be in a major or minor key and may contain up to three cadences. The examiner will play the tonic chord *once*, then play the phrase *twice*.

Name of Cadence	Symbols
perfect or authentic	V ⁽⁷⁾ -I
plagal	IV-I
imperfect	I-V
deceptive (interrupted)	V ⁽⁷⁾ -VI

Example only

The example shows a musical phrase in 4/4 time with a treble and bass clef. It consists of three measures, each containing a cadence. The first measure is a Deceptive (Interrupted) cadence, labeled with symbols V⁷ and VI. The second measure is a Plagal cadence, labeled with symbols iv and i. The third measure is a Perfect (Authentic) cadence, labeled with symbols V and i. The notes are: Measure 1: Treble (G4, A4, B4), Bass (C4, G2); Measure 2: Treble (D4, E4, F4), Bass (C4, G2); Measure 3: Treble (G4, A4, B4), Bass (C4, G2).

Playback

Candidates will be asked to play back the lower part of a two-part phrase on the cello. The examiner will name the key, play the tonic triad *once*, and play the phrase *twice* on the piano.

Beginning Note	Keys	Approximate Length
Tonic, mediant, dominant, or upper tonic	any major key	two to four measures

Example only

The example shows a musical phrase in the bass clef, 6/8 time, in a major key. It starts with a tonic triad (C4, E4, G4) and is followed by a melodic line: C4, E4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Sight Reading

Playing

Candidates will be asked to play a short melody at sight. New features introduced at Grade 10 may include treble clef, changes in meter or *pizzicato* chords.

Difficulty	Time Signatures	Keys	Positions	Approximate Length
Grade 8 repertoire	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{8}$ $\frac{6}{8}$ C	any major or minor key	any position	twelve to twenty measures

Clapping

Candidates will be asked to clap or tap the rhythm of a melody. A steady pulse and rhythmic precision are expected.

Time Signatures	Approximate Length
$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$	four to six measures

Example only



ARCT in Cello Performance

The ARCT in Cello Performance is the culmination of The Royal Conservatory Certificate Program, and is evaluated as a concert performance. Excellence in every aspect of performance is expected. Candidates are expected to perform with confidence, communicating the essence of the music while demonstrating a command of the instrument. A detailed understanding of the stylistic and structural elements of each repertoire selection is expected.

The ARCT Examination

Please see “Co-requisites and Prerequisites” on p. 8, “Classification of Marks” on p. 88, and “Supplemental Examinations” on p. 90 for important details regarding the ARCT in Cello Performance examination. Candidates are strongly recommended to study for at least two years after passing the Grade 10 examination.

ARCT in Cello Performance Requirements	Marks
Repertoire <i>one</i> selection from List A <i>one</i> selection from List B <i>one</i> selection from List C <i>one</i> selection from List D (The figures in parentheses for Lists A, C, and D indicate the marks that will be deducted for selections that are not memorized.)	80 20 (2) 20 20 (2) 20 (2)
Orchestral Excerpts <i>two</i> excerpts from the <i>Syllabus</i> list – <i>one</i> from Group 1 – <i>one</i> from Group 2	20 10 10
Total possible marks (pass = 70)	100
Theory Prerequisites Advanced Rudiments Intermediate Harmony <i>or</i> Intermediate Keyboard Harmony History 1: An Overview History 2: Middle Ages to Classical	
Theory Co-requisites History 3: 19th Century to Present And any <i>two</i> of: Advanced Harmony <i>or</i> Advanced Keyboard Harmony Counterpoint Analysis	
Piano Co-requisite Grade 6 Piano	

Candidates must achieve an Honors standing (70 percent) in order to be awarded an ARCT in Cello Performance Diploma. For descriptions of performance marks, please see “Marking Criteria for Performance of Repertoire” on p. 88. An ARCT candidate’s performance of a work may receive a failing grade for any of the following reasons:

- repeated breaks in continuity
- substantial omissions
- lack of technical control
- textual inaccuracies
- inappropriate tempo, character, or style

Repertoire

Please see “Examination Repertoire” on p. 9 for important information regarding this section of the examination.

Candidates must prepare *four* contrasting selections by four different composers: *one* from List A, *one* from List B, *one* from List C, and *one* from List D. Candidates are expected to select repertoire in a variety of keys and tempos, representing at least three different historical eras.

Each bulleted item (●) represents one selection for examination purposes. Unless otherwise indicated, candidates should prepare the complete work. *Note that the selections in List B need not be memorized.*

The length of the performance must be between 40 and 50 minutes. The examiner may stop the performance if it exceeds the allotted time.

Please note that *cadenzas* are required where indicated in the score. In general, any *cadenza* is acceptable, as long as the examiner is provided with an original copy of the music, and it is equivalent in difficulty to the standard *cadenza* for that work.

List A

Concertos

Barber, Samuel

Concerto, op. 22 SCH

- *two* movements

Bliss, Arthur

Concerto NOV

- *two* movements

Bloch, Ernest

- **Schelomo** MAS; SCH

Britten, Benjamin

Cello Symphony, op. 68 B&H

- *two* movements

Davidov, Karl

Concerto No. 2 in A Major, op. 14 INT

- 1st movement *and one* other movement

Dvořák, Antonín

Concerto in B Minor, op. 104 BRH; INT

- *two* movements

Elgar, Edward

Concerto in E minor, op. 85 NOV

- 2nd movement *and one* other movement

Goltermann, Georg

Concerto No. 2 in D Minor, op. 30 INT; DEL

- *two* contrasting movements

Haydn, Franz Joseph

Concerto No. 2 in D Major, Hob. VIIb:4 BRH; HEN; INT; OTT

- *two* movements

Herbert, Victor

Concerto No. 2 in E Minor, op. 30 INT

- *two* movements

Kabalevsky, Dmitri

Concerto No. 2 in C Major, op. 77

- *two* movements

Khachaturian, Aram

- Cello Concerto B&H

Popper, David

Concerto in E Minor, op. 24 KAL; INT

- *two* movements

Prokofiev, Sergei

Symphonie Concertante, op. 125 B&H

- *two* movements

Romberg, Bernhard Heinrich

Concerto No. 2 in D Major, op. 3 PET; INT

- *two* movements

Schuman, William

- **A Song of Orpheus** PRE

Schumann, Robert

Concerto in A Minor, op. 129 BRH; INT

- *two* movements

Shostakovich, Dmitri

Concerto No. 1 in E flat Major, op. 107 SIK

- *two* movements

Tchaikovsky, Pyotr Il'yich

- **Variations on a Rococo Theme**, op. 33 INT; OTT; PET

Walton, William

Concerto OUP

- *two* movements

List B

Sonatas

Unless indicated otherwise, candidates should be prepared to play *two contrasting movements* of the work chosen from List B.

