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
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

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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
• Adrianne 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 Ihnatowycz 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.

<table>
<thead>
<tr>
<th>Certificates</th>
<th>Examinations Required</th>
</tr>
</thead>
<tbody>
<tr>
<td>Preparatory Cello</td>
<td>Preparatory Cello</td>
</tr>
<tr>
<td>Grade 1 Cello</td>
<td>Grade 1 Cello</td>
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<tr>
<td>Grade 2 Cello</td>
<td>Grade 2 Cello</td>
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<td>Grade 3 Cello</td>
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<tr>
<td>Grade 4 Cello</td>
<td>Grade 4 Cello</td>
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<tr>
<td>Grade 5 Cello</td>
<td>Grade 5 Cello; Basic Rudiments</td>
</tr>
<tr>
<td>Grade 6 Cello</td>
<td>Grade 6 Cello; Intermediate Rudiments</td>
</tr>
<tr>
<td>Grade 7 Cello</td>
<td>Grade 7 Cello; Advanced Rudiments</td>
</tr>
<tr>
<td>Grade 8 Cello</td>
<td>Grade 8 Cello; Advanced Rudiments</td>
</tr>
<tr>
<td>Grade 9 Cello</td>
<td>Grade 9 Cello; Advanced Rudiments; Basic Harmony/Basic Keyboard Harmony; History 1: An Overview</td>
</tr>
<tr>
<td>Grade 10 Cello</td>
<td>Grade 10 Cello; Advanced Rudiments; Intermediate Harmony/Intermediate Keyboard Harmony; History 1: An Overview; History 2: Middle Ages to Classical</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Diploma</th>
<th>Examinations Required</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARCT in Cello Performance</td>
<td>ARCT in Cello Performance; History 3: 19th Century to Present; any two of: Advanced Harmony/Advanced Keyboard Harmony, or Analysis, or Counterpoint; Grade 6 Piano</td>
</tr>
</tbody>
</table>
| Teacher's ARCT   | Teacher's ARCT (Parts 1, 2, and 3); History 3: 19th Century to Present; any two of: Advanced Harmony/Advanced Keyboard Harmony, or Analysis, or Counterpoint; Grade 8 Piano For current information concerning the Teacher's ARCT requirements, please visit www.rcmusic.ca.
Examination Requirements

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.

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.

<table>
<thead>
<tr>
<th>Subject</th>
<th>Theory Examination Title</th>
</tr>
</thead>
</table>
| 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  
  or  
  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  
  or  
  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  
  or  
  Advanced Keyboard Harmony (30 minutes)  
  – Melodic improvisation; keyboard-style harmonization; figured bass; accompaniment; melodic and orchestral transposition; score reading |
| Analysis | Analysis (3 hours)  
  – Advanced harmonic and structural analysis of musical forms |
| History | History 1: An Overview (3 hours)  
  – Introduction to styles, composers, and music from 1600 to the present |
| | 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 |

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

<table>
<thead>
<tr>
<th>Grade</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
<th>9</th>
<th>10</th>
<th>ARCT in Performance</th>
<th>Teacher's ARCT</th>
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<tbody>
<tr>
<td>Required Examinations (C = Co-requisite / P = Prerequisite)</td>
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<td>Any two of: Advanced Harmony, or Counterpoint, or Analysis</td>
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<td>Basic Keyboard Harmony (can be substituted for Basic Harmony)</td>
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<td>C C</td>
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</table>

Examination Requirements
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_.

Examination Requirements
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 though 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*. 

![Musical notation images here]
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.

<table>
<thead>
<tr>
<th>Preparatory Requirements</th>
<th>Marks</th>
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<tbody>
<tr>
<td>Repertoire</td>
<td>60</td>
</tr>
<tr>
<td>one selection from List A</td>
<td>27</td>
</tr>
<tr>
<td>one selection from List B</td>
<td>27</td>
</tr>
<tr>
<td>Memory</td>
<td>6</td>
</tr>
<tr>
<td>(3 marks per repertoire selection)</td>
<td></td>
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<table>
<thead>
<tr>
<th>Technical Requirements</th>
<th>Marks</th>
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</thead>
<tbody>
<tr>
<td>Etudes: two etudes from the Syllabus list</td>
<td>30</td>
</tr>
<tr>
<td>Technical Tests</td>
<td>15</td>
</tr>
<tr>
<td>– scales</td>
<td>15</td>
</tr>
<tr>
<td>– arpeggios</td>
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<table>
<thead>
<tr>
<th>Ear Tests</th>
<th>Marks</th>
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<tbody>
<tr>
<td>Clapback</td>
<td>10</td>
</tr>
<tr>
<td>Playback</td>
<td>5</td>
</tr>
</tbody>
</table>

Total possible marks (pass = 60) 100

Theory Co-requisite
None

Reertoire

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)

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**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&L
- **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)
- 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

Hewitt-Jones, Anita, and Caroline Lumsden
*Bread and Butter Pudding* MLD
- Hot Buttered Toast
- I Love Chocolate Crunch with Hazelnuts
- Pepperoni Pizza Pie

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

Preparatory
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

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

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.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Bowing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>D, G</td>
<td>1 octave start on open string</td>
<td>♩= 60</td>
<td>♩ ♩</td>
</tr>
<tr>
<td>Arpeggios</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Major</td>
<td>D, G</td>
<td>1 octave start on open string</td>
<td>♩= 60</td>
<td>♩ ♩ ♩ ♩</td>
</tr>
</tbody>
</table>
**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.

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>$\frac{3}{4}$</td>
<td>two to four measures</td>
</tr>
</tbody>
</table>

Example only

![Clapback Example](image)

**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.

<table>
<thead>
<tr>
<th>Beginning Note</th>
<th>Keys</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>tonic</td>
<td>D, G major</td>
<td>four notes</td>
</tr>
</tbody>
</table>

Example only

![Playback Example](image)
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.

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

**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, 1 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!

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

Coultard, 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
- **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)
- **Menuett**, K 164, no. 4 (arr. Ursula Erhart-Schwartmann, 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**

Peuerl, 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)

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)

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*)

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**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.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Bowing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>C</td>
<td>2 octaves</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>F</td>
<td>1 octave start on C string</td>
<td>( \textbf{\textdagger} = 69 )</td>
<td>( \textbf{\textdagger\textdagger} )</td>
</tr>
<tr>
<td>Harmonic Minor</td>
<td>G, D</td>
<td>1 octave start on open string</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Arpeggios</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Major</td>
<td>C</td>
<td>2 octaves</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>F</td>
<td>1 octave start on C string</td>
<td>( \textbf{\textdagger} = 69 )</td>
<td>( \textbf{\textdagger\textdagger\textdagger} )</td>
</tr>
<tr>
<td>Minor</td>
<td>G, D</td>
<td>1 octave start on open string</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Double Stops</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Exercise on the A String</td>
<td></td>
<td></td>
<td>( \textbf{\textdagger} = 60 )</td>
<td>( \textbf{\textdagger} )</td>
</tr>
</tbody>
</table>
**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.

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>( \frac{2}{4} )</td>
<td>three to four measures</td>
</tr>
</tbody>
</table>

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.

<table>
<thead>
<tr>
<th>Beginning Note</th>
<th>Keys</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>tonic</td>
<td>D, G major</td>
<td>four notes</td>
</tr>
</tbody>
</table>

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 détaché 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.

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

**Reertoire**

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**


**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.

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)

Koniczek, 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)
  - Hymnus (arr. Endre Lengyl 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 Lengyl 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)
- 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

Blackwell, Kathy and David Blackwell
- 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 Technic 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!

