

CELLO (Subject Code: 05)

The set pieces in this syllabus are valid for 2010–2015. The scale and sight-reading requirements have been revised and take effect from 1 January 2012. The next revision of the set pieces will come into force in 2016.

Cello GRADE 1

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

LIST A

- 1 **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)*
- 2 **Bow Air.** *More Time Pieces for Cello, Vol. 1, arr. Bruce and Wells (ABRSM)*
- 3 **Handel** Minuet (from *Music for the Royal Fireworks*). *Time Pieces for Cello, Vol. 1, arr. Black and Harris (ABRSM)*
- 4 **Mozart** Chorale. No. 12 from } *Violoncello Music for Beginners 1, arr. Lengyel and Pejtsik*
- 5 **Neidhart von Reuenthal** May Song. No. 1 from } (*Editio Musica Budapest Z.6312*)
- 6 **Purcell** Minuet in G. No. 3 from *Easy Classics for Cello, Book 1, arr. Forbes (OUP)*

LIST B

- 1 **T. H. Bayly** Long, Long Ago. No. 10 from *Suzuki Cello School, Vol. 1, Revised Edition (Alfred—Summy-Birchard 0479S: piano accomp. published separately, 0480S)*
- 2 **Adam Carse** Dance Steps: from *The Fiddler's Nursery (Stainer & Bell H434)*
- 3 **Fauré** Berceuse (from *Dolly, Op. 56*). *More Time Pieces for Cello, Vol. 1, arr. Bruce and Wells (ABRSM)*
- 4 **Schubert** Ländler. No. 26 from *Piece by Piece 1 for Cello, arr. Nelson (Boosey & Hawkes)*
- 5 **Schubert** Lullaby. No. 19 from *Violoncello Music for Beginners 1, arr. Lengyel and Pejtsik (Editio Musica Budapest Z.6312)*
- 6 **Tchaikovsky** Chanson russe (from *Album for the Young*). *Time Pieces for Cello, Vol. 1, arr. Black and Harris (ABRSM)*

LIST C

- 1 **James MacMillan** March: No. 1 from *Northern Skies (Boosey & Hawkes)*
- 2 **Elissa Milne** Ten Toads. *Fingerprints – Cello (Faber)*
- 3 **R. Sugár** Old Hungarian Folk Song. No. 27 from *Violoncello Music for Beginners 1, arr. Lengyel and Pejtsik (Editio Musica Budapest Z.6312)*
- 4 **Billy Taylor** I wish I knew } *More Time Pieces for Cello, Vol. 1, arr. Bruce and Wells (ABRSM)*
- 5 **Trad. Congolese** Banaha }
- 6 **Tim Wells** Meditation or The Ghost: from *Cello Scenes (Cramer)*

SCALES AND ARPEGGIOS*: from memory; for further details (incl. examples) see pp. 6–9

	<i>range</i>	<i>bowing requirements</i>	<i>rhythm pattern</i>
Scales			
G, D majors†; A natural minor	1 oct.	separate bows <i>and</i> slurred	even notes [‡] or long tonic.
C major	2 oct.	(2 quavers to a bow)	at candidate's choice
Arpeggios			
G, D majors†; A minor	1 oct.	separate bows	even notes
C major	2 oct.	"	"

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. 7.

AURAL TESTS FOR THE GRADE*: see pp. 58 and 59

‡ Top note not repeated (in contrast to preceding syllabus)

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

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

LIST A

- 1 **Anon.** Hornpipe. No. 6 from *Violoncello Music for Beginners 1*, arr. Lengyel and Pejtsik (*Editio Musica Budapest Z.6312*)
- 2 **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)
- 3 **Dowland** Come again, sweet love doth now invite. *More Time Pieces for Cello, Vol. 1*, arr. Bruce and Wells (ABRSM)
- 4 **Hasse** Bourrée (from *Two Dances*). No. 12 from *Repertoire Album for Cello and Piano*, arr. Friss (*Editio Musica Budapest Z.5958*)
- 5 **T. Morley** Now is the month of Maying. *Time Pieces for Cello, Vol. 2*, arr. Black and Harris (ABRSM)
- 6 **Mozart** Quadrille. No. 28 from *Violoncello Music for Beginners 2*, arr. Lengyel and Pejtsik (*Editio Musica Budapest Z.6748*)