Barber, Samuel

- **Cello Sonata**, op. 6 SCH

Beethoven, Ludwig van

- **Cello Sonata in A Major**, op. 69 BAR; HEN

Boccherini, Luigi

Six Sonatas RIC; SCH

- **Sonata No. 6 in A Major G**, 4 INT

Brahms, Johannes

- **Cello Sonata in D Major**, op. 78 HEN; INT
- **Cello Sonata in F Major**, op. 99 HEN; INT

Bridge, Frank

Sonata B&H; MAS

- complete

Britten, Benjamin

- **Sonata in C Major**, op. 65 B&H

Carter, Elliott

- **Sonata** (1948) AMP

Chopin, Frédéric

Sonata in G Minor, op. 65 HEN; INT; SCH

- 1st *or* 4th movement *and one* other movement

Coulthard, Jean

- **Sonata for Cello and Piano** CMC

Debussy, Claude

- **Sonate** BAR; DUR; PET

Delius, Frederick

Cello Sonata MAS

- complete

Dolin, Samuel

- **Sonata** (1978) CMC

- Faubert, Jacques
Sonata DOS
● complete
- Franck, César
● Sonata in A Major INT
- Hétu, Jacques
● Sonate, op. 63 CMC
- Hindemith, Paul
Sonata, op. 11, no. 3 OTT
● complete
- Kabalevsky, Dmitri
● Sonata, op. 71 SIK
- Kulesha, Gary
● Sonata for Cello and Piano CMC
- Kuzmenko, Larysa
● A Dream Within a Dream: Sonata for Cello and Piano CMC
- Locatelli, Pietro Antonio
Sonata in D Major INT
● 1st movement *and one* other movement
- Martinů, Bohuslav
● Sonata No. 1 (1939) HEU
- Poulenc, Francis
● Sonata HEU
- Prévost, André
Sonate CMC
● complete
- Prokofiev, Sergei
● Sonata in C Major, op. 119 SIK
- Rachmaninoff, Sergei
● Sonata in G Minor, op. 19 INT; MAS
- Schubert, Franz
● Sonata for Piano and Arpeggione in A Minor, D 821 BAR; HEN; INT
- Shostakovich, Dmitri
● Sonata in D Minor, op. 40 PET; SIK
- Weinzweig, John
● Sonata ("Israel") (1949) CMC

List C

Concert Repertoire

- Bolcom, William
Capriccio for Violoncello and Piano EDW
● *two* contrasting movements
● Décalage for Violoncello and Piano PRE
- Brott, Alexander
● Arabesque CMC
- Burge, John
● String Theory CMC
- Chopin, Frédéric
● Nocturne in E flat Major, op. 9, no. 2 (transc. David Popper) INT
● Polonaise brillante, op. 3 HEN; INT; PET
→ play *ossia* indications
- Copland, Aaron
● Waltz and Celebration, from *Billy the Kid* B&H
- Davidov, Karl
● At the Fountain, op. 20, no. 2 INT
- Dolin, Samuel
● Variables for Cello and Piano CMC
- Dvořák, Antonín
● Rondo in G Minor, op. 94 HEN; INT
- Eckhardt-Gramatté, Sophie-Carmen
● Duo Concertante CMC
- Fauré, Gabriel
● Morceau de concours (arr. Steven Isserlis, in *Cello World* FAB)
- Foss, Lukas
● Capriccio FIS
- Ginastera, Alberto
● Pampeana No. 2, op. 21 BAR; B&H
- Hindemith, Paul
● A Frog He Went A-Courting: Variations on an Old English Nursery Song OTT
- Kabalevsky, Dmitri
● Rondo in Memory of Prokofiev, op. 79 SCH
- Kernis, Aaron
● Air AMP
● Ballad B&H
- Kulesha, Gary
● ...and dark time flowed by her like a river... CMC
- Martin, Frank
● Chaconne UNI
- Martinů, Bohuslav
● Variations on a Theme of Rossini B&H
- Paganini, Niccolò
● Variations on a Theme from *Mosé* by Rossini INT
- Bartók, Béla
● Rhapsody No. 1 for Cello and Piano B&H
- Bernstein, Leonard
Three Meditations from *Mass* B&H
● *two* contrasting Meditations

Popper, David

- *Dance of the Elves*, op. 39 INT
- *Rondo in G minor*, op. 94 HEN; INT
- *Spinning Song*, op. 55, no. 1 INT
- *Tarantelle*, op. 33 INT

Raum, Elizabeth

- *Prayer and Dance of Praise* CMC

Reubart, Dale

- *Introduction and Allegro* CMC

Rochberg, George

- *Ricordanza: Soliloquy for Cello and Piano* PRE

Sarasate, Pablo de

- *Zapateado (Danse espagnole)*, op. 23, no. 2) INT

Schmidt, Heather

- *Icicles of Fire* ENP

Stravinsky, Igor

Suite italienne B&H

- *three movements*

Tchaikovsky, Pyotr Il'yich

- *Pezzo Capriccioso*, op. 62 INT

Webern, Anton

- *Drei kleine Stücke*, op. 11 UNI

List D

Unaccompanied Repertoire

Bach, Johann Sebastian

Six Suites for Solo Violoncello, BWV 1007–1012 BAR; HEN

Suite No. 4 in E flat Major, BWV 1010

- *Prelude and Gigue*

Suite No. 5 in C Minor, BWV 1011

- *Prelude and one other movement (excluding Sarabande and Gigue)*

Suite No. 6 in D Major, BWV 1012

- *Prelude and one other movement*

Britten, Benjamin

Suite No. 1 for Cello, op. 72 FAB

- *two movements*

Suite No. 2 for Cello, op. 80 FAB

- *three movements*

Carter, Elliott

- *Figment for Cello Alone* B&H

Chan, Ka Nin

- *Soulmate* CMC

Crumb, George

- *Sonata for Solo Violoncello* PET

Dolin, Samuel

- *Prelude, Interlude, and Fantasy* CMC
- *Stelcel for Alan* CMC

Hétu, Jacques

- *Variations*, op. 11 DOM; CMC

Hindemith, Paul

Sonata, op. 25, no. 3 OTT

- *three movements*

Ho, Alice

- *Caprice for Solo Cello* CMC

Ho, Vincent

- *Stigmata* CMC

Joachim, Otto

- *Paeon* CMC

Kodály, Zoltán

Sonata in C Major, op. 8 UNI; MMP; MAS

- *1st movement*

Prévost, André

- *Improvisation* DOM; CMC

Reger, Max

Three Suites for Cello, op. 131c HEN; INT; PET

Suite No. 1 in G Major

- *two movements*

Suite No. 3 in A Minor

- *two movements*

Rodrigo, Joaquín

- *Concierto como una fantasia* OTT

Ysaÿe, Eugène

- *Sonate pour violoncelle seul*, op. 28 OTT; HEN

Orchestral Excerpts

Candidates should be prepared to play *two* excerpts by different composers: *one* from Group 1 and *one* from Group 2. Candidates are encouraged to listen to and be familiar with the works from which these excerpts are taken. The candidate's ability to perform excerpts in a manner that demonstrates an understanding of the style and context is an important examination criterion.

- All orchestral excerpts are included in *Cello Series, 2013 Edition: Orchestral Excerpts* FHM.
- Alternatively, candidates may use standard published orchestral parts for the specific excerpts. The list below includes measure numbers for reference.

Each bulleted item (►) represents one selection for examination purposes.