Colledge, Katherine, and Hugh Colledge
- Shooting Stars B&H
  - Morris Dancers
  - Moto Perpetuo
  - Rustic Dance

Corelli, Arcangelo
- Gavotte (arr. Samuel Applebaum, in Building Technic with Beautiful Music, 2 ALF)

Destouches, André

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 Chocolat'e 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.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Bowing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>D, G</td>
<td>2 octaves</td>
<td>( \text{\textdagger} = 80 )</td>
<td></td>
</tr>
<tr>
<td>Harmonic and Melodic Minor</td>
<td>D</td>
<td>2 octaves</td>
<td>( \text{\textdagger} = 80 )</td>
<td></td>
</tr>
<tr>
<td>Major</td>
<td>B♭</td>
<td>1 octave</td>
<td>( \text{\textdagger} = 80 )</td>
<td></td>
</tr>
<tr>
<td>Harmonic and Melodic Minor</td>
<td>G, C</td>
<td>1 octave</td>
<td>( \text{\textdagger} = 80 )</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>start on open string</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Arpeggios**

| Major                          | D, G      | 2 octaves     | \( \text{\textdagger} = 80 \)          |
| Minor                          | D         | 1 octave      | \( \text{\textdagger} = 80 \)          |
| Major                          | B♭        | 1 octave      | \( \text{\textdagger} = 80 \)          |
| Minor                          | G, C      | 1 octave      | \( \text{\textdagger} = 80 \)          |
|                                |           | start on open string |        |

**Double Stops**

| Exercise on the D String       | \( \text{\textdagger} = 60 \) |

**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.

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>three to four measures</td>
</tr>
</tbody>
</table>

Example only
1

![Example melody 1]

2

![Example melody 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.

<table>
<thead>
<tr>
<th>Above a Given Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>major 3rd</td>
</tr>
<tr>
<td>perfect 5th</td>
</tr>
</tbody>
</table>
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.

<table>
<thead>
<tr>
<th>Beginning Note</th>
<th>Keys</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>tonic or dominant</td>
<td>G, D major</td>
<td>five notes</td>
</tr>
</tbody>
</table>

Example only
1
```
\begin{music}
\newclef\percussion
g\f
g\f
g\f
\end{music}
```

2
```
\begin{music}
\newclef\percussion
g\f
g\f
g\f
\end{music}
```
Grade 3

Candidates in Grade 3 should be able to use a variety of bow strokes appropriately, including staccato, martelé, and détaché. 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.

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

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

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)
- Habanera – 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-Grade!: 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

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

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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

Wedger, John
- Level Crossing (in *Easy Jazz Cello* SPA)

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**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

Schroeder, 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.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Bowing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>D, F, G</td>
<td>2 octaves</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Harmonic and Melodic Minor</td>
<td>C, G, D</td>
<td>2 octaves</td>
<td>J = 100</td>
<td></td>
</tr>
<tr>
<td>Major</td>
<td>A</td>
<td>1 octave</td>
<td>J = 100</td>
<td></td>
</tr>
<tr>
<td>Major</td>
<td>D, F, G</td>
<td>2 octaves</td>
<td>J = 88</td>
<td></td>
</tr>
<tr>
<td>Minor</td>
<td>C, D, G</td>
<td>2 octaves</td>
<td>J = 88</td>
<td></td>
</tr>
<tr>
<td>Major</td>
<td>A</td>
<td>1 octave</td>
<td>J = 88</td>
<td></td>
</tr>
<tr>
<td>Double Stops</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chromatic Scale Introduction</td>
<td></td>
<td></td>
<td>J = 60</td>
<td></td>
</tr>
</tbody>
</table>
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.

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>3/4</td>
<td>four measures</td>
</tr>
</tbody>
</table>

Example only
1
\[
\begin{array}{cccccccc}
\text{C} & \text{D} & \text{E} & \text{G} & \text{G} & \text{G} & \text{G} & \text{C} \\
\text{D} & \text{E} & \text{G} & \text{G} & \text{C} & \text{G} & \text{G} & \text{G} \\
\end{array}
\]

2
\[
\begin{array}{cccccccc}
\text{C} & \text{D} & \text{E} & \text{G} & \text{G} & \text{G} & \text{G} & \text{C} \\
\text{D} & \text{E} & \text{G} & \text{G} & \text{C} & \text{G} & \text{G} & \text{G} \\
\end{array}
\]

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

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

<table>
<thead>
<tr>
<th>Above a Given Note</th>
<th>Below a Given Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>major 3rd</td>
<td>minor 3rd</td>
</tr>
<tr>
<td>perfect 5th</td>
<td>perfect 5th</td>
</tr>
<tr>
<td>perfect octave</td>
<td></td>
</tr>
</tbody>
</table>

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.

<table>
<thead>
<tr>
<th>Beginning Note</th>
<th>Keys</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>tonic, mediant, or</td>
<td>G, D, C major</td>
<td>five to eight notes</td>
</tr>
<tr>
<td>dominant</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Example only
1
\[
\begin{array}{cccccccc}
\text{G} & \text{D} & \text{G} & \text{C} & \text{G} & \text{G} & \text{G} & \text{C} \\
\text{G} & \text{D} & \text{G} & \text{C} & \text{G} & \text{G} & \text{G} & \text{C} \\
\end{array}
\]

2
\[
\begin{array}{cccccccc}
\text{G} & \text{D} & \text{G} & \text{C} & \text{G} & \text{G} & \text{G} & \text{C} \\
\text{G} & \text{D} & \text{G} & \text{C} & \text{G} & \text{G} & \text{G} & \text{C} \\
\end{array}
\]
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.

<table>
<thead>
<tr>
<th>Difficulty</th>
<th>Time Signatures</th>
<th>Keys</th>
<th>Positions</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grade 1 repertoire</td>
<td>3/4</td>
<td>G, D, C major</td>
<td>1st</td>
<td>eight to twelve measures</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>3/4</td>
<td>four measures</td>
</tr>
</tbody>
</table>

Example only

\[\frac{3}{4} \quad \boxed{\text{music notation}}\]
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.

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

**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**

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

**Bach, Johann Sebastian**
- *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**
- *Chaconne* (arr. Peter Heilbut, in *Cello Book HSV*)
- *Ombra mai fu* (Never Was a Shade), from *Serse*, HWV 40 (arr. Gaston Borch)

**Hasse, Johann Adolph**
- *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
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 Technic 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 DOS
  - 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

Grade 4 36
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-Gáän (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

Schroeder, 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.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Bowing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>E, A</td>
<td>2 octaves</td>
<td>∙ = 60</td>
<td></td>
</tr>
<tr>
<td>Harmonic and Melodic Minor</td>
<td>C, G, A</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Major</td>
<td>E</td>
<td>1 octave</td>
<td>∙ = 60</td>
<td></td>
</tr>
<tr>
<td>Chromatic</td>
<td>on G, on A</td>
<td>1 octave start on G string</td>
<td>∙ = 84</td>
<td></td>
</tr>
</tbody>
</table>

Arpeggios

<table>
<thead>
<tr>
<th>Scales</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Bowing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>E, A</td>
<td>2 octaves</td>
<td>∙ = 96</td>
<td></td>
</tr>
<tr>
<td>Minor</td>
<td>C, G, A</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Major</td>
<td>E</td>
<td>1 octave</td>
<td>∙ = 84</td>
<td></td>
</tr>
<tr>
<td>Dominant 7th of Major Keys</td>
<td>C (starting on G), D (starting on A)</td>
<td>1 octave start on G string</td>
<td>∙ = 84</td>
<td></td>
</tr>
<tr>
<td>Diminished 7th of Minor Keys</td>
<td>Ab (starting on Gb), Bb (starting on Ab)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Double Stops*

<table>
<thead>
<tr>
<th>Scales</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Bowing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction to Broken 3rds</td>
<td>G Major</td>
<td></td>
<td>∙ = 60</td>
<td></td>
</tr>
</tbody>
</table>

* 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.

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>4 8</td>
<td>two to three measures</td>
</tr>
</tbody>
</table>

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.

<table>
<thead>
<tr>
<th>Above a Given Note</th>
<th>Below a Given Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>major and minor 3rds</td>
<td>minor 3rd</td>
</tr>
<tr>
<td>perfect 4th</td>
<td></td>
</tr>
<tr>
<td>perfect 5th</td>
<td>perfect 5th</td>
</tr>
<tr>
<td>perfect octave</td>
<td>perfect octave</td>
</tr>
</tbody>
</table>

**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.

<table>
<thead>
<tr>
<th>Beginning Note</th>
<th>Keys</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>tonic, mediant, or dominant</td>
<td>C, G, D major</td>
<td>six notes</td>
</tr>
</tbody>
</table>

Example only

```
\begin{music}
\clef{treble}
\key{C}
\time{4/4}
\measure{1}{\r1 \r1 \r1}
\measure{2}{\r1 \r1 \r1}
\measure{3}{\r1 \r1 \r1}
\measure{4}{\r1 \r1 \r1}
\measure{5}{\r1 \r1 \r1}
\measure{6}{\r1 \r1 \r1}
\end{music}
```

**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.

<table>
<thead>
<tr>
<th>Difficulty</th>
<th>Time Signatures</th>
<th>Keys</th>
<th>Positions</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grade 2 repertoire</td>
<td>2/4</td>
<td>C, F, G, D major</td>
<td>1st</td>
<td>eight to twelve measures</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>2/4</td>
<td>four measures</td>
</tr>
</tbody>
</table>

Example only

```
\begin{music}
\clef{percussion}
\time{2/4}
\measure{1}{\r1 \r1 \r1 \r1}
\measure{2}{\r1 \r1 \r1 \r1}
\measure{3}{\r1 \r1 \r1 \r1}
\measure{4}{\r1 \r1 \r1 \r1}
\measure{5}{\r1 \r1 \r1 \r1}
\measure{6}{\r1 \r1 \r1 \r1}
\end{music}
```
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.

