



**The Leinster School of
Music & Drama**

Established 1904

**Cello
Grade
Examinations
Syllabus**

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The Leinster School of Music & Drama

Established 1904

*"She beckoned to him with her second finger
like one preparing a certificate in pianoforte...
at the Leinster School of Music."*

Samuel Beckett

Established in 1904 The Leinster School of Music & Drama is now celebrating its centenary year. Its long-standing tradition both as a centre for learning and examining is stronger than ever.

TUITION

Expert individual tuition is offered in a variety of subjects:

- Singing and Vocal Coaching
- Drama and Communication
- Keyboard
- Woodwind
- Strings

Experienced and dedicated teachers provide excellent tuition to pupils of all ages and levels. The emphasis is on learning through enjoyment, and while exams are encouraged they are not compulsory.

EXAMINATIONS

As a national examining body the School offers grade and diploma examinations in both music and drama. Over 1000 teachers nationwide are teaching the School's various syllabuses and preparing students for Leinster School examinations throughout the year, Approximately 15,000 candidates are examined annually - thus the reputation of the School reaches far beyond the city in which it began almost a century ago.

HISTORY

The School was founded in 1904 by Samuel Myerscough, an acclaimed musician, teacher and examiner. Even in the School's infancy students travelled from throughout Ireland to attend lessons. The Musical Herald of 1 July 1909 wrote at length of Mr Myerscough's prominence in Irish musical life:

"The work by which Mr. Myerscough will be best remembered is the Leinster School of Music, of which he is the founder and inspiring force. Pupils came from as far north as Enniskillen, southwards from Waterford, and across from Galway."

This tradition continues to the present day, with students travelling from as far as Derry and Donegal, and from Cork and Kerry.

The School's original teaching staff included Madame Quinton Rosse, Madame Coslett Heller and esteemed piano tutors Patricia Read and May Cosgrave. The hard work and dedication of the staff ensured the reputation of the School went from strength to strength. According to the Irish Art Handbook of 1949 the School had "become one of the most important influences on the musical life of the country as a teaching, examining body."

The Leinster School's original location on Harcourt Street was followed by a move to Upper Stephen Street in 1982. In September 1998 a further move was made to its present location on Griffith College's seven acre campus, where students can avail of college facilities including free car parking, a bar and restaurant, and a library.

Students past and present are prominent performers both at national and international level, with many appearing at the National Concert Hall and venues throughout Ireland, and many others employed by orchestras and opera companies around the globe. Many of the current teaching staff are also firmly established in the performance arena. This experience, combined with their depth of teaching knowledge enhances the unique learning experience offered by the School.

General Information & Examination Regulations

1. The examination syllabus has been framed on modern and educational lines, and on a systematic basis of progression through the grades from primary to Diploma.

2. Schedule of maximum marks for all Grades:

| | |
|--------------------|-----|
| Scales & Arpeggios | 15 |
| Sight-Reading | 10 |
| Ear Tests | 10 |
| Theory | 5 |
| Piece 1 | 20 |
| Piece 2 | 20 |
| Piece 3 / Studies* | 20 |
| Total | 100 |

* In Primary & Preparatory three pieces are presented for examination; in Grades 1-8 two pieces & one group of studies are presented.

3. The grade examinations are marked out of 100. Candidates must secure 85 marks for a first class honours; 80 marks for honours; 75 marks for a pass with merit; and 65 marks for a pass.

4. A medal will be awarded to candidates gaining 95 marks in grades from preparatory to Grade 8.

5. In all examinations, prepared pieces may be heard in full or in part at the discretion of the examiners.

6. The examiners in their marking will pay attention not only to accuracy of notes and time, but also to other things inherent in a good performance, for example, choice of tempo, observance of marks of expression, rhythm and phrasing.

7. The candidate's selection of music, to reflect a varied and interesting programme, will be taken into account.

8. The editions listed in this syllabus are suggested editions. Alternative editions of similar standing are equally as acceptable.

9. Accurate tuning of the instrument, volume, clarity and quality of tone, posture and hand positions will all be taken into account in the marking of pieces and studies, scales and arpeggios.

10. Scales and arpeggios must be played from memory, at a pace appropriate to the technical demands of the Grade. In all Grades scales and arpeggios should be played legato, and without undue accentuation.

11. Candidates should have acquired some skill in vibrato by Grade 5.

12. Candidates in all Grades must tune their own instruments. The examiner should not be expected to do this.

13. Candidates should provide themselves with a music stand if required.

14. The candidate and the teacher must accept the decision of the examiners regarding each candidate unconditionally.

15. The right is reserved to refuse or cancel any entry in which case the examination fee will be returned.

16. Examinations are held annually at local centres throughout Ireland.

17. Entry forms, with particulars filled in and accompanied by fees, must reach The Leinster School of Music & Drama by November 1st, for examinations to be held before the Christmas period; February 1st, for examinations to be held before the Easter period; and March 1st, for examinations to be held after the Easter period.
18. Any school or teacher presenting at least twenty candidates for examination in any one subject may secure a local centre for that subject. Those presenting fewer than twenty candidates may obtain a centre by paying the equivalent to the fees of twenty candidates, or alternatively can send their candidates to the nearest existing centre.
19. Fees are fixed on the assumption that the venue for examination will be provided by the school or teacher.
20. If through illness a candidate is unable to attend the examination at the appointed time, re-entry will be allowed for the same grade on payment of a transfer fee of €3, or for a higher grade on payment of the difference in fees plus a transfer fee of €3. Candidates who have been in contact with an infectious illness must not be presented for examinations unless they are out of quarantine.
21. Heads of schools or centres are requested to ensure that the room assigned for the examinations has satisfactory heat and light, and that a suitable piano or a digital piano is provided for the examination.
22. Please allow 3-4 weeks for the processing of exam results, especially at busy times of the year. We do our best to expedite all results on a first come, first served basis, but exams held after mid-May may not have results returned before the end of the school year. Responsibility is not accepted for loss of mark cards after dispatch by post. Where cards have been lost, the total marks obtained, but not their details, will be supplied on application.