LIST B

- 1 **Adam Carse** A Bumpkin's Dance: from *The Fiddler's Nursery* (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 **Tchaikovsky** Rococo Theme (from *Variations on a Rococo Theme, Op. 33*) }
- 5 **Schubert** Serenade (An den Mond). No. 12 from } *Easy Classics for Cello, Book 1*, arr. Forbes (OUP)
- 6 **Schumann** A Distant Land (Op. 15 No. 1). No. 2 from }

LIST C

- 1 **Katherine and Hugh Colledge** Hornpipe: No. 20 from *Fast Forward for Cello and Piano* (Boosey & Hawkes)
- 2 **Caroline Lumsden and Ben Attwood** Grab the slippery toad!: from *Wizard's Potion for Cello and Piano* (Peters EP 7679)
- 3 **Henry Mancini** The Pink Panther. *More Time Pieces for Cello, Vol. 1*, arr. Bruce and Wells (ABRSM)
- 4 **A. Ridout** No. 4: from *Bagatelles* (*Schott ED 11046*)
- 5 **Sándor Szokolay** Bagpipe Song: No. 2 from *Small Suite*. No. 28/2 from *Violoncello Music for Beginners 1*, arr. Lengyel and Pejtsik (*Editio Musica Budapest Z.6312*) or No. 7/2 from *Repertoire Album for Cello and Piano*, arr. Friss (*Editio Musica Budapest Z.5958*)
- 6 **Tim Wells** Accurately Accented Accidental Accident: from *Cello Scenes* (Cramer)

SCALES AND ARPEGGIOS*: from memory; for further details (incl. examples) see pp. 6–9

	range	bowing requirements	rhythm pattern
Scales			
F, A, B \flat majors; G, D minors [†]	1 oct.	separate bows and slurred	even notes or long tonic,
C, G majors (minors natural, harmonic or melodic, at candidate's choice)	2 oct.	(2 quavers to a bow)	at candidate's choice
Arpeggios			
F, G, A, B \flat majors; G, D minors [†]	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. 7.

AURAL TESTS FOR THE GRADE*: see pp. 58 and 59

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

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

LIST A

- 1 **Anon. English** Watkins' Ale (*cello melody*). *The Fiddler Playalong Cello Collection*, arr. Huws Jones (Boosey & Hawkes)
- 2 **F. Couperin** Sarabande l'unique
- 3 **D. Gallo** Moderato (from Trio Sonata No. 1) } *More Time Pieces for Cello, Vol. 1*, arr. Bruce and Wells (ABRSM)
- 4 **Haydn** Innocence (from Op. 53 No. 1). No. 8 from *Easy Classics for Cello, Book 1*, arr. Forbes (OUP)
- 5 **Lully** Gavotte and Musette (*omitting da capo*). *First Repertoire for Cello, Book 2*, arr. Legg and Gout (Faber)
- 6 **Muffat** Bourrée (I and II, *omitting da capo*). No. 16 from *Violoncello Music for Beginners 2*, arr. Lengyel and Pejsik (*Editio Musica Budapest Z.6748*)

LIST B

- 1 **Beethoven** Ich liebe dich. *Time Pieces for Cello, Vol. 2*, arr. Black and Harris (ABRSM)
- 2 **Earnshaw** Tarantella (*Stainer & Bell H467*)
- 3 **Edward Jones** Glwysen (The Fairest One) (*cello melody*). *The Fiddler Playalong Cello Collection*, arr. Huws Jones (Boosey & Hawkes)
- 4 **W. Lloyd Webber** Siciliano: 3rd movt from *A Lyric Suite* (*Stainer & Bell 2302*)
- 5 **Katharine Lovell** The Swing (No. 1 of *Three Summer Sketches*) (*Braydeston Press BP050*)
- 6 **Smetana** Vltava (from *Má vlast*). *More Time Pieces for Cello, Vol. 1*, arr. Bruce and Wells (ABRSM)

