

# CELLO (Subject Code: 05)

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](http://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



	<i>range</i>	<i>bowing requirements</i>	<i>rhythm pattern</i>
<b>Scales</b>			
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
<b>Arpeggios</b>			
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

## Cello GRADE 1

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**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

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

**LIST A**

- 1 **J. S. Bach** Air (from the *Peasant Cantata*). *More Time Pieces for Cello, Vol. 1, arr. Bruce and Wells (ABRSM)*
- 2 **Handel** Hallelujah (from *Messiah*). *P. 3 from Play Baroque!, arr. East (Stainer & Bell H479)*
- 3 **Haydn** Divertimento (Hob. XIV:3). *P. 4 from Haydn, Mozart, Beethoven for Cello, arr. Erhart-Schwertmann (Doblinger DOBL 33756)*
- 4 **Haydn** Minuet and Trio (omitting DC). *No. 25 from Piece by Piece 1 for Cello, arr. Nelson (Boosey & Hawkes)*
- 5 **Milán** Pavane. *No. 2 from Violoncello Music for Beginners 1, arr. Lengyel and Pejtsik (Editio Musica Budapest Z.6312) or No. 1 from My First Concert for Cello, arr. Deserno (Schott ED 20881)*
- 6 **Trad. German** The Little Fiddle. *Solos for Young Cellists, Vol. 1 (Alfred–Summy-Birchard 20810X)*

**LIST B**

- 1 **Carse** A Bumpkin's Dance or At Dawn: from *The Fiddler's Nursery for Cello (Stainer & Bell H434)*
- 2 **Marie Dare** Serenade (*Schott ED 10738*)
- 3 **Donizetti** Bella siccome un angelo (from *Don Pasquale*) } *More Time Pieces for Cello, Vol. 1, arr. Bruce and Wells (ABRSM)*
- 4 **Dvořák** Slavonic Dance, Op. 46 No. 8 } (ABRSM)
- 5 **P.-M. Dubois** Tendresse: No. 1 from *En Vitesse (Durand)*
- 6 **Mozart** Papageno's Song (from *The Magic Flute*). *Time Pieces for Cello, Vol. 2, arr. Black and Harris (ABRSM)*

**LIST C**

- 1 **M. Hajdu** No. 2 (Allegro): from *Two Pieces for Violoncello. No. 24 from Violoncello Music for Beginners 1, arr. Lengyel and Pejtsik (Editio Musica Budapest Z.6312)*
- 2 **Daniel Kemminer** Shana Tova (Happy New Year) (*observing upper line in ossia*). *No. 25 from My First Concert for Cello, arr. Deserno (Schott ED 20881)*
- 3 **Caroline Lumsden and Ben Attwood** Melted Mouse & Roasted Rat in Choc'late Sauce: from *Wizard's Potion for Cello (Peters EP 7679A: piano accomp. published separately, EP 7679B)*
- 4 **H. Mancini** The Pink Panther } *More Time Pieces for Cello, Vol. 1, arr. Bruce and Wells (ABRSM)*
- 5 **Tim Wells** Happy Places }
- 6 **Trad. North American** Old Joe Clark. *O Shenandoah! for Cello, arr. Waterfield and Beach (Faber)*

**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, A, B $\flat$ majors; G, D minors $\dagger$	1 oct.	separate bows <i>and</i> slurred	even notes <i>or</i> long tonic,
C, G majors ( <i>minors natural, harmonic or melodic, at candidate's choice</i> )	2 oct.	(2 quavers to a bow)	at candidate's choice
<b>Arpeggios</b>			
F, G, A, B $\flat$ majors; G, D minors $\dagger$	1 oct.	separate bows	even notes
C major	2 oct.	"	"

**SIGHT-READING\*:** an eight-bar piece, time and key signatures as Grade 1, with the addition of C major and A natural minor. Further use of 1st position. Notes separately bowed or with simple two-note slurs. Addition of *mp*, 'hairpins' (*cresc./dim.*), dotted minim, and minim rest. See also p. 9.