Preparatory Grade

Schedule of maximum marks

| | |
|--------------------|----|
| Scales & Arpeggios | 15 |
| Sight-Reading | 10 |
| Ear Tests | 10 |
| Theory | 5 |
| Pieces 1 | 20 |
| 2 | 20 |
| 3 | 20 |

Scales & Arpeggios

Scales: C major 2 octaves
G major, D major, F major 1 octave
Play as even notes, whole bows

Arpeggios: C major 2 octaves
G major, D major, F major 1 octave
Play as even notes, whole bows

Sight-Reading

A piece of c.8 bars duration in the key of G, in simple time, using basic note values, from open C to fourth finger D on top string.

Ear Tests

1. To clap along as soon possible with the pulse of a short piece played by the examiner which will not be played more than three times. To state whether the fragment is in 2 or 3 time.
2. To sing, whistle or hum a short rhythmical phrase (major only). The example will be played twice by the examiner within the range of doh - soh. The tonic and tonic triad will be sounded before each playing.

Theory

Candidates are required to answer simple questions relating to the prepared pieces with reference to markings such as slurs, ties, staccato, accent marks, sharps and flats, and Italian terms & signs.

Pieces

Choose **any three** pieces from the following list for performance.

The pieces chosen should be of contrasting style to reflect a varied and interesting programme.

Blackwell No 1: Start the Show, Cello Time Runners (OUP)

Blackwell No 6: Spy Movie, Cello Time Runners (OUP)

Blackwell No 7: Gypsy Dance, Cello Time Runners (OUP)

Handel Minuet Time Pieces for Cello vol 1 arr Black & Harris (Associated Board)

Lumsden & Trick, Treat or Tango, Witches' Brew (Peters)

Attwood Hubble, Bubble, here comes trouble, Witches' Brew (Peters)

Purcell No 4: Rigaudon Violoncello Music for Beginners book 1 (Editio Musica Budapest)

Kuřffner No 18: Ländler Violoncello Music for Beginners (Editio Musica Budapest)

Lumsden & Casting a Spell, Witches' Brew (Peters)

Attwood Into the Cauldron Cookpot, Witches' Brew (Peters)

Boiled and Roasted, Witches' Brew (Peters)

Lumsden & Wizard's Potion, Wizard's Potion (Peters)

Attwood Dizzy Lizzy Lightweight, Wizard's Potion (Peters)

Wizard United, Wizard's Potion (Peters)

Hocus Pocus here's the plan, Wizard's Potion (Peters)

Anon. German Dance, no. 3 Violoncello Music for Beginners book 1 EMB Z. 6312

Blackwell Summer Sun, no. 26 Cello Time Joggers OUP

Colledge Clare's Song, no. 23 Cello Time Joggers OUP

Trad. French Au Claire de la lune Classic and Folk Melodies in the 1st Position Presser

Trad. Twinkle Duet [top line] The Essential String Method, Cello book 2 Boosey

Trad. French Folk Song, p. 19 The Essential String Method, Cello book 2 Boosey

Blackwell Runaway Train, no. 38 Cello time Joggers OUP

Benoy & Burrowes Any appropriate study from The first year cello method (Novello)

Grade 1

Schedule of maximum marks

| | |
|--------------------|----|
| Scales & Arpeggios | 15 |
| Sight-Reading | 10 |
| Ear Tests | 10 |
| Theory | 5 |
| Studies | 20 |
| Pieces 1 | 20 |
| 2 | 20 |

Scales & Arpeggios

Scales: C major, D major 2 octaves
G major, F major, B major 1 octave
Play separate and slurred one beat to a bow (see p.27, example 1)

Arpeggios: C major, D major 2 octaves
G major, F major, B flat major 1 octave
Play even notes, whole bows

Sight-Reading

A piece of c.8 bars duration in the key of G, C or F, in simple time, using basic note values.

Ear Tests

1. To clap the rhythm of a short phrase. The example will be played twice by the examiner.
2. To clap from sight a **four bar** rhythm which may include crotchets, minims and dotted minims.
3. To clap along as soon possible with the pulse of a short piece played by the examiner which will not be played more than three times. To state whether the fragment is in 2 or 3 time.
4. To sing, whistle or hum a short rhythmical phrase (major only). The example will be played twice by the examiner. The tonic and tonic triad will be sounded before each playing.

Theory

Candidates will be expected to answer questions relating to the prepared pieces regarding note and rest values, simple time signatures and key signatures of required scales.

Studies

Please choose a study of your choice (or candidates can choose three pieces from the list below)

Pieces

Choose **any two** pieces from the following list for performance.

The pieces chosen should be of contrasting style to reflect a varied and interesting programme.