Group 1

Debussy, Claude

La mer

- *1st movement (De l'aube à midi sur la mer)*: mm. 40–47, 66–77, 84–91 [top line], 100–105 and *2nd movement (Jeux de vagues)*: mm. 68–72, 106–117

Prokofiev, Sergei

Symphony No. 5, op. 100

- ▶ 1st movement: mm. 83–90, 125–132
- ▶ 2nd movement: mm. 103–112, 279–302
- ▶ 3rd movement: mm. 56–63, 163–190
- ▶ 4th movement: mm. 15–22 [top line]

Shostakovich, Dmitri

Symphony No. 5, op. 47

- ▶ 1st movement: pickup to m. 152–m. 165, mm. 217–253 and 2nd movement: mm. 1–13, 64–75 and 3rd movement: mm. 104–140 [cello I]

Smetana, Bedřich

The Bartered Bride

- ▶ Overture [cello I]: mm. 1–14, pickup to m. 53–m. 104, 120–144, 248–297

Group 2

Bach, Johann Sebastian

Matthäus-Passion, BWV 244

- ▶ part 2, no. 57: Komm, süßes Kreuz (complete)

Schoenberg, Arnold

***Verklärte Nacht*, op. 4 (sextet version)**

- ▶ mm. 63–99, 161–184, 259–265, 294–318, 325–340 [cello I]

Strauss, Richard

***Don Juan*, op. 20**

- ▶ mm. 1–8, 23–66, 153–168, 379–404, 457–476

***Ein Heldenleben*, op. 40**

- ▶ mm. 1–49, 76–116

Teacher's ARCT

For current information on the Teacher's ARCT requirements, please visit www.rcmusic.ca.

Register for an Examination

Examination Sessions and Registration Deadlines

Exact dates and deadlines can be found online. Register early to avoid disappointment. Late registrations are subject to an additional fee and may be denied.

Winter Session—register by early November

- practical examinations take place in January
- theory examinations take place in December

Spring Session—register by early March

- practical examinations take place in June
- theory examinations take place in May

Summer Session—register by early June

- practical examinations take place in August
- theory examinations take place in August

Online Registration

All registrations should be submitted using the online registration process. Visit www.examinations.rcmusic.ca to register.

Examination Fees

Examination fees must be paid at registration using a valid credit card. Current examination fees may be found at www.examinations.rcmusic.ca.

Examination Centres

Examinations are conducted in more than 300 communities across North America. Each examination centre has a local Centre Representative who ensures that students and teachers have a successful examination experience.

Teachers may verify their students' examination schedules by visiting www.examinations.rcmusic.ca.

Examination Scheduling

Candidates may check for their examination schedules online three to four weeks after the registration deadline.

Candidates are asked to print the “Examination Program Form” using the “Examination Scheduling” feature. The program form must be filled out by the candidate and/or teacher, and brought to the examination centre for presentation to the examiner.

Candidates who, for any reason, are unable to attend an examination should contact the Centre Representative listed on their Examination Schedule. The Centre Representative may be able to provide an alternate appointment time.

Log in at
www.examinations.rcmusic.ca
to register.

Examination Regulations

Examination Procedures

Candidates must be ready to perform at least fifteen minutes before their scheduled time. *Please note that examination times cannot be exchanged among candidates.* Please contact the Centre Representative if you are unable to attend the examination at the assigned time.

Candidates must provide their own collaborative pianist in order for an examination to proceed.

Candidates must provide the examiner with an original, published copy of all music to be performed at the examination.

Recording devices and cell phones are strictly prohibited in the examination room.

- Although most examination centres have a tune-up room, the availability of a tune-up room cannot be guaranteed. Examination centres do not provide facilities for rehearsal with piano.
- Candidates must provide their own collaborative pianist in order for an examination to proceed. Recorded accompaniments are not permitted.
- Candidates are advised to bring an electronic tuner to the examination. The piano provided for the examination will be tuned to A440.
- Examiners are not permitted to assist candidates in tuning their instruments. A teacher or assistant should be on hand to assist candidates who cannot tune accurately.
- A music stand is available in most centres, but the availability of a music stand cannot be guaranteed.
- Photo ID may be requested before candidates are admitted to the examination room.
- Candidates are asked to list all repertoire and etudes to be performed on the Examination Program Form and bring it to the examination for presentation to the examiner.
- Candidates must provide the examiner with an original, published copy of all music to be performed at the examination.
- If the candidate is performing with music, he or she should bring two original copies to the examination, one to play from and one to give to the examiner. Collaborative pianists must play from an original, published copy of the score.
- Photocopied music is not permitted in the examination room unless the candidate has a letter of permission from the publisher or website. (Please see “Copyright and Photocopying” on p. 92.)
- Recording devices and cell phones are strictly prohibited in the examination room. Electronic devices, books, notes, bags, and coats must be left in the area designated by the Centre Representative.
- Page turners and other assistants are not permitted in the examination room. Waiting areas are provided for parents, teachers, and assistants. Standing and listening outside the examination room door is prohibited.
- The candidate’s performance of a repertoire selection or an etude may be interrupted at the examiner’s discretion once an assessment has been made.
- The examiner will choose a representative sampling of items on the technical requirements list.

Credits and Refunds for Missed Examinations

Credits (formerly called “fee extensions”) and refunds are only granted in two specific situations. Candidates who are unable to attend an examination for medical reasons or because of a scheduling conflict with a school examination are eligible to request *either* an examination credit for the full amount of the examination fee *or* a fifty percent refund of the examination fee.

Requests for examination credits or refunds must be made to The Royal Conservatory in writing and be accompanied by the following documentation:

- for medical reasons—a physician’s letter and the candidate’s examination schedule
- for direct time conflicts with school examinations—a letter from a school official on school letterhead and the candidate’s Examination Schedule.

Candidates who, for any reason, are unable to attend an examination should contact the Centre Representative listed on their Examination Schedule immediately.

Examination Credit

An examination credit (formerly called a “fee extension”) may be applied to the fee of a future examination. Examination credits are valid for *one year* from the date of the original scheduled examination. Examination credits can be redeemed when the candidate registers for his or her next examination. The credit will be automatically applied during the online registration process. *Please note that credits are not transferrable and may not be extended beyond one year.*

Fee Refund

Candidates who know at the time they are applying for an examination credit that they will not be able to make use of it within the one-year time period may instead apply for a refund of fifty percent of the examination fee.

Requests for examination refunds or credits must be made to The Royal Conservatory in writing and be accompanied by the necessary documentation (see above). *All requests must be submitted by mail or by fax within two weeks following the scheduled examination date.*

Candidates with Special Needs

Candidates with special needs should submit a Special Needs Request Form, by mail or by fax, to The Royal Conservatory before the registration deadline. Each case will be assessed individually.

Candidates may receive help in and out of the examination room if required. Please note that helpers must normally remain in the waiting area during the actual examination.

Examination Results

Candidates and teachers can access examination marks online within approximately four weeks of the examination date. Access to complete examination results, with comments and marks, will be available no later than eight weeks after the examination date.

Teachers may access their students’ examination results by visiting www.examinations.rcmusic.ca.

Official transcripts are available upon written request to The Royal Conservatory and payment of the requisite fee. (The Official Transcript Request Form may be downloaded from the website.)

All requests must be submitted by mail or fax within two weeks following the examination. Requests received after this time will be denied.