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

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

## Cello GRADE 3

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

### LIST A

- Anon. English** Watkins' Ale (*cello melody*). *The Fiddler Playalong Cello Collection*, arr. Huws Jones (Boosey & Hawkes)
- Beethoven** Deutscher Tanz (WoO 8/4). *P. 10 from Haydn, Mozart, Beethoven for Cello*, arr. Erhart-Schwertmann (*Doblinger DOBL 33756*)
- Cirri** Menuetto: 3rd movt from Sonata in C (*Schott CB 192*) or *No. 1 from Cirri Three Sonatas for Cello* (*Heinrichshofen NI283*)
- Corelli** Gavotta (from Violin Sonata, Op. 5 No. 10) (*observing both repeats*). *Play Baroque! arr. East* (Stainer & Bell H479)
- D. Gallo** Moderato (from Trio Sonata No. 1). *More Time Pieces for Cello, Vol. 1*, arr. Bruce and Wells (ABRSM)
- B. Marcello** Largo: 3rd movt from Sonata in E minor, Op. 2 No. 2 (Stainer & Bell H436)

### LIST B

- Brahms** St Anthony Chorale. *Time Pieces for Cello, Vol. 2*, arr. Black and Harris (ABRSM)
- Alan Gout** Barcarolle. *First Repertoire for Cello, Book 1*, arr. Legg and Gout (Faber)
- Holst** Jupiter (from *The Planets*). *The Classic Experience for Cello*, arr. Lanning (Cramer)
- Edward Jones** Glwysen (The Fairest One) (*cello melody*). *The Fiddler Playalong Cello Collection*, arr. Huws Jones (Boosey & Hawkes)
- Smetana** Vltava (from *Má vlast*). *More Time Pieces for Cello, Vol. 1*, arr. Bruce and Wells (ABRSM)
- Trad. North American** Simple Gifts. *O Shenandoah! for Cello*, arr. Waterfield and Beach (Faber)

### LIST C

- Carey Cheney** Budapesto. *Solos for Young Cellists, Vol. 1* (Alfred–Summy-Birchard 20810X)
- M. Simons** The Peanut Vendor. *More Time Pieces for Cello, Vol. 1*, arr. Bruce and Wells (ABRSM)
- Ros Stephen** 'Hole in My Shoe' Blues: No. 10 from *Cello Globetrotters* (OUP: *piano accomp. printable from companion CD*)
- Trad.** Hungarian Folksong. *First Repertoire for Cello, Book 1*, arr. Legg and Gout (Faber)
- Tim Wells** Melancholy Waltz: from *Cello Scenes* (Cramer)
- John Williams** Hedwig's Theme (from *Harry Potter and the Sorcerer's Stone*). *Classic Movie Instrumental Solos for Cello*, arr. Galliford, Neuburg and Edmondson (Alfred 35131) or *Harry Potter Instrumental Solos for Cello*, arr. Galliford, Neuburg and Edmondson (Alfred 39241)

**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>			
A major; C, A minors	1 oct.	separate bows <i>and</i> slurred	even notes <i>or</i> long tonic,
D, F, G majors; D minor ( <i>minors harmonic or melodic, at candidate's choice</i> )	2 oct.	(2 quavers to a bow)	at candidate's choice
<b>Arpeggios</b>			
A major; C, A minors	1 oct.	separate bows <i>and</i> slurred	even notes
D, F, G majors; D minor	2 oct.	(3 notes to a bow)	"
<b>Chromatic scale</b>			
Starting on D †	1 oct.	separate bows	even notes

**SIGHT-READING\*:** an eight-bar piece, time and key signatures as Grade 2, with the addition of A, F, B♭ majors and D, G minors. Further use of 1st position. Occasional accidentals (within minor keys only). Dotted rhythms, semiquavers and ties may be encountered. *Pizzicato* (at end of piece only) and *staccato* may be included. Increasing use of dynamics, rests and slurs. See also p. 9.