LIST C

- 1 **Anon. American Bluegrass** Blackberry Blossom (*cello melody*). *The Fiddler Playalong Cello Collection*, arr. Huws Jones (Boosey & Hawkes)
- 2 **Denza** Funiculì, funiculà. *More Time Pieces for Cello, Vol. 1*, arr. Bruce and Wells (ABRSM)
- 3 **Matthew Hindson** Zig zag. *Fingerprints – Cello* (Faber)
- 4 **Prokofiev** Two Themes from *Peter and the Wolf*. *Classic Experience Encores – Cello* (Cramer)
- 5 **Hilary Tann** Lullaby (*for solo cello*). *Spectrum for Cello* (ABRSM)
- 6 **Trad.** Hungarian Folksong. *First Repertoire for Cello, Book 1*, arr. Legg and Gout (Faber)

SCALES AND ARPEGGIOS*: from memory; for further details (incl. examples) see pp. 6–9

	<i>range</i>	<i>bowing requirements</i>	<i>rhythm pattern</i>
Scales			
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,</i> <i>at candidate's choice</i>)	2 oct.	(2 quavers to a bow)	at candidate's choice
Arpeggios			
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)	"
Chromatic scale			
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. 7.

AURAL TESTS FOR THE GRADE*: see pp. 58 and 60

* 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** 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)
- 2 **Boyce** Minuet (from Concerto Grosso in B minor). *Time Pieces for Cello, Vol. 3, arr. Black and Harris* (ABRSM)
- 3 **attrib. Henry VIII** Pastime with Good Company (*cello melody*) (*incl. second verse*). *The Fiddler Playalong Cello Collection, arr. Huws Jones* (Boosey & Hawkes)
- 4 **S. Paxton** Allegretto: 1st movt from Sonata in D, Op. 3 No. 2. *First Repertoire for Cello, Book 2, arr. Legg and Gout* (Faber) or (*published separately: Schott ED 11057*)
- 5 **Perti** Sonata in A minor: complete (*upper part*). *9 Sonate facili* (Editio Musica Budapest Z.14110)
- 6 **attrib. Stradella** Pietà, Signore. *More Time Pieces for Cello, Vol. 2, arr. Bruce and Wells* (ABRSM)

LIST B

- 1 **Bizet** Entr'acte (from *Carmen*). *More Time Pieces for Cello, Vol. 2, arr. Bruce and Wells* (ABRSM)
- 2 **W. Lloyd Webber** Allegro: 2nd movt from *A Lyric Suite* (Stainer & Bell 2302)
- 3 **Romberg** Schwedisch. No. 8 from *Classical Pieces for the Beginning, Vol. 2, arr. Such* (Schott ED 4919)
- 4 **James Scott Skinner** The Flower of the Quern (*cello melody*) (*upper line only*). *The Fiddler Playalong Cello Collection, arr. Huws Jones* (Boosey & Hawkes)
- 5 **Tchaikovsky** Humoreske. *Time Pieces for Cello, Vol. 3, arr. Black and Harris* (ABRSM)
- 6 **C. Webster** Scherzo. No. 4 from *Suzuki Cello School, Vol. 3, Revised Edition* (Alfred—Summy-Birchard 0483S: piano accomp. published separately, 0484S)

LIST C

- 1 **Ruth Burchmore** NYPD TV (*for solo cello*). *Fingerprints – Cello* (Faber)
- 2 **Grainger** Shepherd's Hey. *More Time Pieces for Cello, Vol. 2, arr. Bruce and Wells* (ABRSM)
- 3 **Richard Kershaw** Jumbo-Rumba: No. 3 from *Six Elephant Dances* (Studio Music)
- 4 **Michael Radanovics** Keep Cool: No. 3 from *Jazzy Cello 1* (Universal 16553)
- 5 **Squire** Minuet, Op. 19 No. 3 (*Stainer & Bell 2286*)
- 6 **Trad.** Mrs McLeod's Reel (*cello melody*) (*with repeat*). *The Fiddler Playalong Cello Collection, arr. Huws Jones* (Boosey & Hawkes)

SCALES AND ARPEGGIOS*: from memory; for further details (incl. examples) see pp. 6–9

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

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♭ 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. 7.