Mozart No 14: German dance, Violoncello Music for Beginners (Editio Musica Budapest)

Schubert No 19: Lullaby Violoncello Music for Beginners (Editio Musica Budapest)

Haydn Trio, Time Pieces for Cello vol 1 by Black & Harris, (Associated Board)

Saint-Saëns The Elephant Time Pieces for Cello vol 1 by Black & Harris (ABRSM)

Harris March of the Stegosaurus Time Pieces for Cello vol 1 by Black & Harris (ABRSM)

Blackwell No 10: That's how it goes Cello Time Runners book 2 (OUP)

Blackwell No 19: Cello Time Rag Cello Time Runners book 2 (OUP)

arr Huws Jones The Fairy Dance Jigs, Reels, & More (Boosey & Hawkes)

arr Huws Jones The Irish Washerwoman Jigs, Reels, & More (Boosey & Hawkes)

Norton Snooker Table Microjazz for Cello book 1 (Boosey & Hawkes)

P Legg Any appropriate study from Superstudies book 1 (Faber)

Benoy & Burrowes Any appropriate study from The second year cello method (Novello)

Bayley Long, Long Ago, no. 10 Suzuki Cello School. vol. 1 Suzuki

Colledge At Harvest Time, no. 8 Fast Forward for Cello Boosey

Lully Air, no. 10 Violoncello Music for Beginners book 1 EMB Z. 6312

Rodgers Edelweiss, p. 50 Abracadabra Cello book 1 A & C Black

Sugár Old Hungarian Folk Song Violoncello Music for Beginners book 1 EMB Z. 6312

Trad. I Have a Bonnet The Essential String Method, Cello book 3 Boosey

Trad. Pease Pudding Hot The Essential String Method, Cello book 3 Boosey

Blackwell Chase in the Dark Cello Time Runners OUP

Blackwell Gypsy Dance Cello Time Runners OUP

Eccles Minuet, no. 5 Violoncello Music for Beginners book 1 EMB Z. 6312

Legg The Swing, no. 5** Superstudies for Cello book 1 Faber

Macmillan March, no. 1 Northern Skies for Cello & Piano Boosey

J. S. Bach Minuet in C. No. 16 from Suzuki Cello School, Vol. 1, Revised Edition (Alfred—Summy-Birchard 0479S: piano accomp. published separately, 0480S)

Handel Minuet (from Music for the Royal Fireworks). Time Pieces for Cello, Vol. 1, arr. Black and Harris (ABRSM)

Schubert Lullaby. No. 19 from Violoncello Music for Beginners 1, arr. Lengyel and Pejtsik (Editio Musica Budapest Z.6312)

Tchaikovsky Chanson russe (from Album for the Young). Time Pieces for Cello, Vol. 1, arr. Black and Harris (ABRSM)

James MacMillan March: No. 1 from Northern Skies (Boosey & Hawkes)

Grade 2

Schedule of maximum marks

| | |
|--------------------|----|
| Scales & Arpeggios | 15 |
| Sight-Reading | 10 |
| Ear Tests | 10 |
| Theory | 5 |
| Studies | 20 |
| Pieces 1 | 20 |
| 2 | 20 |

Scales & Arpeggios

| | | |
|---------|---|-----------|
| Scales: | C major, D major, E flat major | 2 octaves |
| | G major | 1 octave |
| | D minor, B minor (harmonic or melodic) | 1 octave |
| | Play separate and slurred one beat to a bow (see p.27, example 1) | |

| | | |
|------------|--------------------------------|-----------|
| Arpeggios: | C major, D major, E flat major | 2 octaves |
| | G major | 1 octave |
| | D minor, B minor | 1 octave |
| | Play even notes, whole bows | |

Sight-Reading

A piece of c.8 bars duration in the key of F or B flat, in simple time, using basic note values.

Ear Tests

1. To clap a **four bar** rhythm in simple 2, 3, 4 and compound duple time, and to state the time signature. The example will be played twice by the examiner.
2. To clap from sight a **four bar** rhythm that may include quavers, crotchets, minims, dotted-minims, crotchet and minim rests.
3. To sing, whistle or hum a two or three bar phrase played in a major or minor key. The example will be played twice by the examiner. The tonic and tonic triad will be sounded before each playing.
4. To recognise any interval from a major 2nd, major 3rd, minor 3rd, perfect 4th and perfect 5th. The example will be played twice by the examiner. The tonic will be sounded before each playing.

Theory

Key signatures (in correct order), time signatures, terms and signs with regards to prepared pieces. Construction of the major and minor scale.

Studies

Please choose a study of your choice (or candidates can choose three pieces from the list below)

Pieces

Choose **any two** pieces from the following list for performance.

The pieces chosen should be of contrasting style to reflect a varied and interesting programme.