**AURAL TESTS FOR THE GRADE\*:** see pp. 68 and 70

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

† Starting on open string

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

## LIST A

- 1 **Beethoven** Come fill, fill, my good fellow } *More Time Pieces for Cello, Vol. 2, arr. Bruce and Wells (ABRSM)*
- 2 **attrib. Stradella** Pietà, Signore }
- 3 **Boyce** Minuet (from Concerto Grosso in B minor). *Time Pieces for Cello, Vol. 3, arr. Black and Harris (ABRSM)*
- 4 **Cirri** Allegro or Adagio: 1st or 2nd movt from Sonata in C (Schott CB 192) or No. 1 from Cirri Three Sonatas for Cello (Heinrichshofen N1283)
- 5 **attrib. Henry VIII** Pastime with good company (cello melody) (incl. second verse). *The Fiddler Playalong Cello Collection, arr. Huws Jones (Boosey & Hawkes)*
- 6 **Telemann** Air Trompette (from *Der getreue Musikmeister*). *Play Baroque! arr. East (Stainer & Bell H479)*

## LIST B

- 1 **Järnefelt** Berceuse (*Chester CH00305*)
- 2 **O'Carolan** Carolan's Air (cello melody). *The Fiddler Playalong Cello Collection, arr. Huws Jones (Boosey & Hawkes)*
- 3 **Tchaikovsky** Humoreske. *Time Pieces for Cello, Vol. 3, arr. Black and Harris (ABRSM)*
- 4 **Weissenborn** Humoreske: from *Arioso and Humoreske, Op. 9 (ABRSM)*. Also available in: *First Repertoire for Cello, Book 3, arr. Legg and Gout (Faber)*
- 5 **Wolf** Wiegenlied (Lullaby). *Concert Pieces for Cello, arr. Sassmannshaus (Bärenreiter BA 9695)*
- 6 **Henry Wood** Tom Bowling (from *Fantasia on British Sea Songs*). *More Time Pieces for Cello, Vol. 2, arr. Bruce and Wells (ABRSM)*

## LIST C

- 1 **Gershwin** Let's Call the Whole Thing Off. *Play Gershwin for Cello, arr. Gout (Faber)*
- 2 **Grainger** Shepherd's Hey. *More Time Pieces for Cello, Vol. 2, arr. Bruce and Wells (ABRSM)*
- 3 **John Graves** It is Market Day in the Square: from *Cathedral City (Schott ED 11047)*
- 4 **Purcell, arr. Cornick** Fairest Isle. *Blue Baroque for Cello (Universal UE 21381)*
- 5 **Squire** Joyeuse (At Morn): No. 2 from *Petits morceaux, Op. 16 (Stainer & Bell H409)*. Also available in: *The Squire Cello Solo Collection (Carl Fischer)*
- 6 **Pam Wedgwood** Sometime Maybe: No. 8 from *Jazzin' About for Cello (Faber)*

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

	range	bowing requirements	rhythm pattern
<b>Scales</b>			
E♭, F, A, B♭ majors; C, D, G minors (minors harmonic or melodic, at candidate's choice)	2 oct.	separate bows and slurred (2 beats to a bow)	even notes or long tonic, at candidate's choice
<b>Arpeggios</b>			
E♭, F, A, B♭ majors; C, D, G minors	2 oct.	separate bows and slurred (3 notes to a bow)	even notes
<b>Dominant sevenths (resolving on tonic)</b>			
In the keys of G and C §	1 oct.	separate bows	even notes
<b>Chromatic scales</b>			
Starting on D and G §	1 oct.	separate bows and slurred (4 notes to a bow)	even notes

§ Starting on bottom D and on open string G, respectively

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

**SIGHT-READING\*:** a piece of around eight bars in length, time and key signatures as Grade 3, with the addition of  $\frac{6}{8}$ , E $\flat$  major and C minor. Shifts between 1st and 4th positions may be encountered. Occasional chromatic notes. Anacrusis, hooked bowing, accents and pause signs may be included. See also p. 9.