The Special Needs Request Form is available online at www.examinations.rcmusic.ca.

Please note that results will neither be mailed nor provided by telephone.

Interpreting Examination Results

All candidates may access their complete, official results (including examiners' comments) online no later than eight weeks after the examination has taken place. The examiner's report explains in general terms how the final mark was calculated, and provides information to support candidates in their future musical development. The mark reflects the examiner's evaluation of the candidate's performance during the examination, which being a live performance, cannot be reconstructed. Appeals are considered only in the event of a serious procedural irregularity, and only upon completion of the official Appeals Process.

Classification of Marks

First Class Honors with Distinction	90–100
First Class Honors	80–89
Honors	70–79
Pass (Preparatory and Grades 1–10)	60

Marking Criteria for Performance of Repertoire

First Class Honors with Distinction: 90–100

This standing is awarded for exceptional performances that are confident and communicative, while demonstrating technical command, insightful awareness of style, and convincing musical interpretation.

First Class Honors: 80–89

This standing is awarded for performances that are musically engaging, show thoughtful preparation, and demonstrate technical security, stylistic understanding, and musical awareness. There is quick recovery from any minor slips or brief lapses.

Honors: 70–79

This standing is awarded for performances that are generally secure and fluent, indicate careful preparation, and reflect some awareness of style and musical understanding. There may be occasional slips or lapses, with room for further development of technical control and attention to musical details.

Pass: 60–69

This standing is awarded for performances that exhibit a basic level of preparation. There may be slips or lapses, loss of continuity, unresolved technical issues, and a lack of attention to musical details. The examiner's report will identify areas that require further study and exploration.

Fail: 50–59

The performance is a work in progress. There are many errors, slips, and stumbles disturbing the continuity. Although some aspects of the performance may show basic preparation, a satisfactory performance requires more consistent fluency and attention to both musical elements and markings in the score.

Marks Below 50

The performance is not yet ready for assessment due to insufficient preparation.

Log in at
[www.examinations.
rcmusic.ca](http://www.examinations.rcmusic.ca)
to view online results.

Table of Marks

	Prep– Grade 1	Grade 2	Grades 3–5	Grade 6	Grade 7	Grades 8–9	Grade 10	ARCT in Cello Performance
Repertoire	60	60	60	60	50	50	50 (35)	80
List A	27	27	18	20	20	15 (1.5)	15 (1.5)	20 (2)
List B	27	27	18	17	15 (1.5)	15	15	20
List C	–	–	18	17	15 (1.5)	10 (1)	10 (1)	20 (2)
List D	–	–	–	–	–	10 (1)	10 (1)	20 (2)
Memory	6 (3+3)	6 (3+3)	6 (2+2+2)	6 (3+3)	–	–	–	–
Orchestral Excerpts	–	–	–	–	10	10	10 (7)	20
Technical Requirements	30	30	20	20	20	20	20 (14)	–
Etudes	15	15	10	10	8	8	8	–
Technical Tests	15	15	10	10	12	12	12	–
Ear Tests	10	10	10	10	10	10	10 (7)	–
Clapback	5	3	3	2	2	–	–	–
Intervals	–	3	3	3	3	3	2	–
Chords	–	–	–	2	2	2	2	–
Cadences	–	–	–	–	–	2	3	–
Playback	5	4	4	3	3	3	3	–
Sight Reading	–	–	10	10	10	10	10 (7)	–
Playing	–	–	7	7	7	7	7	–
Clapping	–	–	3	3	3	3	3	–
TOTALS	100	100	100	100	100	100	100	100

- In Grade 7, the figures in parentheses for Lists B and C, indicate the marks that will be deducted for selections that are not memorized. List A sonatas need not be memorized, but all other works requiring memory are marked with an asterisk (*) in the repertoire list. A memory mark deduction of 10 percent (2 marks) will be made for pieces from List A that are performed with music, in cases where memorization is expected.
- In Grades 8 through ARCT, the figures in parentheses for Lists A, C, and D indicate the marks that will be deducted for selections that are not memorized.
- To qualify for the ARCT examination, Grade 10 candidates must achieve either an overall mark of 75 *or* a minimum of 70 percent in *each* section of the examination. (In the “Table of Marks,” 70-percent figures are given in bold parentheses.)
- Candidates for the ARCT in Cello Performance must achieve an overall mark of 70 in order to pass.

Candidates in Grade 10 must complete the Grade 10 theory co-requisites within five years of the *original practical examination*, not any subsequent supplemental examinations.

Please note that ARCT diplomas are awarded to candidates at the annual Convocation ceremony. Candidates may not use the official designation “ARCT” before Convocation.

Supplemental Examinations

Improve an Examination Mark

Candidates seeking to improve their overall Grade 10 mark may take one or more Supplemental Examinations.

- Supplemental Examinations must be taken within two years of the original examination.
- Supplemental Examinations are given during regular examination sessions.
- Candidates in Grade 10 may repeat any *two* sections of a practical examination: Repertoire, Orchestral Excerpts, Technical Requirements, Ear Tests, or Sight Reading.
- To be eligible for a Supplemental Examination in Grade 10, candidates must achieve a minimum mark of 65 overall.

Split Grade 10 Practical Examinations

Beginning in the 2013–2014 academic year, candidates may choose to take the Grade 10 Cello examination in two separate segments: one consisting entirely of Repertoire; the other consisting of Technical Requirements, including Etudes and Technical Tests, as well as Ear Tests, Sight Reading, and Orchestral Excerpts. The division of material in the split Grade 10 examination cannot be altered. However, candidates may choose which segment to take first. Candidates for the split Grade 10 examination must complete all practical examination requirements within two years of the initial examination segment. Candidates for the split Grade 10 examination may schedule their examinations within the same session or in different sessions; however, both segments of the split Grade 10 examination and any supplemental examinations must be completed within the two-year period. Candidates who choose the split format must complete both segments before registering for any supplemental examinations. All theoretical co-requisites for the Grade 10 examination must be completed within five years of the initial Grade 10 practical examination segment. Only candidates who take the complete Grade 10 examination (without the split) will be eligible to receive a regional gold medal.

Practical Examination Certificates

Certificates are awarded to candidates who successfully complete the requirements for their grade.

Beginning in Grade 5, certificates are awarded *after* both the theory co-requisites and the practical examination for that grade have been successfully completed. Theory co-requisites must be completed within five years of the original practical examination.

Medals

The academic year runs from September to August. Each academic year, gold medals are awarded to candidates who achieve exceptional examination results. No application is required.

Gold Medals

Gold medals are awarded by province or region to candidates in Preparatory and Grades 1 to 10 who receive the highest marks for the respective practical examinations. To be eligible, a candidate must receive a minimum mark of 80 percent in the practical examination, and have completed all the theory co-requisites for the respective grade.

ARCT Gold Medals

A gold medal is awarded to the graduating ARCT in Cello Performance candidate who receives the highest mark across Canada for the practical examination. To be eligible, a candidate must receive:

- A minimum of 85 percent in the practical examination
- A minimum of 70 percent in each theory co-requisite examination

A gold medal for excellence in theory is also awarded to the graduating ARCT candidate who completes the theory examinations listed below with the highest average mark. To be eligible, a candidate must receive a minimum overall average of 80 percent for the eight examinations.