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

**Requiroete**

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**
  - 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

- **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)

Scheri, Charles
- Scala (arr. in Cello Solos AMS)

Scheri, Charles
- Suite (arr. in Cello Solos AMS)

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

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)

Squier, William Henry
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 Qwertyuiopgs
- 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.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Bowing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>C, D</td>
<td>3 octaves</td>
<td>J = 69</td>
<td></td>
</tr>
<tr>
<td>Harmonic and Melodic Minor</td>
<td>C, D</td>
<td>3 octaves</td>
<td>J = 69</td>
<td></td>
</tr>
<tr>
<td>Major</td>
<td>E</td>
<td>2 octaves</td>
<td>J = 69</td>
<td></td>
</tr>
<tr>
<td>Harmonic and Melodic Minor</td>
<td>E</td>
<td>2 octaves</td>
<td>J = 69</td>
<td></td>
</tr>
<tr>
<td>Chromatic</td>
<td>on C, on G</td>
<td>2 octaves</td>
<td>J = 66</td>
<td></td>
</tr>
</tbody>
</table>

### Arpeggios

<table>
<thead>
<tr>
<th>Arpeggios</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Bowing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>C, D</td>
<td>3 octaves</td>
<td>J = 84</td>
<td></td>
</tr>
<tr>
<td>Minor</td>
<td>C, D</td>
<td>3 octaves</td>
<td>J = 84</td>
<td></td>
</tr>
<tr>
<td>Major</td>
<td>E</td>
<td>2 octaves</td>
<td>J = 120</td>
<td></td>
</tr>
<tr>
<td>Minor</td>
<td>E</td>
<td>2 octaves</td>
<td>J = 120</td>
<td></td>
</tr>
<tr>
<td>Dominant 7th of Major Keys</td>
<td>F (starting on C), G (starting on D)</td>
<td>2 octaves</td>
<td>J = 104</td>
<td></td>
</tr>
<tr>
<td>Diminished 7th of Minor Keys</td>
<td>C# (starting on B#), Eb (starting on Db)</td>
<td>2 octaves</td>
<td>J = 104</td>
<td></td>
</tr>
</tbody>
</table>

### Double Stops

<table>
<thead>
<tr>
<th>Double Stops</th>
<th>Introduction to Broken 6ths</th>
<th>E♭ Major</th>
<th>J = 60</th>
<th></th>
</tr>
</thead>
</table>

### 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.

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>$\frac{3}{4}$</td>
<td>two to four measures</td>
</tr>
</tbody>
</table>

**Example**

1

![Example 1](image1)

2

![Example 2](image2)
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.

<table>
<thead>
<tr>
<th>Above a Given Note</th>
<th>Below a Given Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>major and minor 3rds</td>
<td>major and minor 3rds</td>
</tr>
<tr>
<td>perfect 4th</td>
<td></td>
</tr>
<tr>
<td>perfect 5th</td>
<td>perfect 5th</td>
</tr>
<tr>
<td>major and minor 6ths</td>
<td></td>
</tr>
<tr>
<td>perfect octave</td>
<td>perfect octave</td>
</tr>
</tbody>
</table>

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.

<table>
<thead>
<tr>
<th>Beginning Note</th>
<th>Keys</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>tonic, mediant, or dominant</td>
<td>C, G, D major</td>
<td>seven notes</td>
</tr>
</tbody>
</table>

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.

<table>
<thead>
<tr>
<th>Difficulty</th>
<th>Time Signatures</th>
<th>Keys</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grade 3 repertoire</td>
<td>¾ ¾ ¾</td>
<td>C, F, G, D major</td>
<td>eight to twelve measures</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>¾ ¾ ¾</td>
<td>four measures</td>
</tr>
</tbody>
</table>

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.

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

Repetoire

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*

<table>
<thead>
<tr>
<th>List A</th>
</tr>
</thead>
<tbody>
<tr>
<td>Concertos, Sonatas, and Suites</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>Beethoven, Ludwig van</td>
</tr>
<tr>
<td>► <em>Sonatina in D Minor</em> (originally in C Minor), WoO 43a</td>
</tr>
<tr>
<td>Bréval, Jean-Baptiste</td>
</tr>
<tr>
<td>Concertino No. 2 in C Major DEL (in <em>Suzuki Cello School, Revised Edition, 4 ALF</em>)</td>
</tr>
<tr>
<td>● one movement</td>
</tr>
<tr>
<td>Concertino No. 3 in A Major DEL</td>
</tr>
<tr>
<td>► 3rd movement</td>
</tr>
<tr>
<td>● one movement</td>
</tr>
<tr>
<td>Caldara, Antonio</td>
</tr>
<tr>
<td>Sonata in D Major (arr. György Orbán OTT)</td>
</tr>
<tr>
<td>► 1st and 2nd movements</td>
</tr>
<tr>
<td>Dancla, Charles</td>
</tr>
<tr>
<td>Fantasia, op. 86, no. 1 (transc. Samuel Applebaum, in <em>String Festival Solos: Cello, 2 ALF</em>)</td>
</tr>
<tr>
<td>Theme and Variations, op. 89, no. 5 (transc. Samuel Applebaum, in <em>String Festival Solos: Cello, 2 ALF</em>)</td>
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<td>Gabrielli, Domenico</td>
</tr>
<tr>
<td>Sonata in A Major (in <em>Gabrielli: Complete Works for Violoncello BAR</em>)</td>
</tr>
<tr>
<td>● Grave and Allegro</td>
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<tr>
<td>Haydn, Franz Joseph</td>
</tr>
<tr>
<td>Sonatina in C Major (transc. from Hob. XI:107 and 110 by Árpád Pejtsik, in <em>Seven Sonatinas for Violoncello and Piano EMB</em>)</td>
</tr>
<tr>
<td>● Andantino and Presto</td>
</tr>
<tr>
<td>Sonatina in G Major (transc. from Hob. XI:73 by Árpád Pejtsik, in <em>Seven Sonatinas for Violoncello and Piano EMB</em>)</td>
</tr>
<tr>
<td>● Thema and Variations</td>
</tr>
<tr>
<td>● Menuet and Finale</td>
</tr>
<tr>
<td>Marcello, Benedetto</td>
</tr>
<tr>
<td>Six Sonatas, op. 1 SCH; (as op. 2 PET)</td>
</tr>
<tr>
<td>Sonata No. 1 in F Major (arr. FHM)</td>
</tr>
<tr>
<td>► 3rd and 4th movements</td>
</tr>
<tr>
<td>Sonata No. 2 in E Minor</td>
</tr>
<tr>
<td>● two contrasting movements</td>
</tr>
<tr>
<td>Matz, Rudolf</td>
</tr>
<tr>
<td>Sonatina in G Minor DOS</td>
</tr>
<tr>
<td>► 2nd movement</td>
</tr>
<tr>
<td>● one movement</td>
</tr>
<tr>
<td>Suite in G Major DOS</td>
</tr>
<tr>
<td>● two contrasting movements</td>
</tr>
</tbody>
</table>
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
Bach, Johann Sebastian
   - Siciliano (arr. Charles Krane, in Intermediate Bach for Cello SPR)
   - Wachet 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&R&B (in Solos for Young Cellists, 5 ALF)
   - Spring Song S&R&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&R&B)

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

Faure, 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
   - Notturno, 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&R&B)

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 leichté Stücke OTT (in Solos for Young Cellists, 2 ALF)
  • Lebhaft (no. 3)