AURAL TESTS FOR THE GRADE*: see pp. 58 and 60

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

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

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

LIST A

- 1 **Boccherini** Minuet (*omitting da capo*). No. 3 from *Suzuki Cello School, Vol. 3, Revised Edition* (Alfred—Summy-Birchard 0483S: piano accomp. published separately, 0484S)
- 2 **Handel** Scherza, infida (from *Ariodante*). *More Time Pieces for Cello, Vol. 2, arr. Bruce and Wells* (ABRSM)
- 3 **Haydn** Allegro. *Lost Melodies, arr. Stutschewsky* (Universal 10627)
- 4 **W. Koch** Thema and Bourrée: from *Kleine Suite im alten Stil* for Solo Cello (*Doblinger DOBL3707*)
- 5 **Pergolesi** Nina. No. 11 from *Violoncello Music for Beginners 3, arr. Pejtsik* (*Editio Musica Z.14037*)
- 6 **Picinetti** Allegro or Allegro (*omitting DC*): 2nd or 4th movt from Sonata in C (*Bärenreiter BA 6963*)

LIST B

- 1 **Goltermann** Prelude (from *Modern Suite, Op. 122*) } *More Time Pieces for Cello, Vol. 2, arr. Bruce and Wells*
- 2 **Schubert** Ständchen (from *Schwanengesang*) } (ABRSM)
- 3 **Sibelius** Andantino in C. *Sibelius Three Early Pieces for Cello and Piano* (*Fennica Gehrman*)
- 4 **Tchaikovsky** Air de danse napolitaine. No. 38 from *Violoncello Music for Beginners 3, arr. Pejtsik* (*Editio Musica Budapest Z.14037*)
- 5 **Tchaikovsky** Chanson triste, Op. 40 No. 2 (*arr. Palaschko: Schott ED0 2415*) or *Cello & Piano 2, arr. Pejtsik* (*Editio Musica Budapest Z.14637*)
- 6 **Trowell** Humoresque or Chanson villageoise: No. 10 or No. 11 from *12 Morceaux faciles, Op. 4, Book 4* (*Schott ED 11213*)

LIST C

- 1 **Jonathan Dove** Prayer-wheel. *Spectrum for Cello* (ABRSM)
- 2 **Jacob** Robots' March } *More Time Pieces for Cello, Vol. 2, arr. Bruce and Wells* (ABRSM)
- 3 **Joplin** Easy Winners }
- 4 **James MacMillan** Sabre Dance: No. 6 from *Northern Skies* (*Boosey & Hawkes*)
- 5 **David Matthews** Danny's Dance. *Fingerprints – Cello* (*Faber*)
- 6 **Michael Radanovics** On the Ground: No. 5 from *Jazzy Cello 1* (*Universal 16553*)

SCALES AND ARPEGGIOS*: from memory; for further details (incl. examples) see pp. 6–9

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

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. 7.

AURAL TESTS FOR THE GRADE*: see pp. 58 and 61

PREREQUISITE FOR ENTRY: Grade 5 (or above) in Theory of Music, Practical Musicianship or any solo Jazz subject.