Basic Harmony *or* Basic Keyboard Harmony
Intermediate Harmony *or* Intermediate Keyboard Harmony
Advanced Harmony *or* Advanced Keyboard Harmony
Counterpoint
Analysis
History 1: An Overview
History 2: Middle Ages to Classical
History 3: 19th Century to Present

School Credits

The Royal Conservatory examination results can sometimes be used as a credit toward high school graduation or toward university entrance. In Canada, the policies of provincial education ministries can be found online under “Candidate Recognition, Accreditation.” Candidates are advised to discuss the eligibility of their examination results with their school principal or guidance counselor.

RESPs

Use of Education Funds for Music Studies

Candidates who have a Registered Education Savings Plan (RESP) may be eligible to use these funds to support private studies in music at the Grade 9, Grade 10, and/or ARCT levels. Candidates should consult their RESP providers for more information.

Editions

For many repertoire items, the *Syllabus* listing includes a suggested edition (indicated by an assigned publisher abbreviation). These editions have been chosen for their quality and for their availability in North America.

The Royal Conservatory strongly encourages the use of modern editions. These editions benefit from current scholarship and provide a reliable basis for study and performance. However, if a student has purchased an online edition or downloaded a free edition which is in the public domain, they must provide either proof of payment, in the case of purchased editions, or proof of legal, free download, in the case of online editions in the public domain.

Fingering, bowing, and other editorial markings vary from edition to edition. Examination marks will not be deducted for altering these editorial suggestions as long as the resulting change is musically acceptable.

Availability

The Royal Conservatory has made every effort to ensure that the materials listed in the *Cello Syllabus, 2013 Edition* are in print and available at leading music retailers throughout North America. If you experience difficulty in obtaining cello music in your community, you may visit www.frederickharrismusic.com to find a listing of additional music retailers near you.

Anthologies and Collections

If a repertoire selection is published in a collection of a composer's music or in an anthology containing music by a number of composers, the title of the collection or anthology is usually included in the *Syllabus* listing. Individual selections may also be found in other sources. In order to save space, the words "volume" and "book" have usually been omitted; a number following a title indicates the number of the volume, book, or set number in which a selection can be found (for example, *Suzuki Cello School, Revised Edition, 2*).

Cello Series, 2013 Edition

In order to ensure the ready availability of high-quality examination materials, The Frederick Harris Music Co., Limited has published *Cello Series, 2013 Edition*. This series includes nine volumes of *Cello Repertoire* (Preparatory–Level 8) with recordings; one volume of *Cello Technique* (Preparatory–Level 10); two volumes of *Cello Etudes* (Preparatory–Level 4; Levels 5–8); and one volume of *Orchestral Excerpts* (Levels 7–Associate).

Copyright and Photocopying

Federal and international copyright laws prohibit the use of photocopies without the permission of the publisher or website. The use of unauthorized photocopies for examination purposes constitutes copyright infringement as outlined in the Copyright Act of Canada. Additional information about federal copyright law is available online through the Copyright Board of Canada at www.cb-cda.gc.ca.

Candidates should bring all music to be performed to the examination. Candidates who wish to photocopy one page of a selection to facilitate a page turn must do so with permission from the publisher.

With this notice, The Frederick Harris Music Co., Limited grants permission to festival, recital, and examination participants to photocopy single pages from their publications to facilitate a page turn.

Please note that photocopied music will not be permitted in the examination room. Candidates who bring unauthorized photocopies to the examination will not be examined.

Abbreviations

Names of Publishers

The following abbreviations identify publishers listed throughout the *Cello Syllabus, 2013 Edition*. When no publisher or edition is indicated for a specific piece, the work is available in several standard editions. For more information, please see “Examination Repertoire” on p. 9.

ABS	Adam B. Silverman (self published)	KUZ	Edition Kunzelmann
ALK	Alberta Keys Music Publishing	LAT	Latham Music
AMA	Amadeus	LED	Alphonse Leduc
AMP	Associated Music Publishers, Inc.	LEM	Éditions Henry Lemoine
AMS	Amsco	LRM	Last Resort Music
B&H	Boosey & Hawkes	MAS	Ludwig Masters Publications
BAR	Bärenreiter	MEL	Mel Bay Publications
BER	Berandol Music	MLD	Musiciand
BMC	Boston Music Company (Music Sales)	MPB	M.P. Belaieff
BMP	Birston Music Publications (self published)	NOV	Novello
BOS	Bosworth (Music Sales)	OTT	Schott Music GmbH
BRH	Breitkopf & Härtel	OUP	Oxford University Press
CMC	available from the Canadian Music Centre (www.musiccentre.ca)	PAR	Paramita Publications (self published)
CNR	Connors Publications	PET	Edition Peters
CHS	Chester Music Ltd.	PRE	Theodore Presser
CUW	Curnow Music Press	RIC	G. Ricordi
DEL	Édition Delrieu	S&B	Stainer & Bell
DOB	Doblinger	SAL	Éditions Salabert
DOM	Les Éditions Doberman-Yppan	SCH	G. Schirmer
DOS	Dominus	SIK	Sikorski
DUR	Éditions Durand	SPA	Spartan Press
E&E	E&E Cello Music	SPR	Spratt Music
EDW	Edward Marks	TON	Tonos Music
ELV	Elkan-Vogel Inc.	UNI	Universal Edition
EMB	Editio Musica Budapest	WAT	Waterloo Music Co.
ENP	Echo North Productions (self published)	WIE	Wiener Urtext
ESC	Éditions Eschig		
EST	Elizabeth Start (www.elizabethstart.com/compositions.htm)		
FAB	Faber Music		
FEN	Fentone		
FHM	The Frederick Harris Music Co., Limited		
FIS	Carl Fischer		
GAL	Galaxy Music Corporation		
HAM	Hamelle		
HEN	G. Henle Verlag		
HEU	Heugel		
HSV	Heinrichshofen's Verlag		
INT	International Music		
JOB	Editions Jobert		
KAL	Kalmus		
KJO	Neil A. Kjos Music Company		

Other Abbreviations and Symbols

arr.	arranged by
attr.	attributed to
ed.	edited by
m., mm.	measure(s)
n.d.	no date
no.	number
[OP]	out of print
op.	opus
p., pp.	page(s)
rev.	revised
trans.	translated by
transc.	transcribed by
vol.	volume

- represents one selection for examination purposes
- ▶ selection is published in *Cello Series, 2013 Edition* FHM

Thematic Catalogues

Opus Numbers and Catalogue Numbers

Opus (op.) is a term used with a number to designate the position of a given work in the chronological sequence of works by the composer. However, these numbers are often an unreliable guide, and may have been assigned by a publisher rather than the composer. Sometimes a single work will have conflicting opus numbers. Certain genres, such as operas and other vocal works, were not always assigned opus numbers. For these reasons, individual works by a number of composers are identified by numbers assigned in scholarly thematic catalogues. A number of the more important thematic catalogues are listed below.