Jacobson, Julian
  • Hip Hip Bourrée (in Unbeaten Tracks FAB)

Jenkins, 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 (Elégie), op. 10, no. 5 (from Les Érinnyes) (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
  • Riderne 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)

Senaillé, 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 Ilyich
  • 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
  • Menuet I and Menuet 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: Toccatina
  • 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.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Bowing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>D</td>
<td>3 octaves</td>
<td>♩ = 88</td>
<td></td>
</tr>
<tr>
<td>Harmonic and Melodic Minor</td>
<td>D</td>
<td>2 octaves</td>
<td>♩ = 88</td>
<td></td>
</tr>
<tr>
<td>Harmonic and Melodic Minor</td>
<td>F, B</td>
<td>2 octaves</td>
<td>♩ = 80</td>
<td></td>
</tr>
<tr>
<td>Chromatic</td>
<td>on E♭, on E</td>
<td>2 octaves</td>
<td>♩ = 80</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Arpeggios</th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>D</td>
<td>3 octaves</td>
<td>♩ = 88</td>
<td></td>
</tr>
<tr>
<td>Minor</td>
<td>D</td>
<td>2 octaves</td>
<td>♩ = 88</td>
<td></td>
</tr>
<tr>
<td>Major</td>
<td>F, B</td>
<td>2 octaves</td>
<td>♩ = 88</td>
<td></td>
</tr>
<tr>
<td>Minor</td>
<td>F, B</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dominant 7th of Major Keys</td>
<td>B♭ (starting on F), C (starting on G)</td>
<td>2 octaves</td>
<td>♩ = 72</td>
<td></td>
</tr>
<tr>
<td>Diminished 7th of Minor Keys</td>
<td>F♯ (starting on E♯), Ab (starting on G♭)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Double Stops</th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Major in Broken 3rds, 6ths</td>
<td>C, G</td>
<td>1 octave</td>
<td>♩ = 72</td>
<td></td>
</tr>
</tbody>
</table>

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.

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>4 4 4</td>
<td>two to four measures</td>
</tr>
</tbody>
</table>

Example only
1

2

Grade 6
Intervals
Candidates will be asked to identify the following intervals. The examiner will play each interval once in broken form on the piano.

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

<table>
<thead>
<tr>
<th>Above a Given Note</th>
<th>Below a Given Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>major 2nd</td>
<td></td>
</tr>
<tr>
<td>major and minor 3rds</td>
<td>major and minor 3rds</td>
</tr>
<tr>
<td>perfect 4th</td>
<td>perfect 4th</td>
</tr>
<tr>
<td>perfect 5th</td>
<td>perfect 5th</td>
</tr>
<tr>
<td>major and minor 6ths</td>
<td>minor 6th</td>
</tr>
<tr>
<td>perfect octave</td>
<td>perfect octave</td>
</tr>
</tbody>
</table>

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.

<table>
<thead>
<tr>
<th>Chords</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>major and minor triads</td>
<td>root position</td>
</tr>
</tbody>
</table>

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.

<table>
<thead>
<tr>
<th>Beginning Note</th>
<th>Keys</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>tonic, mediant, or dominant</td>
<td>C, G, D, A major</td>
<td>nine notes</td>
</tr>
</tbody>
</table>

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.

<table>
<thead>
<tr>
<th>Difficulty</th>
<th>Time Signatures</th>
<th>Keys</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grade 4 repertoire</td>
<td>3/4 3/8 3/8 e</td>
<td>C, G, D, F major A, E, D minor</td>
<td>eight to sixteen measures</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>3/4 3/8</td>
<td>four measures</td>
</tr>
</tbody>
</table>

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**

<table>
<thead>
<tr>
<th>Repertoire</th>
<th>50</th>
</tr>
</thead>
<tbody>
<tr>
<td>one selection from List A</td>
<td>50</td>
</tr>
<tr>
<td>one selection from List B</td>
<td>20*</td>
</tr>
<tr>
<td>one selection from List C</td>
<td>15 (1.5)</td>
</tr>
</tbody>
</table>

(The figures in parentheses for Lists B and C indicate the marks that will be deducted for selections that are not memorized.)

<table>
<thead>
<tr>
<th>Orchestral Excerpts</th>
<th>10</th>
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</thead>
<tbody>
<tr>
<td>one excerpt from the <strong>Syllabus</strong> list</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Technical Requirements</th>
<th>20</th>
</tr>
</thead>
<tbody>
<tr>
<td>Etudes: one etude from the <strong>Syllabus</strong> list</td>
<td>8</td>
</tr>
<tr>
<td>Technical Tests</td>
<td>12</td>
</tr>
<tr>
<td>– scales</td>
<td>2</td>
</tr>
<tr>
<td>– arpeggios</td>
<td>3</td>
</tr>
<tr>
<td>– double stops</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Ear Tests</th>
<th>10</th>
</tr>
</thead>
<tbody>
<tr>
<td>Clapback</td>
<td>2</td>
</tr>
<tr>
<td>Intervals</td>
<td>3</td>
</tr>
<tr>
<td>Chords</td>
<td>2</td>
</tr>
<tr>
<td>Playback</td>
<td>3</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sight Reading</th>
<th>10</th>
</tr>
</thead>
<tbody>
<tr>
<td>Playing</td>
<td>7</td>
</tr>
<tr>
<td>Clapping</td>
<td>3</td>
</tr>
</tbody>
</table>

**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.

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**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

**Bonacci, 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
- Notturno, 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)
- Lagréable

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 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*

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**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”)


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  

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  

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

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**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.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Bowing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>D♭, E, G</td>
<td>3 octaves</td>
<td>♩ = 100</td>
<td></td>
</tr>
<tr>
<td>Harmonic and Melodic Minor</td>
<td>C♯, E, G</td>
<td>3 octaves</td>
<td>♩ = 100</td>
<td></td>
</tr>
<tr>
<td>Chromatic</td>
<td>on C</td>
<td>3 octaves</td>
<td>♩ = 100</td>
<td></td>
</tr>
</tbody>
</table>

**Arpeggios**

<table>
<thead>
<tr>
<th>Scales</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Bowing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>D♭, E, G</td>
<td>3 octaves</td>
<td>♩ = 56</td>
<td></td>
</tr>
<tr>
<td>Minor</td>
<td>C♯, E, G</td>
<td>3 octaves</td>
<td>♩ = 56</td>
<td></td>
</tr>
<tr>
<td>Dominant 7th of Major Keys</td>
<td>G (starting on D♭), A (starting on E), C (starting on G)</td>
<td>3 octaves</td>
<td>♩ = 80</td>
<td></td>
</tr>
<tr>
<td>Diminished 7th of Minor Keys</td>
<td>D (starting on C♯), F (starting on E), G♯ (starting on F♯)</td>
<td>3 octaves</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Double Stops**

<table>
<thead>
<tr>
<th>Scales</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Bowing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major in 3rds, 6ths</td>
<td>G, D</td>
<td>1 octave</td>
<td>♩ = 72</td>
<td></td>
</tr>
<tr>
<td>Harmonic Minor in 3rds, 6ths</td>
<td>G, D</td>
<td>1 octave</td>
<td>♩ = 72</td>
<td></td>
</tr>
<tr>
<td>Major in Broken 8ves</td>
<td>D</td>
<td>1 octave on D and A strings</td>
<td>♩ = 88</td>
<td></td>
</tr>
</tbody>
</table>
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.