**AURAL TESTS FOR THE GRADE\*:** see pp. 68 and 70

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

## LIST A

- 1 **Bréval** Allegro: 1st movt from Sonata No. 1 in C, arr. Schroeder (*IMC 1883* or *Stainer & Bell 5502*)
- 2 **Handel** Largo (from *Xerxes*), trans. Palaschko (*Schott EDO 7549*)
- 3 **Gérard Hekking** Menuet pour Casals (*Durand*)
- 4 **Lully** Gavotte. No. 2 from *Suzuki Cello School, Vol. 3* (*Alfred–Summy-Birchard 0483S: piano accomp. published separately, 0484S*)
- 5 **B. Marcello** Allegro: 2nd movt from Sonata in E minor, Op. 2 No. 2 (*Stainer & Bell H436*)
- 6 **Purcell** Music for a while (from *Oedipus*). *More Time Pieces for Cello, Vol. 2, arr. Bruce and Wells* (ABRSM)

## LIST B

- 1 **Bazelaire** Bourrée d'Auvergne or Chanson de Bresse: 1st or 3rd movt from *Suite Française*, Op. 114 (*Schott Frères SF 7936*). Also available in: *Solos for Young Cellists, Vol. 4* (*Alfred–Summy-Birchard 21110X*)
- 2 **Brahms** Wie Melodien zieht es mir, Op. 105 No. 1. No. 2 from *Brahms Six Songs, arr. Salter and Geringas* (*Simrock EE 5197*)
- 3 **Gabriel-Marie** La Cinquante. No. 9 from *Suzuki Cello School, Vol. 3* (*Alfred–Summy-Birchard 0483S: piano accomp. published separately, 0484S*) or *Concert Pieces for Cello, arr. Sassmannshaus* (*Bärenreiter BA 9695*)
- 4 **Schubert** Ständchen (from *Schwanengesang*). *More Time Pieces for Cello, Vol. 2, arr. Bruce and Wells* (ABRSM)
- 5 **Shostakovich** Romance: from *The Gadfly*, Op. 97, arr. Otty (*SJ Music*)
- 6 **Trowell** Arlequin: No. 12 from *12 Morceaux faciles*, Op. 4, Book 4 (*Schott ED 11213*)

## LIST C

- 1 **Bridge** Spring Song (*Stainer & Bell 2196*)
- 2 **Debussy** Romance, trans. Gretchaninoff. *Solos for Young Cellists, Vol. 3* (*Alfred–Summy-Birchard 21030X*)
- 3 **Gershwin** Summertime. *Play Gershwin for Cello, arr. Gout* (*Faber*)
- 4 **Jacob** Robots' March } *More Time Pieces for Cello, Vol. 2, arr. Bruce and Wells* (ABRSM)
- 5 **Joplin** Easy Winners }
- 6 **James MacMillan** Sabre Dance: No. 6 from *Northern Skies* (*Boosey & Hawkes*)

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

	range	bowing requirements	rhythm pattern
<b>Scales</b>			
E♭, E, A♭, A majors; E, G, A minors	2 oct.	separate bows <i>and</i> slurred	even notes <i>or</i> long tonic,
C major (minors harmonic <i>or</i> melodic, at candidate's choice)	3 oct.	(2 beats to a bow)	at candidate's choice
<b>Arpeggios</b>			
E♭, E, A♭, A majors; E, G, A minors	2 oct.	separate bows <i>and</i> slurred	even notes
C major	3 oct.	(3 notes to a bow)	"
<b>Dominant sevenths</b> ( <i>resolving on tonic</i> )			
In the key of B♭	1 oct.	separate bows <i>and</i> slurred	even notes
In the keys of F and G	2 oct.	(4 notes to a bow)	"
<b>Diminished sevenths</b>			
Starting on C and G †	1 oct.	separate bows	even notes
<b>Chromatic scales</b>			
Starting on C, C♯ and D	2 oct.	separate bows <i>and</i> slurred (4 notes to a bow)	even notes

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

## *Cello GRADE 5*

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**SIGHT-READING\***: a piece of around eight to sixteen bars in length, time and key signatures as Grade 4, with the addition of E minor. Highest note A (*a'*): shifts as required to cover this range. Simple chords may be included (at end of piece only). Changes between *arco* and *pizzicato*, simple syncopation and a slowing of tempo at the end may be encountered. See also p. 9.

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



**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)

**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: 

**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 <sup>†</sup>	1 oct.	see p. 12	see p. 12
In octaves, in G major <sup>‡</sup>	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

<sup>†</sup> Starting on bottom G    <sup>‡</sup> Starting one octave above bottom G