Morley Now is the month of Maying Time Pieces for Cello, book 2, by C

Black & P Harris (ABRSM)

Haydn Andante Time Pieces for Cello by C Black & P Harris, vol II

(ABRSM)

Bach March in G Bach for the Cello, trans C Krane (Schirmer)

Bach Minuet in C Bach for the Cello, trans C Krane (Schirmer)

von Weber No 6: Hunter's chorus, Suzuki Cello School, vol 2 (revised

edition)(IMP/Music Sales : piano accompaniment published

separately)

Brahms The Little Sandman, Time Pieces for Cello vol 1 by Black & Harris,

(ABRSM)

Blackwell No 31: Aerobics Cello Time Runners book 2 (OUP)

Blackwell No 32: Hungarian Folk Dance Cello Time Runners book 2

(OUP)

B József No 23: Hungarian Dance Violoncello Music for Beginners book

1 (Edition Musica Budapest)

S Szokolay No 28 part 2: Bagpipe Song Violoncello Music for

Beginners book 1 (Editio Musica Budapest)

McMillan Celtic Hymn Northern Skies (Boosey & Hawkes)

McMillan Barn Dance Northern Skies (Boosey & Hawkes)

P Legg No Any appropriate studies from Superstudies for Cello, book 1

(Faber)

Blackwell Starry Night, no. 18 Cello Time Runners OUP

Nelson Reel [top part] Technitunes for Cello Boosey

Schumann A Distant Land Easy Classics for cello book 1 OUP

Tchaikovsky An Old French Song Easy Classics for Cello book 1 OUP

Trad. All Through the Night The Essential String Method, Cello book 4 Boosey

Blackwell Carnival Jig, no. 1 Cello Time Sprinters OUP

Charpentier Prelude from Te Deum Cello Time Runners OUP

Handel Chorus from Judas Maccabeus Suzuki cello School vol. 2 Suzuki

Holst Jupiter's Theme 14 Easy Tunes for Cello Fentone F829

Legg Rumba, no. 8** Superstudies for Cello book 1 Faber

Lumsden & Wedgwood Jurassic Blue Jurassic Blue Faber

Mozart German Dance, no. 14 Violoncello Music for Beginners book 1 EMB Z. 6312

Schubert Two German Dances The Essential String Method, cello book 4 Boosey

Trad. Scottish Aiken Drum** The Celidh Collection for Cello Taigh Na Teud

Trad. Old Joe Clark O Shenandoah! Faber

Trad. The Parson's Farewell Jigs, Reels and More Boosey

Anon. Hornpipe. No. 6 from Violoncello Music for Beginners 1, arr. Lengyel and Pejtsik (Editio Musica Budapest

Z.6312)

J. S. Bach Minuet No. 2. No. 17 from Suzuki Cello School, Vol. 1, Revised Edition (Alfred—Summy-Birchard 0479S:

piano accomp. published separately, 0480S)

T. Morley Now is the month of Maying. Time Pieces for Cello, Vol. 2, arr. Black and Harris (ABRSM)

Donizetti Bella siccome un angelo (from Don Pasquale) More Time Pieces for Cello, Vol. 1,

Schumann A Distant Land (Op. 15 No. 1). No. 2 from

Caroline Lumsden and Ben Attwood Grab the slippery toad!: from Wizard's Potion for Cello and Piano (Peters EP

7679)

Henry Mancini The Pink Panther. More Time Pieces for Cello, Vol. 1, arr. Bruce and Wells (ABRSM)

Grade 3

Schedule of maximum marks

| | |
|--------------------|----|
| Scales & Arpeggios | 15 |
| Sight-Reading | 10 |
| Ear Tests | 10 |
| Theory | 5 |
| Studies | 20 |
| Pieces 1 | 20 |
| 2 | 20 |

Scales & Arpeggios

| | | |
|-------------------|---|-----------|
| Scales: | C major, D major, G major, E flat major | 2 octaves |
| | B flat major | 1 octave |
| | C minor, G minor, D minor (harmonic or melodic) | 2 octaves |
| | Play (1) separate bows and (2) slurred two beats to a bow (see p.27, example 2) | |
| Chromatic Scales: | Starting on open strings C, G & D | 1 octave |
| | Play separate bows | |
| Arpeggios: | C major, D major, G major, E flat major | 2 octaves |
| | B flat major | 1 octave |
| | C minor, G minor, D minor | 2 octaves |
| | Play even notes, whole bows | |

Sight-Reading

A piece of Preparatory standard.

Ear Tests

1. To clap a **four bar** rhythm played in simple or compound time, and to state the time signature. The example will be played twice by the examiner.
2. To clap from sight a **four bar** rhythm that may include quavers, crotchets, minims, dotted minims, semibreves and their rests.
3. To sing, whistle or hum a melodic phrase beginning and ending on the key note. The example will be played twice by the examiner. The tonic and tonic triad will be sounded before each playing.
4. To recognise intervals from the major scale and to include a minor 3rd. The example will be played twice by the examiner. The tonic will be sounded before each playing.

Theory

Key signatures (in correct order), time signatures terms and signs with regards to prepared pieces.

Studies

Please choose a study of your choice (or candidates can choose three pieces from the list below)

Pieces

Choose **any two** pieces from the following list for performance.

The pieces chosen should be of contrasting style to reflect a varied and interesting programme.

Galliard Hornpipe a l'Inglese First Repertoire for Cello, book 2, arr Legg & Gout (Faber)

Lully Gavotte and Musette First Repertoire for Cello, book 2, arr Legg & Gout (Faber)

Mozart No 30: Kontretanz Violoncello Music for Beginners book 2 (Editio Musica Budapest)

Marcello Sonata in E minor op 2 No 5: third movement, Largo (Peters)

Blackwell No 1: Carnival Jig Cello Time Sprinters book 3 (OUP)

Blackwell No 6: Overture Cello Time Sprinters book 3 (OUP)

Wedgwood No 2: Hungarian Stomp Jazzin' about (Faber)

Holst Jupiter's Theme (from 'the Planets') Ten Easy Tunes arr B & R de Smet (Fentone)

Prokofiev Two themes from 'Peter and the Wolf' Classic Experience Encores – cello (Cramer)