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>$\frac{4}{4}$</td>
<td>four measures</td>
</tr>
</tbody>
</table>

Example only
1
\[
\begin{array}{cccccccc}
\text{C} & \text{C} & \text{C} & \text{C} & \text{D} & \text{D} & \text{D} & \text{D} \\
\text{E} & \text{E} & \text{E} & \text{E} & \text{F} & \text{F} & \text{F} & \text{F} \\
\text{G} & \text{G} & \text{G} & \text{G} & \text{A} & \text{A} & \text{A} & \text{A} \\
\text{B} & \text{B} & \text{B} & \text{B} & \text{C} & \text{C} & \text{C} & \text{C} \\
\end{array}
\]

2
\[
\begin{array}{cccccccc}
\text{C} & \text{C} & \text{C} & \text{C} & \text{D} & \text{D} & \text{D} & \text{D} \\
\text{E} & \text{E} & \text{E} & \text{E} & \text{F} & \text{F} & \text{F} & \text{F} \\
\text{G} & \text{G} & \text{G} & \text{G} & \text{A} & \text{A} & \text{A} & \text{A} \\
\text{B} & \text{B} & \text{B} & \text{B} & \text{C} & \text{C} & \text{C} & \text{C} \\
\end{array}
\]

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

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

<table>
<thead>
<tr>
<th>Above a Given Note</th>
<th>Below a Given Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>major and minor 2nds</td>
<td></td>
</tr>
<tr>
<td>major and minor 3rds</td>
<td>major and minor 3rds</td>
</tr>
<tr>
<td>perfect 4th</td>
<td>perfect 4th</td>
</tr>
<tr>
<td>perfect 5th</td>
<td>perfect 5th</td>
</tr>
<tr>
<td>major and minor 6ths</td>
<td>minor 6th</td>
</tr>
<tr>
<td>major and minor 7ths</td>
<td></td>
</tr>
<tr>
<td>perfect octave</td>
<td>perfect octave</td>
</tr>
</tbody>
</table>

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.

<table>
<thead>
<tr>
<th>Chords</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>major and minor triads</td>
<td>root position</td>
</tr>
<tr>
<td>dominant 7th</td>
<td>root position</td>
</tr>
</tbody>
</table>
**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.

<table>
<thead>
<tr>
<th>Beginning Note</th>
<th>Keys</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>tonic, mediant, dominant, or upper</td>
<td>C, G, D, A, F major</td>
<td>nine notes</td>
</tr>
<tr>
<td>tonic, mediant, dominant, or upper</td>
<td>C, G, D, A, F major</td>
<td>nine notes</td>
</tr>
</tbody>
</table>

Example only

```
\( \text{Example only} \)
```

**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.

<table>
<thead>
<tr>
<th>Difficulty</th>
<th>Time Signatures</th>
<th>Keys</th>
<th>Positions</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grade 5 repertoire</td>
<td>( \text{example only} )</td>
<td>C, G, D, A, F, Bb major, A, E, B, D minor</td>
<td>½ to 4th</td>
<td>eight to sixteen measures</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>( \text{example only} )</td>
<td>four measures</td>
</tr>
</tbody>
</table>

Example only

```
\( \text{Example only} \)
```
Grade 8

Candidates in Grade 8 should have well developed *spiccato* and *sautille* 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.

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

### 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
  - *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

**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 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

**Janácek, 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)

Grade 8

60
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

Die Zauberflöte, K 620
- Overture: mm. 27–57, 105–126

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

Schubert, Franz
Symphony No. 8 (“Unfinished”) D 759

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

Mendelssohn, Felix
Incidental Music to A Midsummer Night’s Dream, op. 61
- 1st movement (Scherzo): pickup to m. 71–m. 93, mm. 115–129, 274–324

Vaughan Williams, Ralph
Six Studies in English Folk Song S&b; GAL
- three contrasting studies
Tchaikovsky, Pyotr Ilyich
*The Nutcracker*, op. 71
- act 2, no. 12d (Russian Dance): mm. 33–48
- act 2, no. 13 (Waltz of the Flowers): mm. 164–196
- 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 Études 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 Études 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 Études, 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 Études, op. 31, 1 OTT; INT; SCH*
- Exercise on the Trill (no. 20)
- one of nos. 13, 16, 17, 19, 22
*Forty Melodious and Progressive Études, op. 31, 2 OTT; INT; SCH*
- one of nos. 23, 25, 26, 29–32, 35, 37
*Twelve Études 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 Études 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)

Schohr, 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.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Bowing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>C</td>
<td>4 octaves</td>
<td>( \frac{\text{f}}{\text{4}} ) = 92</td>
<td></td>
</tr>
<tr>
<td>Major</td>
<td>E♭, F, F♯</td>
<td>3 octaves</td>
<td>( \frac{\text{f}}{\text{4}} ) = 112</td>
<td></td>
</tr>
<tr>
<td>Harmonic and Melodic Minor</td>
<td>E♭, F, F♯</td>
<td>3 octaves</td>
<td>( \frac{\text{f}}{\text{4}} ) = 112</td>
<td></td>
</tr>
<tr>
<td>Major Artificial Harmonics</td>
<td>C</td>
<td>1 octave on A string</td>
<td>( \frac{\text{f}}{\text{4}} ) = 80</td>
<td></td>
</tr>
<tr>
<td>Chromatic</td>
<td>on C, on D, on E♭</td>
<td>3 octaves</td>
<td>( \frac{\text{f}}{\text{4}} ) = 120</td>
<td></td>
</tr>
</tbody>
</table>

Arpeggios

| Major | E♭, F, F♯ | 3 octaves | \( \frac{\text{f}}{\text{4}} \) = 69 |
| Minor | E♭, F, F♯ | 3 octaves | \( \frac{\text{f}}{\text{4}} \) = 69 |
| Dominant 7th of Major Keys | A♭ (starting on E♭), B♭ (starting on F), B (starting on F♯) | 3 octaves | \( \frac{\text{f}}{\text{4}} \) = 84 |
| Diminished 7th of Minor Keys | E (starting on D♯), F♯ (starting on E♯), G (starting on F♯) | 3 octaves | \( \frac{\text{f}}{\text{4}} \) = 84 |

Double Stops

| Major in 3rds, 6ths, 8ves | C | 2 octaves | \( \frac{\text{f}}{\text{4}} \) = 88 |
| Harmonic Minor in 3rds, 6ths, 8ves | C | 2 octaves | \( \frac{\text{f}}{\text{4}} \) = 88 |
| Melodic Minor in in 3rds, 6ths, 8ves | C | 1 octave | \( \frac{\text{f}}{\text{4}} \) = 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.

<table>
<thead>
<tr>
<th>Above a Given Note</th>
<th>Below a Given Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>major and minor 2nds</td>
<td>major 2nd</td>
</tr>
<tr>
<td>major and minor 3rds</td>
<td>major and minor 3rds</td>
</tr>
<tr>
<td>perfect 4th</td>
<td>perfect 4th</td>
</tr>
<tr>
<td>perfect 5th</td>
<td>perfect 5th</td>
</tr>
<tr>
<td>major and minor 6ths</td>
<td>minor 6th</td>
</tr>
<tr>
<td>minor 7th</td>
<td>major 7th</td>
</tr>
<tr>
<td>perfect octave</td>
<td>perfect octave</td>
</tr>
</tbody>
</table>

**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.

<table>
<thead>
<tr>
<th>Chords</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>major and minor triads</td>
<td>root position</td>
</tr>
<tr>
<td>dominant 7th</td>
<td>root position</td>
</tr>
<tr>
<td>diminished 7th</td>
<td>root position</td>
</tr>
</tbody>
</table>

**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.

<table>
<thead>
<tr>
<th>Name of Cadence</th>
<th>Symbols</th>
</tr>
</thead>
<tbody>
<tr>
<td>perfect or authentic</td>
<td>V–I</td>
</tr>
<tr>
<td>plagal</td>
<td>IV–I</td>
</tr>
</tbody>
</table>

Example only

![Example](image_url)
**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.

<table>
<thead>
<tr>
<th>Beginning Note</th>
<th>Keys</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>tonic, mediant, dominant, or upper tonic</td>
<td>C, G, D, A, F major</td>
<td>nine notes</td>
</tr>
</tbody>
</table>

Example only

```
\[\text{Example music notation}\]
```

**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.

<table>
<thead>
<tr>
<th>Difficulty</th>
<th>Time Signatures</th>
<th>Keys</th>
<th>Positions</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grade 6 repertoire</td>
<td>$\frac{4}{4}$ $\frac{8}{8}$</td>
<td>C, G, D, A, E, F, Bb major</td>
<td>1st to 5th</td>
<td>eight to sixteen measures</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>$\frac{4}{4}$ $\frac{8}{8}$</td>
<td>four measures</td>
</tr>
</tbody>
</table>

Example only

```
\[\text{Example clapping notation}\]
```
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.

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.

<table>
<thead>
<tr>
<th>Repertoire</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td>one selection from List A</td>
<td>50</td>
</tr>
<tr>
<td>one selection from List B</td>
<td>15 (1.5)</td>
</tr>
<tr>
<td>one selection from List C</td>
<td>15</td>
</tr>
<tr>
<td>one selection from List D</td>
<td>10 (1)</td>
</tr>
</tbody>
</table>

(The figures in parentheses for Lists A, C, and D indicate the marks that will be deducted for selections that are not memorized.)

