

This syllabus for Cello is valid from 2016. The next edition will be published in July 2019. Advance notice of any planned changes to the Cello requirements from 2020 will be available at www.abrsm.org/cello from January 2019.

Cello GRADE 1

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

LIST A

- 1 **Anon. French** Bourrée. No. 9 from *Violoncello Music for Beginners 1*, arr. Lengyel and Pejtsik (Editio Musica Budapest Z.6312)
- 2 **Arbeau** Branle des Sabots (from *Orchésographie*). *Time Pieces for Cello, Vol. 1*, arr. Black and Harris (ABRSM)
- 3 **Kathy and David Blackwell** Patrick's Reel. No. 43 from *Cello Time Joggers*, arr. Blackwell (OUP: piano accomp. published separately)
- 4 **Haydn** Divertimento (Hob. II:14). P. 2 from *Haydn, Mozart, Beethoven for Cello*, arr. Erhart-Schwertmann (Doblinger DOBL 33756)
- 5 **Haydn** Poco adagio (from String Quartet, Op. 76 No. 3, 'Emperor'). *More Time Pieces for Cello, Vol. 1*, arr. Bruce and Wells (ABRSM)
- 6 **Suzuki** Andantino. No. 12 from *Suzuki Cello School, Vol. 1* (Alfred–Summy-Birchard 0479S: piano accomp. published separately, 0480S)

LIST B

- 1 **T. H. Bayly** Long, Long Ago. No. 10 from *Suzuki Cello School, Vol. 1* (Alfred—Summy-Birchard 0479S: piano accomp. published separately, 0480S)
- 2 **Kathy and David Blackwell** Rocking Horse. No. 42 from *Cello Time Joggers*, arr. Blackwell (OUP: piano accomp. published separately)
- 3 **Katherine and Hugh Colledge** Full Moon: No. 22 from *Waggon Wheels for Cello* (Boosey & Hawkes)
- 4 **Fauré** Berceuse (from *Dolly*, Op. 56). *More Time Pieces for Cello, Vol. 1*, arr. Bruce and Wells (ABRSM)
- 5 **Saint-Saëns** The Elephant (from *The Carnival of the Animals*). *Time Pieces for Cello, Vol. 1*, arr. Black and Harris (ABRSM)
- 6 **Schubert** Waltz. No. 20 from *Violoncello Music for Beginners 1*, arr. Lengyel and Pejtsik (Editio Musica Budapest Z.6312)



LIST C

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

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

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

* Published by ABRSM (Scale requirements, Specimen Sight-Reading Tests, Specimen Aural Tests) † Starting on open strings

SIGHT-READING*: a four-bar piece in $\frac{4}{4}$ or $\frac{3}{4}$, or a six-bar piece in $\frac{2}{4}$, in G or D majors, in 1st position (no use of C string). All notes separately bowed. Simple dynamics (*f*, *mf*, *p*), note values () and rests (). See also p. 9.

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

Aural Tests GRADE 1

- A To clap the pulse of a piece played by the examiner, and to identify whether it is in two time or three time.** The examiner will start playing the passage, and the candidate should join in as soon as possible, clapping in time and giving a louder clap on the strong beats. The examiner will then ask whether the music is in two time or three time. The candidate is *not* required to state the time signature.
- B To sing as ‘echoes’ three phrases played by the examiner.** The phrases will be two bars long, in a major key, and within the range of tonic–mediant. First the examiner will play the key-chord and the starting note (the tonic) and then count in two bars. After the examiner has played each phrase, the candidate should sing back the echo without a pause, keeping in time.
- C To identify where a change in pitch occurs during a phrase played by the examiner.** The phrase will be two bars long, in a major key, and the change will affect only one of the notes. First the examiner will play the key-chord and the tonic and then count in two bars. The examiner will play the phrase twice, making the change in the second playing, after which the candidate should state whether the change was near the beginning or near the end. If necessary, the examiner will play both versions of the phrase again (although this will affect the assessment).
- D To answer questions about two features of a piece played by the examiner.** Before playing, the examiner will tell the candidate which two features the questions will be about. The first will be: dynamics (loud/quiet, or sudden/gradual changes); the second will be articulation (smooth/detached).