Johann Sebastian Bach

Works by J.S. Bach are identified by BWV numbers (for example, Partita No. 2 in D Minor, BWV, 1004). BWV is the abbreviation for *Bach-Werke-Verzeichnis*, the short title of the *Thematisch-systematisches Verzeichnis der musikalischen Werke von Johann Sebastian Bach* (Leipzig, 1950), a thematic catalogue of Bach's complete works originally compiled by the German music librarian Wolfgang Schmieder.

George Frideric Handel

Works by George Frideric Handel are identified by HWV numbers (for example, Sonata No. 2 in G Minor, HWV 368). HWV is an abbreviation for *Handel Werke Verzeichnis*. The full title for this thematic catalogue, compiled by Margaret and Walter Eisen, is *Händel-Handbuch, gleichzeitig Suppl. zu Hallische Händel-Ausgabe* (Kassel: Bärenreiter, 1978–1986).

Franz Joseph Haydn

Works by Haydn are identified by Hoboken numbers (for example, String Quartet in C Major ("The Bird"), Hob. III:39). Anthony van Hoboken was a Dutch musicologist. His thematic catalogue, *Joseph Haydn: Thematisch-bibliographisches Werkverzeichnis* (Mainz, B. Schott, 1957–1971) divides Haydn's works into a number of categories that are indicated by Roman numerals.

Wolfgang Amadeus Mozart

Works by Mozart are identified by K numbers (for example, Symphony No. 25 in G Minor, K 183). "K" stands for *Köchel Verzeichnis* first published in 1862. Ludwig Ritter von Köchel (1800–1877) was an Austrian professor of botany who devoted his retirement years to collecting all the known works by Mozart. He created a chronological catalogue in which these works are listed and numbered.

Henry Purcell

Works by Henry Purcell are identified by Z numbers (for example, Minuet in G Major, Z 651). These numbers were assigned by Franklin B. Zimmerman in his thematic catalogue of Purcell's works, *Henry Purcell: An Analytical Catalogue of his Music* (London: MacMillan, 1963).

Franz Schubert

Works by Schubert are identified by Deutsch numbers (for example, String Quartet No. 14 in D Minor ("Death and the Maiden"), D 810). These numbers were assigned by Otto Erich Deutsch (1883–1967) in his thematic catalogue of Schubert's works, *Thematisches Verzeichnis seiner Werke in chronologischer Folge (Neue Schubert Ausgabe Serie VIII, Bd. 4, Kassel, 1978)*.

Georg Philipp Telemann

Works by Telemann are identified by TWV numbers (for example, Sonata in F Major, TWV 41:F1). TWV is an abbreviation for *Telemann Werkverzeichnis*. This thematic catalogue—*Thematischer-Systematisches Verzeichnis seiner Werke: Telemann Werkverzeichnis* (Kassel: Bärenreiter, 1984)—was compiled by Martin Ruhnke.

Antonio Vivaldi

Works by Vivaldi are identified by RV numbers and/or by F numbers (for example, Concerto in A Minor, op. 3, no. 6 RV 356/F I:176). RV is an abbreviation for *Ryom Verzeichnis*. This thematic catalogue of Vivaldi's works—*Verzeichnis der Werke Antonio Vivaldis: kleine Ausgabe* (Leipzig: Deutscher Verlag für Musik, 1974, 2nd ed. 1979) was compiled by Peter Ryom. The “F” numbers were assigned by Antonio Fanna in *Opere strumentali di Antonio Vivaldi (1678–1741): catalogo numerico-tematico secondo la catalogazione Fanna* (Milan, 1986).

Anhang

Some catalogue numbers include the prefix Anh. (for example, *Notenbuch der Anna Magdalena Bach*, BWV Anh. 114). Anh. is an abbreviation for Anhang, a German word meaning appendix or supplement.

WoO

Some catalogue numbers include the prefix WoO (for example, *Sechs Menuette*, WoO 10). WoO is an abbreviation for *Werk ohne Opuszahl* (work without opus number). These numbers are used to designate works for which the composer did not assign an opus number.

Resources

The following texts are useful for reference, teaching, and examination preparation. No single text is necessarily complete for examination purposes, but these recommended reading and resource lists are an indispensable source of:

- teaching tips for all ages and abilities
- tips for interpretation of repertoire
- tools for better sight singing
- advice on fostering talent in young people
- supplemental teaching material to support and enhance the *Cello Syllabus, 2013 Edition*

General Resources

Cello Series, 2013 Edition

- Cello Series, 2013 Edition: Cello Repertoire.* 9 vols. (Preparatory–Level 8) with recordings. Toronto, ON: The Frederick Harris Music Co., Limited, 2013.
- Cello Series, 2013 Edition: Cello Etudes.* 2 vols. (Preparatory–4; 5–8). Toronto, ON: The Frederick Harris Music Co., Limited, 2013.
- Cello Series, 2013 Edition: Cello Technique* (Preparatory–Level 10). Toronto, ON: The Frederick Harris Music Co., Limited, 2013.
- Cello Series, 2013 Edition: Orchestral Excerpts* (Levels 7–ARCT). Toronto, ON: The Frederick Harris Music Co., Limited, 2013.

Sight Reading and Ear Training

- Berlin, Boris, and Andrew Markow. *Ear Training for Practical Examinations: Melody Playback/Singback.* 4 vols. (Levels 1–ARCT). Toronto, ON: The Frederick Harris Music Co., Limited, 1986–1988.
- . *Ear Training for Practical Examinations: Rhythm Clapback/Singback.* 3 vols. (Levels 1–7). Toronto, ON: The Frederick Harris Music Co., Limited, 1989–1991.
- Braaten, Brenda, and Crystal Wiksyk. *Sound Advice: Theory and Ear Training* (Levels 1–8) (Online audio tracks at www.soundadvisedirect.com.) Toronto, ON: The Frederick Harris Music Co., Limited, 2005–2006.
- Harris, Paul. *Improve your Sight-reading! A Workbook for Examinations.* London: Faber, 1994.
- Hindemith, Paul. *Elementary Training for Musicians.* 2nd ed. London: Schott, 1974.
- Kember, John, Roger Smith, and Marguerite Wilkinson. *Cello Sight-Reading.* 2 vols. Mainz, Schott, 2006–2007.
- Martin, Joanne. *I Can Read Music: A Note-reading Book for Cello Students.* 2 vols. Van Nuys, CA: Alfred Publishing Co., Inc. First published Miami, FL: Summy-Birchard, 1991, 1997.
- Nelson, Sheila. *Flip-A-Rhythm.* 2 vols. London: Boosey & Hawkes, 1995.
- Schlosar, Carol. *Comprehensive Ear Training, Professional Series: Exercises Based on the Examination Requirements of The Royal Conservatory of Music and National Music Certificate Program.* 11 vols. (Levels 1–ARCT) (Book with CD or MIDI.) Toronto, ON: The Frederick Harris Music Co., Limited. First published Sicamous, BC: Keystroke Publishing, 1993.
- . *Comprehensive Ear Training: Student Series.* 11 compact discs (Levels 1–ARCT). Toronto, ON: The Frederick Harris Music Co., Limited. First published Sicamous, BC: Keystroke Publishing, 1998.
- Smith, Doreen. *Cello Sight-Reading.* 2 vols. London: Oxford University Press, 2005.