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

LIST A

- 1 **Boismortier** Moderato and Corrente: 1st and 2nd movts from Sonata in D, Op. 50 No. 3 (*upper part*) (Bärenreiter BA 3963)
- 2 **De Fesch** Allemanda (Allegro): 2nd movt from Sonata in D minor, Op. 13 No. 4 (*upper part*) (Bärenreiter BA 3962)
- 3 **D. Gabrielli** Grave and Allegro: 1st and 2nd movts from Sonata in A. D. Gabrielli Complete Works for Violoncello (Bärenreiter HM 279)
- 4 **Loeillet** Gavotte und Musette. No. 2 from *Melodies by Old Masters for Young Cellists, Vol. 2, arr. Rapp* (Schott ED 5533)
- 5 **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)
- 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 **Bridge** Berceuse (1901): No. 1 from *Four Pieces for Cello and Piano* (Faber)
- 2 **Cui** Orientale, Op. 50 No. 9, trans. Kurtz (IMC 3236)
- 3 **Dunkler** Theme from *Caprice hongroise. More Time Pieces for Cello, Vol. 2, arr. Bruce and Wells* (ABRSM)
- 4 **Reger** Romance in G, trans. Klengel (*Breitkopf & Härtel EB 3421*)
- 5 **Romberg** Andante: 2nd movt from Sonata in C, Op. 43 No. 2 (IMC 1207)
- 6 **Verhey** Idylle, Op. 37 (*Broekmans & Van Poppel 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: Nos 1 and 4 from *Romanian Folk Dances*, trans. Silva (*Universal 13265*)
 - 3 **Gavin Bryars** With Miriam by the River. *Spectrum for Cello* (ABRSM)
 - 4 **B. Hummel** Presto: 3rd movt from *Kleine Suite*, Op. 19a (*Simrock EE 2954*)
 - 5 **Julian Jacobson** Hip Hip Bourrée
 - 6 **Olli Mustonen** Frogs Dancing on Water Lilies
- } *Unbeaten Tracks – Cello* (Faber)

SCALES AND ARPEGGIOS*: from memory; for further details (incl. examples) see pp. 6–9

	<i>range</i>	<i>bowing requirements</i>	<i>rhythm pattern</i>
Scales			
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
Scale in thumb position			
D major†	1 oct.	separate bows	even notes <i>or</i> long tonic, at candidate's choice
Arpeggios			
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)	
Dominant sevenths (<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
Diminished sevenths			
Starting on C, D, F and B	2 oct.	separate bows <i>and</i> slurred (4 notes to a bow)	even notes
Chromatic scales			
Starting on C, D, F and B	2 oct.	separate bows <i>and</i> slurred (6 notes to a bow)	even notes
Double-stop scale (<i>in broken steps</i>)			
In sixths, in C major	1 oct.	see p. 8	see p. 8

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. 7.

AURAL TESTS FOR THE GRADE*: see pp. 58 and 61

† Starting with thumb on D string: 

PREREQUISITE FOR ENTRY: Grade 5 (or above) in Theory of Music, Practical Musicianship or any solo Jazz subject.

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

LIST A

- 1 **J. C. F. Bach** Rondeaux: 2nd movt from Sonata in G (*Bärenreiter BA 3745*)
- 2 **J. S. Bach** Allemande: 2nd movt 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*)
- 3 **J. S. Bach** Es ist vollbracht (from *St John Passion*). *More Time Pieces for Cello, Vol. 2, arr. Bruce and Wells* (*ABRSM*)
- 4 **Boni** Largo and Allegro: 1st and 2nd movts from Sonata in C, Op. 1 No. 10 (*Schott CB 53*)
- 5 **Haydn** Andante. *Lost Melodies, arr. Stutschewsky* (*Universal 10627*)
- 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 **Goltermann** Andantino: 2nd movt from Concerto No. 4 in G, Op. 65 (*IMC 1606*)
- 2 **Granados** Orientale, Op. 37 No. 2, trans. Piatigorsky (*IMC 655*)
- 3 **Klengel** Andante: 2nd movt from Concertino No. 1 in C, Op. 7 (*Breitkopf & Härtel EB 2938*)
- 4 **Mendelssohn** Allegretto scherzando: 2nd movt from Sonata No. 2 in D, Op. 58 (*Henle 668* or *IMC 3310*)
- 5 **Moeran** Prelude (*Novello NOV120091*)
- 6 **Squire** Humoresque, Op. 26 (*Stainer & Bell H382*)

LIST C


- 1 **Janáček** Allegro: No. 3 from *Pohádka. Janáček Works for Violoncello and Piano* (*Bärenreiter BA 9509*)
- 2 **Járdányi** Sonatina: complete (*Editio Musica Budapest Z.6528*)
- 3 **Korngold** Serenade from *Der Schneemann* (*Universal 2761*)
- 4 **Aaron Minsky** The Train Whistle: No. 1 from *10 American Cello Etudes* (*OUP*)
- 5 **Ravel** Pièce en forme de habanera, trans. Bazelaire (*Leduc AL24862*)
- 6 **Ulrich Schultheiss** Deux par deux. *Collection Panorama – Violoncelle 2* (*Billaudot GB4151*)

