

**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** Prélude: 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 **J. S. Bach** Adagio from Toccata in C for Organ, trans. Siloti. *The Casals Legacy (Carl Fischer)*
- 3 **Berteau (formerly attrib. Sammartini)** Grave and Allegro: 2nd and 3rd movts from Sonata in G (IMC 2093)
- 4 **Boccherini** Affettuoso: 3rd movt from Sonata in A (G4). No. 6 from *Boccherini Six Sonatas for Cello (Ricordi)*
- 5 **Geminiani** Andante and Presto: 1st and 2nd movts from Sonata in D minor, Op. 5 No. 2 (Peters EP 7296) or *Geminiani Six Sonatas for Cello, Op. 5 (Peters EP 9033)*
- 6 **Telemann** Lento and Allegro: 1st and 2nd movts from Sonata in D, TWV 41:D6 (from *Der getreue Musikmeister*) (Bärenreiter HM 13). Also available in: *Cello & Piano 1, arr. Pejtsik (Editio Musica Budapest Z.14636)*
- 7 **Vivaldi** Largo and Allegro poco: 1st and 2nd movts from Sonata in A minor, RV 44. *Vivaldi Complete Sonatas for Violoncello (Bärenreiter BA 6995)*

**LIST B**

- 1 **Albéniz** Tango, Op. 165 No. 2, trans. Maréchal (*Eschig*)
- 2 **Borowski** Adoration, arr. Wells. *Principal Cello (ABRSM)*
- 3 **Brahms** Sonata Movement, arr. Forbes (*Stainer & Bell H195c*)
- 4 **Bridge** Scherzo or Mélodie (*Faber: published together*)
- 5 **Debussy** Scherzo, L. 39/(26) (*Henle HN 945: published with Intermezzo*)
- 6 **Fauré** Romance in A, Op. 69 (*Hamelle HA09168 or IMC 3499*)
- 7 **F. Strauss** Nocturno, Op. 7 (*Universal UE 31455*)

**LIST C**

- 1 **Bloch** Jewish Song: No. 3 from *From Jewish Life*. Piece published individually (*Carl Fischer*) or available in: *Bloch Music for Cello and Piano (Carl Fischer)*
- 2 **Britten** Marcia: 4th movt from Sonata in C, Op. 65 (*Boosey & Hawkes*)
- 3 **Casadó** Sérénade (*Universal UE 8131*)
- 4 **Aaron Minsky** Truckin' through the South or Laid-back Devil: No. 2 or No. 4 from *10 American Cello Etudes (OUP)*
- 5 **Nin** Vieille Castille (*mute optional*) and Murcienne: 1st and 2nd movts from *Suite Espagnole (Eschig)*
- 6 **Squire** Tzig-Tzig (Danse magyare). *Principal Cello (ABRSM)*
- 7 **Mark Summer** Julie-O (*for solo cello*), arr. Cheney. *Solos for Young Cellists, Vol. 5 (Alfred-Summy-Birchard 212X0)*

**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 $\sharp$ , G, A $\flat$ , A, B $\flat$ majors	3 oct.	separate bows <i>and</i> slurred	even notes <i>or</i> long tonic,
F $\sharp$ , G, G $\sharp$ , A, B $\flat$ minors ( <i>minors harmonic or melodic, as directed by the examiner</i> )	3 oct.	(7 notes to a bow)	at candidate's choice
<b>Arpeggios</b>			
F $\sharp$ , G, A $\flat$ , A, B $\flat$ majors	3 oct.	separate bows <i>and</i> slurred	even notes
F $\sharp$ , G, G $\sharp$ , A, B $\flat$ minors	3 oct.	(3 notes to a bow)	"
<b>Dominant sevenths</b> ( <i>resolving on tonic</i> )			
In the keys of B, C, D $\flat$ , D and E $\flat$	3 oct.	separate bows <i>and</i> slurred (4 notes to a bow)	even notes
<b>Diminished sevenths</b>			
Starting on F $\sharp$ , G, A $\flat$ , A and B $\flat$	2 oct.	separate bows <i>and</i> slurred (4 notes to a bow)	even notes
<b>Chromatic scales</b>			
Starting on F $\sharp$ , G, A $\flat$ , A and B $\flat$	3 oct.	separate bows <i>and</i> slurred (12 notes to a bow)	even notes
<b>Double-stop scale</b> ( <i>in parallel</i> )			
In sixths, in C major	1 oct.	separate bows	even notes <i>or</i> long tonic, at candidate's choice
<b>Double-stop scales</b> ( <i>in broken steps</i> )			
In thirds, in G major $\dagger$	1 oct.	see p. 12	see p. 12
In octaves, in G major $\ddagger$	1 oct.	"	"

**SIGHT-READING\***: a piece of around sixteen to twenty-four bars in length, time and key signatures as Grade 7, with the addition of  $\frac{12}{8}$  and F $\sharp$  minor. Highest note D (*d''*): shifts as required to cover this range. Passages in tenor clef or treble clef may be included. Acceleration of tempo, simple ornaments and left-hand *pizzicato* may be encountered. See also p. 9.

**AURAL TESTS FOR THE GRADE\***: see pp. 68 and 73

$\dagger$  Starting on bottom G     $\ddagger$  Starting one octave above bottom G

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