P Legg No 7 or no 15 or no 16 Superstudies book 1 (Faber)

Mooney The Tired Tortoise Position Pieces for Cello book 1 (IMP/Music Sales)

Beethoven Marmotte Playing the Cello Novello

Blackwell Falling Leaves

Elgar Andante Cello Time Sprinters OUP

Foster Beautiful Dreamer 14 Easy Tunes for Cello Fentone F829

Offenbach Barcarolle from

The Tales of Hoffmann The Classic Experience for Cello & Piano Cramer 90537

Rebikov Chanson Triste Classical and Romantic Pieces for Cello OUP

Rota & Kusik Speak Softly Love (Theme from The Godfather) Short Cello Pieces Bosworth

Schubert To Music Cello Canto Fentone

Trad. Simple Gifts O Shenandoah! Faber

Trad. Irish Danny Boy Jigs, Reels and More Boosey

Beethoven Ecossaise 14 Easy Tunes for Cello Fentone F829

Blackwell Overture:

A Baroque Celebration Cello Time Sprinters OUP

Galliard Hornpipe a L'Inglese First Repertoire for Cello book 2 Faber

Hewitt-Jones Rumba Ragtime, Serenade & Rumba Musicland

Purcell Rondeau Classical and Romantic Pieces for Cello OUP

Trad. The Keel Row Jigs, Reels and More Boosey

Trad. The Trumpet Hornpipe Jigs, Reels and More Boosey

Lully Gavotte and Musette (omitting da capo). First Repertoire for Cello, Book 2, arr. Legg and Gout (Faber)

Beethoven Ich liebe dich. Time Pieces for Cello, Vol. 2, arr. Black and Harris ()

Smetana Vltava (from Má vlast). More Time Pieces for Cello, Vol. 1, arr. Bruce and Wells ()

Denza Funiculì, funiculà. More Time Pieces for Cello, Vol. 1, arr. Bruce and Wells ()

Prokofiev Two Themes from Peter and the Wolf. Classic Experience Encores – Cello (Cramer)

Grade 4

Schedule of maximum marks

| | |
|--------------------|----|
| Scales & Arpeggios | 15 |
| Sight-Reading | 10 |
| Ear Tests | 10 |
| Theory | 5 |
| Studies | 20 |
| Pieces 1 | 20 |
| 2 | 20 |

Scales & Arpeggios

| | | |
|-------------------|--|-----------|
| Scales: | E flat major, E major, F major, G major, C major, D major | 2 octaves |
| | D minor, E minor, F minor, G minor (harmonic or melodic) | 2 octaves |
| | Play (1) separate bows (2) slurred two beats to a bow (see p.27, example 2) | |
| Chromatic Scales: | Starting on first finger on C, G & D strings, | 1 octave |
| | Play separate bows | |
| Arpeggios: | E flat major, E major, F major, G major, C major, D major | 2 octaves |
| | D minor, E minor, F minor, G minor | 2 octaves |
| | Play (1) even notes, whole bows (2) slurred three notes to a bow (see p.27, ex. 3) | |

Sight-Reading

A piece of Grade 1 standard.

Ear Tests

1. To clap a **four bar** rhythm played in simple or compound time, and to state the time signature. The example will be played twice by the examiner.
2. To clap from sight a **four bar** rhythm that may include quavers, crotchets, minims, dotted minims, semibreves and their rests.
3. To sing, whistle or hum the top or bottom note of an interval (to include all major, perfect and minor 3rds and minor 6ths). The example will be played twice by the examiner. The tonic will be sounded before each playing.
4. Observation test on a short piece played by the examiner. Questions will be selected beforehand and may include tempo, tempo changes, dynamics and gradations of tone.

Theory

Key signatures of required scales and terms and signs. All simple and compound time signatures.

Studies

Please choose a study of your choice (or candidates can choose three pieces from the list below)

Pieces

Choose **any two** pieces from the following list for performance.

The pieces chosen should be of contrasting style to reflect a varied and interesting programme.

Marcello Sonata in G op 2 no 6: fourth movement, Allegro (Peters P-7394)

Breval Sonata in C major: first movement, Allegro (IMC)

De Fesch Sonata in C op 8 no 4: third movement, Minuetto (Peters)

Paxton Sonata in G op 5 no 3: Allegro moderato (Schott ED 11051)

Dawe No 44: The Gypsy Fiddler New Road to String Playing, book 3 (Cramer. Piano accompaniment published separately)

Weissenborn No 4: Humoreske First Repertoire for Cello, book 3 arr Legg & Gout (Faber)

Bach No 6: Polacca Classical and Romantic Pieces arr Watson

Forbes (OUP)

Grieg No 12: Norwegian Dance Classical and Romantic Pieces arr

Watson Forbes (OUP)

Graves Third movement: 'It is Market Day in the Square' Cathedral City (Schott)

von Gluck Dance of the Blessed Spirits from 'Orfeo' Time Pieces for Cello, book 3 (ABRSM)

Harris Black and White Blues Time Pieces for Cello, book 3 (ABRSM)

Gershwin Let's call the whole thing off Play Gershwin (Faber)

Kershaw Back to School Blues, Mellow Cello (Fentone)

P Legg No 1 or no 4 or no 8 Superstudies book 2 (Faber)

Mooney Busy Bees Position Pieces for Cello book 1 (IMP/Music Sales)

Mooney The Hippopotamus' Dance Position Pieces for Cello book 1 (IMP/Music Sales)