Official Examination Papers

The Royal Conservatory Examinations Official Examination Papers. 15 vols. Toronto, ON: The Frederick Harris Music Co., Limited, published annually.

Basic Rudiments	Intermediate Harmony
Intermediate Rudiments	Intermediate Keyboard Harmony
Advanced Rudiments	History 2: Middle Ages to Classical
Introductory Harmony	Counterpoint
Basic Harmony	Advanced Harmony
Basic Keyboard Harmony	Advanced Keyboard Harmony
History 1: An Overview	History 3: 19th Century to Present
	Analysis

General Reference Works

- Burkholder, J. Peter, Donald J. Grout, and Claude V. Palisca. *A History of Western Music.* 8th ed. New York: Norton, 2009.
- Donington, Robert. *The Interpretation of Early Music.* New rev. ed. London; Boston: Faber and Faber, 1989.
- Kallmann, Helmut, Gilles Potvin, and Kenneth Winters, eds. *Encyclopedia of Music in Canada.* 2nd ed. Toronto, ON: University of Toronto Press, 1992. (Available online at www.thecanadianencyclopedia.com.)
- Kamien, Roger. *Music: An Appreciation.* 9th ed. Boston: McGraw–Hill, 2008.
- Latham, Alison, ed. *The Oxford Companion to Music.* Oxford: Oxford University Press, 2002.
- Machlis, Joseph, and Kristine Forney. *The Enjoyment of Music.* 11th ed. New York: Norton, 2011.
- Randel, Don Michael, ed. *The Harvard Biographical Dictionary of Music.* Cambridge, Massachusetts: Harvard University Press, 1996.
- . *The Harvard Dictionary of Music.* 4th ed. Cambridge, Massachusetts: Belknap Press of Harvard University Press, 2003.
- Sadie, Stanley, ed. *The New Grove Dictionary of Musical Instruments.* 3 vols. London: Macmillan, 1993.
- Sadie, Stanley, and John Tyrell, eds. *The New Grove Dictionary of Music and Musicians.* 2nd ed., 29 vols. London: Macmillan, 2001. (Also available online.)
- Slonimsky, Nicolas, ed. emeritus. *Baker's Biographical Dictionary of Music and Musicians.* Centennial ed. 6 vols. New York: Schirmer, 2001.
- Stolba, K. Marie. *The Development of Western Music: A History.* 3rd ed. Boston, Massachusetts: McGraw-Hill, 1998.

General Pedagogy and Related Reference Works

- Adey, Christopher. *Orchestral Performance: A Guide for Conductors and Players.* London: Faber and Faber, 1998.
- Green, Elizabeth A.H. *Orchestral Bowings and Routines.* American String Teachers Association, 1957. Distributed by Alfred Publishing Co., Inc., 2010.
- Green, Barry and W. Timothy Gallwey. *The Inner Game of Music.* New York: Doubleday, 1986.
- Duke, Robert A. *Intelligent Music Teaching: Essays on the Core Principles of Effective Instruction.* Austin, TX: Learning and Behavior Resources, 2005.
- Freytmuth, Malva. *Mental Practice and Imagery for Musicians.* Boulder, CO: Integrated Musician's Press, 1999.
- Horvath, Janet. *Playing (Less) Hurt: An Injury Prevention Guide for Musicians.* Milwaukee, WI: Hal Leonard, 2010.
- Johnston, Philip. *The Practice Revolution.* Australia: PracticeSpot Press, 2002.
- Kaplan, Burton. *Practicing for Artistic Success: The Musician's Guide to Self-Empowerment.* New York, Perception Development Techniques, 2004.
- Paull, Barbara, and Christine Harrison. *The Athletic Musician: A Guide to Playing Without Pain.* Lanham, MD: Scarecrow Press, 1997.
- Sprunger, Edmund. *Helping Parents Practice: Ideas for Making It Easier.* St. Louis, MO: Yes Publishing, 2005.

Cello Resources

Supplemental Technique Books

- Bazelaire, Paul. *La technique du violoncelle en quatre recueils*. Paris, Alphonse Leduc, 1924.
- Bissinger, Wendy. *Sequenced Scale Studies for Cello*. Greenville, NC: Boshu Press, 2004.
- Cossmann, Bernhard. *Studies for Developing Agility, Strength of Fingers and Purity of Intonation*. New York, International Music: 1948.
- Feuillard, Louis R. *Daily Exercises for Violoncello*. New York: Schott Music, 1919.
- Flesch, Carl. *Scale System for Violoncello*. Arr. Wolfgang Boettcher. New York, Carl Fischer: 1988.
- Galamian, Ivan. *The Galamian Scale System For Violoncello*. 2 vols. ed. Hans Jorgen Jensen. Boston, MA: Galaxy Music Corporation, 2004.
- Klengel, Julius. *Technical Studies for Cello*. 2 vols. Arr. Leonard Rose. New York: International Music, 1959.
- Ševčík, Otakar. *Thumb-Placing Exercises for the Violoncello*, op. 1 part 1. Arr. Walter Schulz. London: Bosworth, 1935.
- . *School of Bowing Technique for Cello*, op. 2. 6 vols. Arr. Louis R. Feuillard. London: Bosworth, 1905.
- . *Forty Variations for Cello*, op. 3. Arr. Louis R. Feuillard. London: Bosworth, 1905.
- . *Changes of Position and Preparatory Scale Studies*, op. 8. Adapted by Haidee Boyd and Helen Boyd. London: Bosworth, 1929.
- Starker, Janos. *An Organized Method of String Playing: Violoncello Exercises for the Left Hand*. New York, Peer International, 1965.
- Tabb, Richard Valentine and William Edward Whitehouse. *Scale and Arpeggio Album*. London, Schott Music: n.d.
- Yampolsky, Mark. *Violoncello Technique*. ed. Gordon Epperson. New York, MCA Music: 1971.

Cello Reference Works

- Alexanian, Diran. *Complete Cello Technique: The Classic Treatise on Cello Theory and Practice*. Paris: Salabert, 1922. Reprint, New York: Dover, 2003.
- Bewley, Ian. *The Cellist's Inner Voice*. Manchester: Da Capo Music, 1993.
- Blum, David. *Casals and the Art of Interpretation*. Berkeley: University of California Press, 1977.
- Carey, Tanya. *Cello Playing is Easy. Part 1: Warm-ups*. CareyWorks Inc. Distributed by Shar Products, 2007.
- Casals, Pablo. *Joys and Sorrows: Reflections of Pablo Casals as told to Albert E. Kahn*. New York: Simon & Schuster, 1970.
- Devenport, Pamela. *Cellostart: Essential Topics in Cello Pedagogy*. United Writers Press Inc., 2007.
- Hollander, Jane Firmunn. *Preparing the Performer: Secrets for String Players From Primary to Professional*. Van Nuys, CA, Alfred Publishing Co., Inc., 2006.
- Kenneson, Claude. *The Cellist's Guide to the New Approach*. New York: Exposition Press, 1974.
- Luckman, Phyllis. *Handbook for Cello Students: Music Theory and Other Facts*. Oakland, CA: Phyllis Luckman, 1998.
- Magg, Fritz. *Cello Exercises: A Comprehensive Survey of Essential Cello Technique*. New York: Schirmer, 1965.
- Markevitch, Dimitry. *Cello Story*. Trans. Florence W. Seder. Princeton, NJ: Summy-Birchard Music; Van Nuys, CA, Alfred Publishing Co., Inc., 1984.
- Pleeth, William. *Cello*. Ed. Nona Pryan. London: MacDonal & Co.; New York: Schirmer, 1982.
- Potter, Louis. *The Art of Cello Playing: A Complete Textbook–Method for Private or Classroom Instruction*. Evanston, IL: Summy-Birchard, 1964. Rev. ed. Van Nuys, CA, Alfred Publishing Co., Inc., 1973.
- Rowell, Margaret, and Paul Rolland. *Prelude to String Playing*. New York: Boosey & Hawkes, 1972.
- Sazer, Victor. *New Directions in Cello Playing: How to Make Cello Playing Easier... and Play Without Pain*. 3rd ed. Los Angeles, CA: Of Note, 2005.