<table>
<thead>
<tr>
<th>Orchestral Excerpts</th>
<th>10</th>
</tr>
</thead>
<tbody>
<tr>
<td>two contrasting excerpts from the Syllabus list</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Technical Requirements</th>
<th>20</th>
</tr>
</thead>
<tbody>
<tr>
<td>Etudes: one etude from the Syllabus list</td>
<td>8</td>
</tr>
<tr>
<td>Technical Tests</td>
<td>12</td>
</tr>
<tr>
<td>– scales</td>
<td></td>
</tr>
<tr>
<td>– arpeggios</td>
<td></td>
</tr>
<tr>
<td>– double stops</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Ear Tests</th>
<th>10</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intervals</td>
<td>3</td>
</tr>
<tr>
<td>Chords</td>
<td>2</td>
</tr>
<tr>
<td>Cadences</td>
<td>2</td>
</tr>
<tr>
<td>Playback</td>
<td>3</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sight Reading</th>
<th>10</th>
</tr>
</thead>
<tbody>
<tr>
<td>Playing</td>
<td>7</td>
</tr>
<tr>
<td>Clapping</td>
<td>3</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Total possible marks (pass = 60)</th>
<th>100</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>List A</th>
<th>Concerts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bach, Johann Christian</td>
<td>Concerto in C Minor SAL</td>
</tr>
<tr>
<td>● two movements</td>
<td></td>
</tr>
<tr>
<td>Dohnányi, Ernő</td>
<td>Concertpiece in D Major, op. 12 MAS</td>
</tr>
<tr>
<td>● beginning–Tempo I (before rehearsal number 19)</td>
<td>from Tranquillo (before rehearsal number 24)–end</td>
</tr>
<tr>
<td>Klengel, Julius</td>
<td>Concertpiece in D Minor, op. 10 INT</td>
</tr>
<tr>
<td>● two movements</td>
<td></td>
</tr>
<tr>
<td>Monn, Matthias Georg</td>
<td>Concerto in G Minor UNI</td>
</tr>
<tr>
<td>● two movements</td>
<td></td>
</tr>
<tr>
<td>Romberg, Bernhard Heinrich</td>
<td>Concertino No. 3 in D Minor, op. 51 INT; DEL</td>
</tr>
<tr>
<td>● two movements</td>
<td></td>
</tr>
<tr>
<td>Stamitz, Johann</td>
<td>Concerto No. 2 in A Major BAR; MAS</td>
</tr>
<tr>
<td>● 1st movement and one other movement</td>
<td>● play treble clef notation down one octave</td>
</tr>
<tr>
<td>Vivaldi, Antonio</td>
<td>Concerto in G Major, RV 413 INT; EMB</td>
</tr>
<tr>
<td>● 1st and 2nd movements</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>List B</th>
<th>Sonatas and Suites</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bach, Johann Sebastian</td>
<td>Three Sonatas for Viola da Gamba and Keyboard, BWV 1027–1029 BAR; HEN; INT</td>
</tr>
<tr>
<td>Sonata No. 1 in G Major, BWV 1027</td>
<td>● two movements</td>
</tr>
<tr>
<td>Beethoven, Ludwig van</td>
<td>Sonata in F Major, op. 5, no. 1</td>
</tr>
<tr>
<td>● Adagio sostenuto–Allegro or Rondo Allegro vivace</td>
<td></td>
</tr>
<tr>
<td>Sonata in G Minor, op. 5, no. 2</td>
<td>● Adagio sostenuto–Allegro or Rondo Allegro</td>
</tr>
</tbody>
</table>

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).
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

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**List C**

**Concert Repertoire**

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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 ménéstrel*, 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 habanera (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)

Ouverture 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
  ► 3rd movement (Elégie): 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 Études 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.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Bowing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>D</td>
<td>4 octaves</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Harmonic and Melodic Minor</td>
<td>D</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Major</td>
<td>Ab, Bb, B</td>
<td>3 octaves</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Harmonic and Melodic Minor</td>
<td>G#, Bb, B</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Major Artificial Harmonics</td>
<td>E</td>
<td>1 octave on D string</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chromatic</td>
<td>on F, on G</td>
<td>3 octaves</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Arpeggios

| Major                                | Ab, Bb, B     | 3 octaves |       |        |
| Minor                                | G#, Bb, B     |           |       |        |
| Dominant 7th of Major Keys          | Db (starting on Ab), Eb (starting on Bb), E (starting on B) | 3 octaves |       |        |
| Diminished 7th of Minor Keys        | A (starting on G#), B (starting on A#), C (starting on Bb) | 3 octaves |       |        |

Double Stops

| Major in 3rds, 6ths, 8ves            | D, E          | 2 octaves |       |        |
| 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.

<table>
<thead>
<tr>
<th>Above a Given Note</th>
<th>Below a Given Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>any interval within the octave</td>
<td>any interval within the octave except the augmented 4th/diminished 5th</td>
</tr>
</tbody>
</table>

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.

<table>
<thead>
<tr>
<th>Chords</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>major and minor triads</td>
<td>root position, 1st inversion</td>
</tr>
<tr>
<td>dominant 7th</td>
<td>root position</td>
</tr>
<tr>
<td>diminished 7th</td>
<td>root position</td>
</tr>
</tbody>
</table>
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.

<table>
<thead>
<tr>
<th>Name of Cadence</th>
<th>Symbols</th>
</tr>
</thead>
<tbody>
<tr>
<td>perfect or authentic</td>
<td>V–I</td>
</tr>
<tr>
<td>plagal</td>
<td>IV–I</td>
</tr>
<tr>
<td>imperfect</td>
<td>I–V</td>
</tr>
</tbody>
</table>

Example only

![Cadence Example](image)

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.

<table>
<thead>
<tr>
<th>Beginning Note</th>
<th>Keys</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>tonic, mediant, dominant, or upper tonic</td>
<td>any major key</td>
<td>two or three measures</td>
</tr>
</tbody>
</table>

Example only

![Playback Example](image)

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.

<table>
<thead>
<tr>
<th>Difficulty</th>
<th>Time Signatures</th>
<th>Keys</th>
<th>Positions</th>
<th>Approximate Length</th>
</tr>
</thead>
</table>

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

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>4/4 4/4 4/4 4/4</td>
<td>four to six measures</td>
</tr>
</tbody>
</table>

Example only

![Clapping Example](image)
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.

<table>
<thead>
<tr>
<th>Grade 10 Requirements</th>
<th>Marks</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Reertoire</strong></td>
<td>50 (35)</td>
</tr>
<tr>
<td>one selection from List A</td>
<td>15 (1.5)</td>
</tr>
<tr>
<td>one selection from List B</td>
<td>15</td>
</tr>
<tr>
<td>one selection from List C</td>
<td>10 (1)</td>
</tr>
<tr>
<td>one selection from List D</td>
<td>10 (1)</td>
</tr>
<tr>
<td>(The figures in parentheses for Lists A, C, and D indicate the marks that will be deducted for selections that are not memorized.)</td>
<td></td>
</tr>
<tr>
<td><strong>Orchestral Excerpts</strong></td>
<td>10 (7)</td>
</tr>
<tr>
<td>two contrasting excerpts from the Syllabus list</td>
<td></td>
</tr>
<tr>
<td>– one from Group 1</td>
<td></td>
</tr>
<tr>
<td>– one from Group 2</td>
<td></td>
</tr>
<tr>
<td><strong>Technical Requirements</strong></td>
<td>20 (14)</td>
</tr>
<tr>
<td>Etudes: one etude from the Syllabus list</td>
<td></td>
</tr>
<tr>
<td>Technical Tests</td>
<td></td>
</tr>
<tr>
<td>– scales</td>
<td>8</td>
</tr>
<tr>
<td>– arpeggios</td>
<td></td>
</tr>
<tr>
<td>– double stops</td>
<td>12</td>
</tr>
<tr>
<td><strong>Ear Tests</strong></td>
<td>10 (7)</td>
</tr>
<tr>
<td>Intervals</td>
<td>2</td>
</tr>
<tr>
<td>Chords</td>
<td>2</td>
</tr>
<tr>
<td>Cadences</td>
<td>3</td>
</tr>
<tr>
<td>Playback</td>
<td>3</td>
</tr>
<tr>
<td><strong>Sight Reading</strong></td>
<td>10 (7)</td>
</tr>
<tr>
<td>Playing</td>
<td>7</td>
</tr>
<tr>
<td>Clapping</td>
<td>3</td>
</tr>
<tr>
<td><strong>Total possible marks (pass = 60)</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Theory Co-requisites</strong></td>
<td>100</td>
</tr>
</tbody>
</table>

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.

