

**PREREQUISITE FOR ENTRY:** ABRSM Grade 5 (or above) in Music Theory, Practical Musicianship or any solo Jazz subject. For alternatives, see [www.abrsm.org/prerequisite](http://www.abrsm.org/prerequisite).

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

**LIST A**

- 1 **J. S. Bach** Menuets 1 and 2: from Suite No. 1 in G, BWV 1007. *Bach Six Suites for Violoncello Solo (Bärenreiter BA 320 or Peters EP 238 or Peters (Urtext) EP 9054)*
- 2 **B. Marcello** Largo and Allegro: 3rd and 4th movts from Sonata in F, Op. 2 No. 1 (*Peters EP 7393*) or No. 1 from *Marcello Six Sonatas, Op. 2 (Peters EP 4647)*
- 3 **B. Porta** Allegro: 2nd movt from Sonata in B $\flat$ . *Three 18th-Century Sonatas for Cello (Faber)*
- 4 **A. Scarlatti** Largo and Allegretto: 1st and 2nd movts from Sonata No. 1 in D minor. *Scarlatti Three Sonatas for Cello (G. Schirmer GS26226) or The Cello Collection, Intermediate Level (G. Schirmer HL50486141)*
- 5 **Telemann** Largo and Allegro: 3rd and 4th movts from Sonata in D, TWV 41:D6 (from *Der getreue Musikmeister*) (Bärenreiter HM 13). Also available in: *Cello & Piano I, arr. Pejtsik (Editio Musica Budapest Z.14636)*
- 6 **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)*

**LIST B**

- 1 **Glazunov** Mélodie arabe, Op. 4 No. 5, arr. Wells and Moncrieff-Kelly. *Principal Cello (ABRSM)*
- 2 **Goltermann** La Foi (The Faith), Op. 95 No. 1 (*IMC 3056*)
- 3 **Halvorsen** Veslemøy's Song (from *Suite Mosaique*). *More Time Pieces for Cello, Vol. 2, arr. Bruce and Wells (ABRSM)*
- 4 **Rachmaninov** Lied (mute optional). *Steven Issertis's Cello World (Faber)*
- 5 **Romberg** Allegro non troppo: 1st movt from Sonata in E minor, Op. 38 No. 1 (*Dowani or IMC 813*). Also available in: *Solos for Young Cellists, Vol. 3 (cello 1 part: Alfred-Summy-Birchard 21030X)*
- 6 **Verhey** Idylle, Op. 37 (*Broekmans & Van Poppel BRP 1845*)

**LIST C**


- 1 **F. Austin** Captain Cockchafer (from *The Fairy Ring*). *More Time Pieces for Cello, Vol. 2, arr. Bruce and Wells (ABRSM)*
- 2 **Bartók** Joc cu bătă and Buciumeana: No. 1 and No. 4 from *Romanian Folk Dances*, trans. Silva (*Universal UE 13265*)
- 3 **Gavin Bryars** With Miriam by the River. *Spectrum for Cello (ABRSM)*
- 4 **Bunting** Dance Caprice. *Principal Cello (ABRSM)*
- 5 **Carl Davis** Elegy. *Unbeaten Tracks for Cello (Faber)*
- 6 **Squire** Bourrée, Op. 24. *Solos for Young Cellists, Vol. 3 (cello 1 part: Alfred-Summy-Birchard 21030X) or The Squire Cello Solo Collection (Carl Fischer)*

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

	<i>range</i>	<i>bowing requirements</i>	<i>rhythm pattern</i>
<b>Scales</b>			
F, B majors & minors	2 oct.	separate bows <i>and</i> slurred	even notes <i>or</i> long tonic,
C, D majors & minors ( <i>minors harmonic or melodic,</i> <i>as directed by the examiner</i> )	3 oct.	(2 beats to a bow)	at candidate's choice
<b>Scale in thumb position</b>			
D major†	1 oct.	separate bows	even notes <i>or</i> long tonic, at candidate's choice
<b>Arpeggios</b>			
F, B majors & minors	2 oct.	separate bows <i>and</i> slurred	even notes
C, D majors & minors	3 oct.	(3 notes to a bow)	
<b>Dominant sevenths</b> ( <i>resolving on tonic</i> )			
In the keys of F, G, B $\flat$ and E	2 oct.	separate bows <i>and</i> slurred (4 notes to a bow)	even notes
<b>Diminished sevenths</b>			
Starting on C, D, F and B	2 oct.	separate bows <i>and</i> slurred (4 notes to a bow)	even notes
<b>Chromatic scales</b>			
Starting on C, D, F and B	2 oct.	separate bows <i>and</i> slurred (6 notes to a bow)	even notes
<b>Double-stop scale</b> ( <i>in broken steps</i> )			
In sixths, in C major	1 oct.	see p. 12	see p. 12

**SIGHT-READING\***: a piece of around twelve to sixteen bars in length, time and key signatures as Grade 5, with the addition of  $\frac{9}{8}$ ,  $\frac{5}{4}$  and  $\frac{5}{8}$ . Highest note A (*a'*): shifts as required to cover this range. Further use of chords. A slowing of tempo within the piece followed by an *a tempo* may be encountered, as may triplet rhythms. See also p. 9.

**AURAL TESTS FOR THE GRADE\***: see pp. 68 and 71

† Starting with thumb on D string: 

\* Published by ABRSM (Scale requirements, Specimen Sight-Reading Tests, Specimen Aural Tests)