Blackwell Some Day, no. 26 Cello Time Sprinters OUP

Bridge Meditation Stainer

Franck Panis Angelicus Up-Grade for Cello Grades 3–4 Faber

Handel Largo (from Xerxes) Schott

Lehár Waltz — Love Unspoken Play Showtime Faber

Loewe I Could Have Danced All Night Play Showtime Faber

Mozart From the Flute Quartet Playing the Cello Novello

Purcell Dido's Farewell, no. 3 Violoncello Music for Beginners book 3 EMB Z. 14037

Springthorpe Bustling Boulevard Go with the Flow for Cello & Piano* Kevin Mayhew

Squire Romance for Cello & Piano Stainer 2284

Tchaikovsky Sweet Reverie, no. 40 Violoncello Music for Beginners book 3 EMB Z. 14037

Trowell Arioso op. 4 no. 7 12 morceaux faciles op. 4 book 3 Schott ED 11212

Williams Hedwig's Theme Harry Potter & the Chamber of Secrets Faber

arr Huws Jones Drowsy Maggie Jigs & Reels & More (Boosey & Hawkes)

J S Bach Polacca Classical and Romantic Pieces for Cello OUP

Blackwell Wild West Cello Time Sprinters OUP

Blackwell Latin Nights Cello Time Sprinters OUP

Gershwin Let's Call the Whole Thing Off Play Gershwin for Cello & Piano Faber

Marais Gavotte en Rondeau, no. 86 Playing the Cello Novello

Rameau Le Tambourin, no. 6 Violoncello Music for Beginners book 3 EMB Z. 14037

Schubert The Trout, no. 29 Violoncello Music for Beginners book 3 EMB Z. 14037

Beethoven Minuet in G (omitting da capo). No. 5 from Suzuki Cello School, Vol. 3, Revised Edition (Alfred—Summy-Birchard 0483S: piano accomp. published separately, 0484S)

Boyce Minuet (from Concerto Grosso in B minor). Time Pieces for Cello, Vol. 3, arr. Black and Harris ()
Bizet Entr'acte (from Carmen). More Time Pieces for Cello, Vol. 2, arr. Bruce and Wells ()
Romberg Schwedisch. No. 8 from Classical Pieces for the Beginning, Vol. 2, arr. Such (Schott ED 4919)
Tchaikovsky Humoreske. Time Pieces for Cello, Vol. 3, arr. Black and Harris ()
Squire Minuet, Op. 19 No. 3 (Stainer & Bell 2286)

Grade 5

Schedule of maximum marks

| | |
|--------------------|----|
| Scales & Arpeggios | 15 |
| Sight-Reading | 10 |
| Ear Tests | 10 |
| Theory | 5 |
| Studies | 20 |
| Pieces 1 | 20 |
| 2 | 20 |

Scales & Arpeggios

| | | |
|----------------------|--|-----------|
| Scales: | D flat major, A flat major, A major | 2 octaves |
| | C major, D major | 3 octaves |
| | C# minor, E minor, F minor, B minor (harmonic or melodic) | 2 octaves |
| | Play separate bows & slurred, seven notes to a bow (see p.27, ex. 4A, 4B & 4C) | |
| Arpeggios: | D flat major, A flat major, A major | 2 octaves |
| | C major, D major | 3 octaves |
| | C# minor, E minor, F minor, B minor | 2 octaves |
| | Play separate bows & slurred, three notes to a bow (see p.27, example 3) | |
| Dominant Sevenths: | Key of F starting on C resolving on the tonic | 1 octave |
| | Key of C starting on G resolving on the tonic | 1 octave |
| | Separate bows & slurred four notes to a bow | |
| Diminished Sevenths: | On C & G | 1 octave |
| | Separate bows & slurred four notes to a bow | |

Sight-Reading

A piece of Grade 2 standard.

Ear Tests

1. To clap a **four bar** rhythm of suitable standard and to state the time signature. The example will be played twice by the examiner.
2. To clap from sight a **four bar** phrase of suitable standard.
3. To sing, whistle or hum a short melody played twice by the examiner.
4. Observation test on a short piece played by the examiner. Questions will be selected beforehand and may include tempo, tempo changes, articulation, dynamics and gradations of tone.

Theory

To recognise terms and signs and any ornaments within the pieces played. Regarding prepared pieces, key signatures with knowledge of their relative minor or majors.

Studies

Please choose a study of your choice (or candidates can choose three pieces from the list below)

Pieces

Choose **any two** pieces from the following list for performance.

The pieces chosen should be of contrasting style to reflect a varied and interesting programme.

Haydn Scherzando in G major Cello Meets Piano (Kevin Mayhew)

De Fesch Sonata in C op 8 no 3: second movement, Allemanda (Peters)

Marcello Sonata in E minor op 2 no 2: second movement, Allegro (Peters EP 7423)

Tchaikovsky Chanson triste op 40 no 2 Cello Meets Piano (Kevin Mayhew)

Borodin Nocturne from String quartet no 2 Classic Experience: Encores for Cello (Cramer)

Tchaikovsky Waltz from the Sleeping Beauty Classic Experience: Encores for Cello (Cramer)

Macmillan No 6: Sabre Dance Northern Skies (Boosey & Hawkes)

Jacob Robot's March The Contemporary Cellist, book 2 (Associated Board)