<table>
<thead>
<tr>
<th>List A</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Concertos</strong></td>
</tr>
</tbody>
</table>

**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
- Sonata 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
<table>
<thead>
<tr>
<th>Composer</th>
<th>Work</th>
<th>Edition/Transcription Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bruch, Max</td>
<td>Kol Nidre, op. 47 FIS; INT</td>
<td></td>
</tr>
<tr>
<td>Chausson, Ernest</td>
<td>Pièce, op. 39 (ed. Neil Heyde FAB)</td>
<td></td>
</tr>
<tr>
<td>Chopin, Frédéric</td>
<td>Etude, op. 25, no. 7 (transc. Aleksandr Glazunov, in <em>Album of Six Pieces</em> INT)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Nocturne in C sharp Minor (transc. Gregor Piatigorsky) INT</td>
<td></td>
</tr>
<tr>
<td>Coulthard, Jean</td>
<td>Dopo Botticelli CMC</td>
<td></td>
</tr>
<tr>
<td></td>
<td>1st and 2nd movements</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2nd and 3rd movements</td>
<td></td>
</tr>
<tr>
<td>Cooney, Cheryl</td>
<td>Faces of Change CMC</td>
<td></td>
</tr>
<tr>
<td>Cooper, John</td>
<td><em>Three Meditations</em> PAR</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Fantasy</td>
<td></td>
</tr>
<tr>
<td>Debussy, Claude</td>
<td>En bateau EMB</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Intermezzo FAB</td>
<td></td>
</tr>
<tr>
<td>Denburg, Moshe</td>
<td>For the Peace of My People CMC</td>
<td></td>
</tr>
<tr>
<td>Dvořák, Antonín</td>
<td>Waldesruhe (Silent Woods), op. 68, no. 5 HEN; INT; MAS</td>
<td></td>
</tr>
<tr>
<td>Falla, Manuel de</td>
<td>Suite populaire espagnole ESC</td>
<td></td>
</tr>
<tr>
<td></td>
<td>three movements</td>
<td></td>
</tr>
<tr>
<td>Fauré, Gabriel</td>
<td>Papillon, op. 77 (in <em>Cello Music by French Composers SCH; Solos for Young Cellists, 6 ALF</em>)</td>
<td></td>
</tr>
<tr>
<td>Forsyth, Malcolm</td>
<td>Eclectic Suite (in <em>Solos for Young Cellists, 6 ALF</em>)</td>
<td>1st or 3rd movement</td>
</tr>
<tr>
<td>Frescobaldi, Girolamo</td>
<td>Toccata (transc. Gaspar Cassadó) UNI</td>
<td></td>
</tr>
<tr>
<td>Friedlander, Ernst</td>
<td>Little Fantasy on a Folk Tune BER</td>
<td></td>
</tr>
<tr>
<td>Goens, Daniel van</td>
<td>Scherzo, op. 12, no. 2 LED; INT (in Cellist's Favorite Contest Album FIS; Suzuki Cello School, Revised Edition, 8 ALF)</td>
<td></td>
</tr>
<tr>
<td>Haydn, Franz Joseph</td>
<td>Divertimento in D Major (transc. Gregor Piatigorsky) PRE</td>
<td>3rd movement and one other movement</td>
</tr>
<tr>
<td>Hindemith, Paul</td>
<td>Drei Stücke, op. 8 BRH</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Capriccio</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Phantasiestück</td>
<td></td>
</tr>
<tr>
<td>Janáček, Leoš</td>
<td>Pohádka (A Tale) BAR; MAS</td>
<td>1st movement and one other movement</td>
</tr>
<tr>
<td>Kats-Chernin, Elena</td>
<td>Slicked Back Tango (in <em>The Boosey &amp; Hawkes Cello Anthology</em> B&amp;H)</td>
<td></td>
</tr>
<tr>
<td>Kenins, Talivaldis</td>
<td>Diversions on a Gypsy Song CMC</td>
<td></td>
</tr>
<tr>
<td>Two Dialogues CMC</td>
<td>1st or 2nd movement</td>
<td></td>
</tr>
<tr>
<td>Léonard, Hubert</td>
<td>The Donkey and the Driver (in <em>Cello World</em> FAB)</td>
<td></td>
</tr>
<tr>
<td>Massenet, Jules</td>
<td>Méditation, from <em>Thaïs</em> (transc. Jean Delsart) EMB</td>
<td></td>
</tr>
<tr>
<td>Morawetz, Oskar</td>
<td>Fantasy No. 2 CMC</td>
<td></td>
</tr>
<tr>
<td>Nin, Joaquin</td>
<td>Suite espagnole ESC; DUR</td>
<td></td>
</tr>
<tr>
<td></td>
<td>two movements</td>
<td></td>
</tr>
<tr>
<td>Piazzolla, Astor</td>
<td>Piazzolla für Cello (transc. W. Thomas-Mifune KUZ)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Michelangelo 70</td>
<td></td>
</tr>
<tr>
<td>Popper, David</td>
<td>Hungarian Rhapsody, op. 68 INT</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Papillon, op. 3, no. 4 INT</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Vito (Spanish Dance), op. 54, no. 5 INT</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(in <em>Popper: Popular Concert Pieces, 2 EMB</em>)</td>
<td></td>
</tr>
<tr>
<td>Prokofiev, Sergei</td>
<td>Ballade, op. 15 B&amp;H</td>
<td></td>
</tr>
<tr>
<td>Rachmaninoff, Sergei</td>
<td>Danse Orientale, op. 2, no. 2 INT; B&amp;H</td>
<td></td>
</tr>
<tr>
<td>Rorem, Ned</td>
<td>Dances for Cello and Piano B&amp;H</td>
<td></td>
</tr>
<tr>
<td></td>
<td>two contrasting movements</td>
<td></td>
</tr>
<tr>
<td>Schumann, Robert</td>
<td>Fantasiestücke, op. 73 INT; PET; HEN</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3rd movement and one other movement</td>
<td></td>
</tr>
<tr>
<td>Fünf Stücke im Volkston, op. 102 PET; HEN</td>
<td>1st movement and one other movement (excluding 2nd movement)</td>
<td></td>
</tr>
<tr>
<td>Weber, Carl Maria von</td>
<td>Adagio and Rondo (transc. Gregor Piatigorsky) INT</td>
<td></td>
</tr>
</tbody>
</table>

Grade 10 74
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

Rorem, 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 (Sherzo): mm. 1–132, pickup to m. 141–m. 177

Berlioz, Hector
Symphonie fantastique
➤ 3rd movement (Scène aux champs): mm. 69–78, 95–106
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

Tchaikovsky, Pyotr Il'yich

Symphony No. 4, op. 98

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.