- Smith, G. Jean. *Cellist's Guide to the Core Technique*. 2nd ed. American String Teachers Association, 1993. Distributed by Alfred Publishing Co., Inc., 2010.
- Starker, Janos. *An Organized Method of String Playing: Violoncello Exercises for the Left Hand*. New York: Peer International, 1965.
- Stutschewsky, Joachim. *Das Violoncellspiel: systematische Schule von Anfang bis zur Vollendung. (The Art of Playing the Violoncello: A System of Study from the Very Beginning to a Stage of Perfection.)* 6 vols. Mainz: B. Schott's Söhne, 1929; reprinted New York: Schott Music, 1960–1965.
- Thurmond, James Morgan. *Note Grouping: A Method for Achieving Expression and Style in Musical Performance*. Camp Hill, PA: JMT Publications, 1982.
- Tortelier, Paul, Maud Tortelier, and Rudolf Caspar Baumberger. *How I Play and How I Teach*. 4th ed. London: Chester Music, 1988.
- Young, Phyllis. *Playing the String Game: Strategies for Teaching Cello and Strings*. Austin: University of Texas Press, 1978.
- . *The String Play: The Drama of Playing and Teaching Strings*. Austin: University of Texas Press, 1986.

Web Resources

- Alliance for Canadian New Music Projects (ACNMP): www.acnmp.ca
- American String Teachers Association (ASTA): www.astaweb.com
- Canadian Federation of Music Teachers' Associations (CFMTA): www.cfmta.org
- Canadian Music Centre (CMC): www.musiccentre.ca
- Cello Online: www.celloonline.com
- CelloBello: www.cellobello.com
- Cello Professor.com: www.celloprofessor.com
- Internet Cello Society: www.cello.org
- Modern Cello Techniques: www.moderncellotechniques.com
- Music Teachers National Association (MTNA): www.mtna.org
- National Association for Music Education (NAfME): www.nafme.org
- Royal Conservatory of Music Online Bookstore: <http://bookstore.rcmusic.ca>
- Suzuki Association of the Americas: www.suzukiassociation.org
- Teaching Cello: www.teachingcello.com

Frequently Asked Questions

Practical Examinations

What is a practical examination?

A practical examination is an assessment of repertoire, etudes, technique, ear training, and sight reading for a musical instrument, voice, or speech arts and drama.

How can I obtain permission to photocopy an out-of-print selection that I find in a library or receive from a teacher?

Contact the publisher to request permission to make an authorized photocopy. Contact information for most publishers can be found online or obtained from a music retailer. Some music retailers can obtain authorized photocopies through a special online service.

Can I photocopy a page of music to facilitate a page turn?

You may photocopy a single page once you have obtained permission from the publisher.

With this notice, The Frederick Harris Music Co., Limited grants permission to festival, recital, and examination participants to photocopy single pages from their publications to facilitate a page turn.

How do I choose the best edition for a piece?

The best editions often have minimal editorial markings. These editions, often called Urtext, are available from most music retailers. If you are unsure about the best edition, ask your music retailer for suggestions.

Should candidates follow repeat signs? *Da capo* markings?

Candidates should observe *da capo* markings at an examination performance. Repeat signs should usually be ignored; however, repeat signs should be observed if indicated in a footnote below the music in *Cello Series, 2013 Edition* or if indicated in the *Cello Syllabus, 2013 Edition*.

Why are teachers and parents not allowed in the room during practical examinations?

Practical examinations provide a unique opportunity for candidates to perform in a highly focused, one-on-one environment, without distraction.

Where can I find recordings of examination repertoire?

Cello Series, 2013 Edition includes compact discs containing piano accompaniments for *Cello Repertoire* from Preparatory to Grade 8. A compact disc is included with the purchase of each *Cello Repertoire* book.

What do I do if I have an emergency situation on the day of my examination and I need to cancel?

Contact the Examination Centre Representative listed on your Examination Schedule by phone *as soon as possible*.

Theory Co-requisites

What is a theory co-requisite?

A theory co-requisite is a theory examination that must be completed before or within five years of the practical examination if the candidate wishes to receive a certificate for the practical examination. Candidates are encouraged to begin theory studies as early as possible.

Do I have to take theory examinations if I don't need a cello examination certificate?

You may take a cello examination at any grade except ARCT without fulfilling theory requirements. If you later decide that you would like to receive a certificate, you have five years from the date of the cello examination to fulfill the theory requirements. Candidates must complete prerequisite examinations in theory at least one session prior to attempting the ARCT in Cello Performance or the Teacher's ARCT.

Where can I find sample theory examination papers?

Official Examination Papers are published annually by The Frederick Harris Music Co., Limited to aid with examination preparation. Each book includes three examinations from the previous December, May, and August examination sessions plus an additional examination created for extra practice. Editions for three academic years are available at any given time and may be purchased from your local music retailer.

Practical Examination Day Checklist for Candidates

Before You Leave Home

- ___ Plan to arrive 15 minutes early.
- ___ Complete your Examination Program Form.
- ___ Bring original copies of all the music being performed in the examination.
- ___ Mark the pieces being performed with a paper clip or a “sticky note.”
- ___ Bring an additional copy of any repertoire you are not performing from memory.

Points to Remember

- Photo ID may be requested before a candidate is admitted to the examination room.
- Photocopied music is prohibited unless authorized by the publisher.
- Recording devices are strictly prohibited in the examination room.
- Electronic devices, books, notes, bags, and coats must be left in the area designated by the Centre Representative.
- Parents, other family members, friends, and teachers must wait in the designated waiting area.
- Standing and listening outside the examination room door is prohibited.
- The performance of a repertoire selection or an etude may be interrupted by the examiner when an assessment has been made.

What to Expect from a Cello Examination

- A friendly, professional atmosphere.
- The undivided attention of an examiner.
- An objective assessment of your performance of repertoire, etudes, orchestral excerpts, technique, ear tests, and sight reading.
- The examiner’s written evaluation online within eight weeks of the examination.

After the Examination

Access your examination marks and examiner comments through the “Examination Results” link on The Royal Conservatory website (www.examinations.rcmusic.ca) approximately eight weeks after the examination.