Shostakovich Romance from "The Gadfly" (Stuart J Scott) arr Otty

Beethoven Sonatina in D minor

Gershwin Summertime Play Gershwin for Cello & Piano Faber

Macmillan Northern Skies, no. 7 Northern Skies for Cello & Piano Boosey

Mooney The Irish Tenor* Position Pieces book 1 Summy Birchard

Mozart Ave verum corpus, no. 17 Violoncello Music for Beginners book 3 EMB Z. 14037

Schumann Traumerei op. 15 no. 7 Schott

Shostakovich Romance from the Suite

'The Gadfly' S J Music D1990-5

Tchaikovsky Chanson Triste op. 40 no. 2 Learning the Tenor Clef Faber

Trowell Meditation op. 4 no. 9 12 morceaux faciles op. 4 book 3 Schott ED 11212

Vivaldi Largo from Sonata no. 3 First Repertoire for Cello book 3 Faber

Williams Fawkes The Phoenix Harry Potter & the Chamber of Secrets IMP/Faber

Boccherini Minuet The Suzuki Cello School vol. 3 Suzuki

Bridge Spring Song for Cello & Piano Stainer 2196

De Fesch Sonata in C, Alla breve Schott CB88

Dyson Intermezzo Melody & Intermezzo Stainer H38

Gabriel-Marie La Cinquantaine Cello Solos Amsco AM 40205

Gershwin I Got Rhythm Play Gershwin for Cello & Piano Faber

Hindemith Lebhaft 3 Easy Pieces Schott ED2771

Macmillan Sabre Dance, no. 6 Northern Skies for Cello & Piano Boosey

Marcello Sonata no. 6 in G,
4th movt: Allegro Peters 7394

Squire Minuet for Cello & Piano Stainer 2286

Strauss I Radetsky March The Classic Experience for Cello & Piano Cramer 90537

Tchaikovsky Neapolitan Dance Tune Violoncello Music for Beginners book 3 EMB Z. 14037

Boccherini Minuet (omitting da capo). No. 3 from Suzuki Cello School, Vol. 3, Revised Edition (Alfred—Summy-Birchard 0483S: piano accomp. published separately, 0484S)

Pergolesi Nina. No. 11 from Violoncello Music for Beginners 3, arr. Pejtsik (Editio Musica Z.14037)

Picinetti Allegro or Allegro (omitting DC): 2nd or 4th movt from Sonata in C (Bärenreiter BA 6963)

Schubert Ständchen (from Schwanengesang) , " ()

Tchaikovsky Air de danse napolitaine. No. 38 from Violoncello Music for Beginners 3, arr. Pejtsik (Editio Musica Budapest Z.14037)

Tchaikovsky Chanson triste, Op. 40 No. 2 (arr. Palaschko: Schott ED0 2415) or Cello & Piano 2, arr. Pejtsik (Editio Musica Budapest Z.14637)

Trowell Humoresque or Chanson villageoise: No. 10 or No. 11 from 12 Morceaux faciles, Op. 4, Book 4 (Schott ED 11213)

Jacob Robots' March More Time Pieces for Cello, Vol. 2, arr. Bruce and Wells ()

James MacMillan Sabre Dance: No. 6 from Northern Skies (Boosey & Hawkes)

Grade 6

Schedule of maximum marks

| | |
|--------------------|----|
| Scales & Arpeggios | 15 |
| Sight-Reading | 10 |
| Ear Tests | 10 |
| Theory | 5 |
| Studies | 20 |
| Pieces 1 | 20 |
| 2 | 20 |

Scales & Arpeggios

| | | |
|----------------------|---|-----------|
| Scales: | G flat major, A flat major, C major | 2 octaves |
| | C major, G major | 3 octaves |
| | F# minor, G minor, B minor (harmonic and melodic) | 2 octaves |
| | C minor, D minor (harmonic and melodic) | 3 octaves |
| | Play separate bows & slurred, seven notes to a bow (see p.27, ex. 4A, 4B & 4C) | |
| Chromatic Scales: | Starting on D flat, E & F | 2 octaves |
| | Play separate bows & slurred, four notes to a bow | |
| Arpeggios: | G flat major, A flat major, C major | 2 octaves |
| | C major, G major | 3 octaves |
| | F# minor, G minor, B minor | 2 octaves |
| | C minor, D minor | 3 octaves |
| | Play separate bows & slurred, three notes to a bow (see p.27, example 3) | |
| Dominant Sevenths: | Key of F starting on C resolving on the tonic | 2 octaves |
| | Key of G starting on D resolving on the tonic | 2 octaves |
| | Play separate bows & slurred, four notes to a bow | |
| Diminished Sevenths: | On C & D | 1 octave |
| | Play separate bows & slurred, four notes to a bow | |

Sight-Reading

A piece of Grade 3 standard.

Ear Tests

- 1a. To clap a **four bar** rhythm of suitable standard and to state the time signature. The example will be played twice by the examiner. If the stated time signature is incorrect the examiner will announce the correct one and proceed to 1b.
- 1b. To identify time values within the marked sections.
2. To state whether a triad is major or minor and in root position or 1st inversion.
3. To recognise a cadence at the end of a phrase played twice by the examiner as perfect or plagal.
4. Observation test on a piece played by the examiner. Questions may include tempo, tempo changes, dynamics, gradations of tone, articulation and recognition of major and minor tonality.

Theory

To recognise terms, signs and any ornaments within the pieces played. Identification of major and minor chords, roots and inversions. Recognition of perfect, plagal, imperfect and interrupted cadences, in both violin and piano accompaniment parts.