<table>
<thead>
<tr>
<th>Scales</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Bowing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>C, Db, D, Eb, E</td>
<td>4 octaves</td>
<td>J = 80</td>
<td>![Scales_D_Chopin_Harmonic_Melodic_Minor]</td>
</tr>
<tr>
<td>Harmonic and Melodic Minor</td>
<td>C, C#, D, Eb, E</td>
<td>4 octaves</td>
<td>J = 80</td>
<td>![Scales_D_Chopin_Harmonic_Melodic_Minor]</td>
</tr>
<tr>
<td>Major</td>
<td>F, F#, G, Ab, A, Bb, B</td>
<td>3 octaves</td>
<td>J = 80</td>
<td>![Scales_D_Chopin_Harmonic_Melodic_Minor]</td>
</tr>
<tr>
<td>Harmonic and Melodic Minor</td>
<td>F, F#, G, Ab, A, Bb, B</td>
<td>3 octaves</td>
<td>J = 80</td>
<td>![Scales_D_Chopin_Harmonic_Melodic_Minor]</td>
</tr>
<tr>
<td>Major Artificial Harmonics</td>
<td>A</td>
<td>2 octaves</td>
<td>J = 60</td>
<td>![Scales_D_Chopin_Harmonic_Melodic_Minor]</td>
</tr>
<tr>
<td>Minor Artificial Harmonics—</td>
<td>A</td>
<td>2 octaves</td>
<td>J = 60</td>
<td>![Scales_D_Chopin_Harmonic_Melodic_Minor]</td>
</tr>
<tr>
<td>Harmonic and Melodic</td>
<td>on A, on Bb, on B</td>
<td>3 octaves</td>
<td>J = 80</td>
<td>![Scales_D_Chopin_Harmonic_Melodic_Minor]</td>
</tr>
<tr>
<td>Chromatic</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Arpeggios**

<table>
<thead>
<tr>
<th>Arpeggios</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Bowing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>all keys</td>
<td>3 octaves</td>
<td>J = 80</td>
<td>![Arpeggios_D_Chopin_Harmonic_Melodic_Minor]</td>
</tr>
<tr>
<td>Minor</td>
<td>all keys</td>
<td>3 octaves</td>
<td>J = 80</td>
<td>![Arpeggios_D_Chopin_Harmonic_Melodic_Minor]</td>
</tr>
<tr>
<td>Dominant 7th of Major Keys</td>
<td>all keys</td>
<td>3 octaves</td>
<td>J = 66</td>
<td>![Arpeggios_D_Chopin_Harmonic_Melodic_Minor]</td>
</tr>
<tr>
<td>Diminished 7th of Minor Keys</td>
<td>all keys</td>
<td>3 octaves</td>
<td>J = 66</td>
<td>![Arpeggios_D_Chopin_Harmonic_Melodic_Minor]</td>
</tr>
</tbody>
</table>

**Double Stops**

<table>
<thead>
<tr>
<th>Double Stops</th>
<th>Keys</th>
<th>Range</th>
<th>Tempo</th>
<th>Bowing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major in 3rds, 6ths, 8ves</td>
<td>G, A</td>
<td>2 octaves</td>
<td>J = 72</td>
<td>![Double_Stops_D_Chopin_Harmonic_Melodic_Minor]</td>
</tr>
<tr>
<td>Harmonic and Melodic Minor</td>
<td>G, A</td>
<td>2 octaves</td>
<td>J = 72</td>
<td>![Double_Stops_D_Chopin_Harmonic_Melodic_Minor]</td>
</tr>
<tr>
<td>Major in 8ves</td>
<td>D</td>
<td>2 octaves</td>
<td>J = 104</td>
<td>![Double_Stops_D_Chopin_Harmonic_Melodic_Minor]</td>
</tr>
<tr>
<td></td>
<td></td>
<td>D and A strings only</td>
<td></td>
<td>![Double_Stops_D_Chopin_Harmonic_Melodic_Minor]</td>
</tr>
</tbody>
</table>
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.

<table>
<thead>
<tr>
<th>Above a Given Note</th>
<th>Below a Given Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>any interval within the octave</td>
<td>any interval within the octave</td>
</tr>
</tbody>
</table>

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.

<table>
<thead>
<tr>
<th>Chords</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>major and minor four-note chords</td>
<td>root position, 1st inversion, 2nd inversion</td>
</tr>
<tr>
<td>dominant 7th</td>
<td>root position</td>
</tr>
<tr>
<td>diminished 7th</td>
<td>root position</td>
</tr>
</tbody>
</table>

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.

<table>
<thead>
<tr>
<th>Name of Cadence</th>
<th>Symbols</th>
</tr>
</thead>
<tbody>
<tr>
<td>perfect or authentic</td>
<td>V(7)–I</td>
</tr>
<tr>
<td>plagal</td>
<td>IV–I</td>
</tr>
<tr>
<td>imperfect</td>
<td>I–V</td>
</tr>
<tr>
<td>deceptive (interrupted)</td>
<td>V(7)–VI</td>
</tr>
</tbody>
</table>

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.

<table>
<thead>
<tr>
<th>Beginning Note</th>
<th>Keys</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tonic, mediant, dominant, or upper tonic</td>
<td>any major key</td>
<td>two to four measures</td>
</tr>
</tbody>
</table>
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.

<table>
<thead>
<tr>
<th>Difficulty</th>
<th>Time Signatures</th>
<th>Keys</th>
<th>Positions</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grade 8 repertoire</td>
<td>$\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{3}{4}$</td>
<td>any major or minor key</td>
<td>any position</td>
<td>twelve to twenty measures</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Time Signatures</th>
<th>Approximate Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>$\frac{3}{4}$ $\frac{3}{4}$</td>
<td>four to six measures</td>
</tr>
</tbody>
</table>

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.

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 Ilyich
  • 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

Weinzierl, John  
  ● Sonata (“Israel”) (1949) CMC

**Bolcom, William**  
Capsiccio for Violoncello and Piano EDW  
  ● two contrasting movements  
  ● Decalage 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&rH

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&R 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&R 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&R H

Paganini, Niccolo  
  ● Variations on a Theme from Mosé by Rossini INT

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**List C**  
Concert Repertoire

**Bartók, Béla**  
  ● Rhapsody No. 1 for Cello and Piano B&R H

**Bernstein, Leonard**  
  ● Three Meditations from Mass B&R H  
    ● two contrasting Meditations

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ARCT in Cello Performance  
82
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 Ilyich
- 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
- Paean 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
Suit No. 3 in A Minor
- two movements

Rodrigo, Joaquín
- Concierto como una fantasía OTT

Ysayé, 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
- 2nd movement (Jeux de vagues): mm. 68–72, 106–117

83 ARCT in Cello Performance
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  
**Verklarte Nacht**, op. 4 (sextet version)  

Strauss, Richard  
**Don Juan**, op. 20  
**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.

- 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.)
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 to view online results.
### Table of Marks

<table>
<thead>
<tr>
<th>Repertoire</th>
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<th>Grades 3–5</th>
<th>Grade 6</th>
<th>Grade 7</th>
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- 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.
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).

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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.
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)
ALK  Alberta Keys Music Publishing
AMA  Amadeus
AMP  Associated Music Publishers, Inc.
AMS  AmSCO
B&H  Boosey & Hawkes
BAR  Barenreiter
BER  Berandal Music
BMC  Boston Music Company (Music Sales)
BMP  Birston Music Publications (self published)
BOS  Bosworth (Music Sales)
BRH  Breitkopf & Hartel
CMC  available from the Canadian Music Centre (www.musiccentre.ca)
CNR  Conners Publications
CHS  Chester Music Ltd.
CUW  Curnow Music Press
DEL  Édition Delrieu
DOB  Doblinger
DOM  Les Éditions Doberman-Yppan
DOS  Dominus
DUR  Éditions Durand
E&E  E&E Cello Music
EDW  Edward Marks
ELV  Elkan-Vogel Inc.
EMB  Editio Musica Budapest
ENP  Echo North Productions (self published)
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
KUZ  Edition Kunzelmann
LAT  Latham Music
LED  Alphonse Leduc
LEM  Éditions Henry Lemoine
LRM  Last Resort Music
MAS  Ludwig Masters Publications
MEL  Mel Bay Publications
MLD  Musicland
MPB  M.P. Belaieff
NOV  Novello
OTT  Schott Music GmbH
OUP  Oxford University Press
PAR  Paramita Publications (self published)
PET  Édition Peters
PRE  Theodore Presser
RIC  G. Ricordi
S&B  Stainer & Bell
SAL  Éditions Salabert
SCH  G. Schirmer
SIK  Sikorski
SPA  Spartan Press
SPR  Spratt Music
TON  Tonos Music
UNI  Universal Edition
WAT  Waterloo Music Co.
WIE  Wiener Urtext

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
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


Sight Reading and Ear Training


Official Examination Papers


- Basic Rudiments
- Intermediate Rudiments
- Advanced Rudiments
- Introductory Harmony
- Basic Harmony
- Basic Keyboard Harmony
- History I: An Overview
- Intermediate Harmony
- Intermediate Keyboard Harmony
- History 2: Middle Ages to Classical
- Counterpoint
- Advanced Harmony
- Advanced Keyboard Harmony
- History 3: 19th Century to Present
- Analysis

General Reference Works


General Pedagogy and Related Reference Works


Cello Resources

Supplemental Technique Books


Cello Reference Works


### 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.