

**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** Bourrées 1 and 2: from Suite No. 3 in C, BWV 1009. *Bach Six Suites for Violoncello Solo (Bärenreiter BA 320 or Peters EP 238 or Peters (Urtext) EP 9054)*
- 2 **Cervetto** Caccia (Vivace) (*upper part*): 2nd movt from Sonata in F, Op. 2 No. 9. *Cervetto Two Sonatas for Cello (Op. 2 Nos 9 & 5) (Bärenreiter BA 6208)*
- 3 **Couperin** Sicilienne and Air de diable: 2nd and 5th movts from *Pièces en concert (arr. Bazelaire: Leduc AL16920)*. Also available in: *Solos for Young Cellists, Vol. 5 (arr. Dunford: Alfred–Summy-Birchard 212X0)*
- 4 **Gounod** Ave Maria (*Schott ED0 9674*)
- 5 **Veracini** Largo (*IMC 3176*)
- 6 **Vivaldi** Largo and Allegro: 1st and 2nd movts from Sonata in F, RV 41. *Vivaldi Complete Sonatas for Violoncello (Bärenreiter BA 6995)*

**LIST B**

- 1 **F. Austin** Titania (No. 1 from *The Fairy Ring*). *Principal Cello (ABRSM)*
- 2 **Borodin** Serenade in G, arr. Stutschewsky and Thaler (*Peters EP 4222*)
- 3 **Fauré** Après un rêve, trans. Casals (*IMC 540 or Hamelle HA09037*). Also available in: *The Casals Legacy (Carl Fischer)*
- 4 **Moeran** Prelude (*Novello NOV120091*)
- 5 **F. Neruda** Slavisches Wiegenlied (Slavonic Cradle Song), Op. 11 (*mute optional*) (*Simrock EE 3493*)
- 6 **Popper** Gavotte No. 2 in D, Op. 23 (*IMC 1607*)

**LIST C**

- 1 **Goltermann** Etude-Caprice, Op. 54 No. 4 (*IMC 3091*)
- 2 **Walter Ernst Haberl** Latin for Alex (*Universal UE 33349*)
- 3 **Janáček** Allegro: 3rd movt from *Pohádka (A Tale)*. *Principal Cello (ABRSM)*
- 4 **David Matthews** Tango flageoletto. *Unbeaten Tracks for Cello (Faber)*
- 5 **Squire** Tarantella, Op. 23 (*Stainer & Bell 2287*). Also available in: *The Squire Cello Solo Collection (Carl Fischer)*
- 6 **Trad. Irish** Londonderry Air. *More Time Pieces for Cello, Vol. 2, arr. Bruce and Wells (ABRSM)*

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

**SIGHT-READING\***: a piece of around sixteen to twenty bars in length, time and key signatures as Grade 6, with the addition of  $\frac{7}{8}$  and  $\frac{7}{4}$ , E, A $\flat$  majors and B, F minors. Highest note B $\flat$  (*b $\flat$ '*): shifts as required to cover this range. Some passages in tenor clef may be included. See also p. 9.

**AURAL TESTS FOR THE GRADE\***: see pp. 68 and 72

<sup>†</sup> Starting with thumb on D string: 