Studies

Please choose a study of your choice (or candidates can choose three pieces from the list below)

Pieces

Choose **any two** pieces from the following list for performance.

The pieces chosen should be of contrasting style to reflect a varied and interesting programme.

von Paradis Sicilienne arr Dushkin (Schott)

Bach Suite no 1 in G major: Menuet I & II Six Solo Cello Suites
(Bärenreiter BA 320)

de Fesch Sonata op 8 no 4: first and second movements, Largo and Vivace,
(Peters)

Vivaldi Sonata no 1 in B flat RV 47: third and fourth movements, Largo

and Allegro Vivaldi: Nine Sonatas for Cello (Editio Musica

Budapest/Boosey & Hawkes) or Vivaldi: Six Sonatas for Cello
(Schott)

Squire Dance Rustique op 20 no 5 (Stainer & Bell)

Mendlessohn Song without Words op 109 (Stainer & Bell)

Järnefelt Berceuse (Chester)

Poulenc Sérénade (Heugel & Co)

Glazunov Sérénade Espagnole op 20 no 2 (Peters)

Vaughan Fantasia on 'Greensleeves', arr Forbes (OUP)

Williams

Bunting Dance Caprice (OUP)

Popper Study no 15 Fifteen Studies op 76 (IMC 1339)

Bloch Supplication, no. 2 from Jewish Life (from Ernest Bloch Music for Cello & Piano) Fischer

Cui Orientale, Op. 50 No. 9, trans. Kurtz (IMC 3236)

Elgar Chanson de matin (from Learning the Tenor Clef) Faber

Handel Arioso Schott 9610

Mendelssohn Song without Words (from The Great Cello Solos [ed. Lloyd Webber]) Chester

Paradis Sicilienne (from Learning the Tenor Clef) Faber

Popper To the Memory of my Parents op. 64 no. 1

(from Popular Concert Pieces vol. 1) EMB Z. 12943

Rachmaninov Lied (from Steven Isserlis's Cello World) Faber

Saint-Saëns Prière op. 158 or Romance op. 36

(from The Complete Shorter Works for Cello & Piano) Faber

Seiber Tango (from Learning the Tenor Clef) Faber

(from Classical Pieces of the 17th & 18th Century) Schott ED 3678

Vaughan Williams Fantasia on Greensleeves OUP

Albéniz Tango (from Dancing Cello) PWM 10 324

Albrechtsberger Scherzando (from Lost Melodies — Old Masterpieces for Cello) Universal UE 10627

J S Bach Suite no. 1 in G BWV 1007, Allemande* or Menuets 1 and 2*

(from Six Solo Cello Suites BWV 1007–1012) Bärenreiter BA 320

Schumann Fantasiestücke op. 73, no. 1: Zart und mit Ausdruck Peters EP 7279

Squire Danse Rustique Stainer

Telemann Viola da gamba Sonata in A minor, 1st movt: Largo and 2nd movt: Allegro Peters EP 4625

Trad. The Keel Row, no. 3 (from Three Northumbrian Folk Songs) S J Music D1995-1

Valensin Menuet, (from Melodies by Old Masters book 2) Schott ED 5533

Vivaldi Sonata no. 5 in E minor RV 40, 3rd movt: Largo

and 4th movt: Allegro (from Complete Sonatas for Cello) Bärenreiter BA 6995

Boismortier Moderato and Corrente: 1st and 2nd movts from Sonata in D, Op. 50 No. 3 (upper part) (Bärenreiter BA 3963)

De Fesch Allemanda (Allegro): 2nd movt from Sonata in D minor, Op. 13 No. 4 (upper part) (Bärenreiter BA 3962)

D. Gabrielli Grave and Allegro: 1st and 2nd movts from Sonata in A. D. Gabrielli Complete Works for Violon- cello (Bärenreiter HM 279)

B. Marcello Largo and Allegro: 1st and 2nd movts from Sonata in F, Op. 2 No. 1 (separately: Peters EP 7393) or Marcello Six Sonatas (Peters EP 4647)

Vivaldi Largo and Allegro: 1st and 2nd movts from Sonata in E minor, RV 40. Vivaldi Two Sonatas for Violoncello (RV 40 & RV 46) (Bärenreiter BA 6995c) or Vivaldi Complete Sonatas for Violoncello (Bärenreiter BA 6995)

Bartók Joc cu băță and Buciumeana: Nos 1 and 4 from Romanian Folk Dances, trans. Silva (Universal 13265)

Junior & Senior Repertoire Recital Programmes

Performers are expected to present a balanced recital programme of their own choice, lasting 15-20 minutes for the Junior Repertoire and 40-45 minutes for the Senior Repertoire.

The Junior Repertoire selection should contain at least one piece of grade 4 standard while the Senior Repertoire should contain at least one piece of grade 8 standard.

The candidate's selection of music, to reflect a varied and interesting programme, will be taken into account.

The candidate's programme, typed in the order of performance, must be submitted at least **two months** before the examination.

The candidate will be expected to give a brief introduction to each piece during the recital.

It should be noted that this recital examination is open to members of the public and candidates are encouraged to invite friends and relatives.

The Junior & Senior Repertoire Recital Programmes will be marked as follows:

| | | |
|-----|---|------------|
| (a) | Technical Ability | 30% |
| (b) | Interpretation | 40% |
| (c) | Overall Impression & Choice of Programme | 30% |

Maximum Marks 100, Passing Marks 65