SCALES AND ARPEGGIOS*: from memory; for further details (incl. examples) see pp. 6–9

	<i>range</i>	<i>bowing requirements</i>	<i>rhythm pattern</i>
Scales			
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 (minors harmonic <i>or</i> melodic, as directed by the examiner)	3 oct.	(2 beats to a bow)	at candidate's choice
Scales in thumb position			
D major & minor [†] (harmonic <i>or</i> melodic, as directed by the examiner)	1 oct.	separate bows <i>and</i> slurred (2 beats to a bow)	even notes <i>or</i> long tonic, at candidate's choice
Arpeggios			
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)	"
Dominant sevenths (<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
Diminished sevenths			
Starting on C \sharp , E \flat , E and F	2 oct.	separate bows <i>and</i> slurred (4 notes to a bow)	even notes
Chromatic scales			
Starting on C \sharp , E \flat , E and F	2 oct.	separate bows <i>and</i> slurred (12 notes to a bow)	even notes
Double-stop scale (<i>in broken steps</i>)			
In sixths, in E \flat major	1 oct.	see p. 8	see p. 8

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 (*bb'*): shifts as required to cover this range. Some passages in tenor clef may be included. See also p. 7.

AURAL TESTS FOR THE GRADE*: see pp. 58 and 62

[†] Starting with thumb on D string: 

PREREQUISITE FOR ENTRY: Grade 5 (or above) in Theory of Music, Practical Musicianship or any solo Jazz subject.

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

LIST A

- 1 **J. S. Bach** Prélude: 1st movt 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 **J. S. Bach, trans. Fournier** Chorale No. 1 in G minor. *Bach Six Chorales, trans. Fournier (IMC 1981)*
- 3 **Boccherini** Rondo, arr. Bazelaire (*Leduc AL16769*)
- 4 **Caldara** Andante and Allegro: 1st and 2nd movts from Sonata No. 1 in A. *Caldara 16 Sonatas, Vol. 1 (Doblinger DM 1176)*
- 5 **F. Francoeur** Largo cantabile and Gigue: 4th and 5th movts from Sonata in E (*Schott CB 74*)
- 6 **Telemann** Lento and Allegro: 1st and 2nd movts from Sonata in D, TWV 41:D6 (from *Der getreue Musikmeister (Bärenreiter HM 13)* or *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 **Arensky** Chant triste, Op. 56 No. 3. *Cello & Piano 2, arr. Pejtsik (Editio Musica Budapest Z.14637)*
- 2 **Beethoven** Allegro moderato: 1st movt from Sonata in F (for Horn or Cello), Op. 17. *Beethoven Sonatas for Violoncello and Piano (Wiener Urtext UT 50247) or (separately: IMC 3153)*
- 3 **Brahms** Allegretto quasi Menuetto: 2nd movt from Sonata in E minor, Op. 38 (*Wiener Urtext UT 50039 or Peters EP 3897a*)
- 4 **Chopin** Scherzo: 2nd movt from Sonata in G minor, Op. 65 (*Henle 495 or Peters EP 1928*)
- 5 **Fauré** Romance in A, Op. 69 (*Hamelle HA9168 or IMC 3499*)
- 6 **Granados** Madrigal in A minor (*IMC 1884*)
- 7 **Saint-Saëns** Allegro appassionato, Op. 43 (*Durand or Schott CB 186*)

LIST C

- 1 **Bloch** Jewish Song: No. 3 from *From Jewish Life (separately: Carl Fischer B1971)* or *Bloch Music for Cello and Piano (Carl Fischer O5482)*
- 2 **Dunkler** La fileuse, Op. 15 (*PWM 9230*)
- 3 **Goens** Tarantelle, Op. 24 (*Editio Musica Budapest Z.13595*)
- 4 **Jacob** Allegro vivace: 2nd movt from Sonata (*Stainer & Bell 2237*)
- 5 **Aaron Minsky** Truckin' Through the South: No. 2 from *10 American Cello Etudes (OUP)*
- 6 **Nin** Sur un air de danse de Pablo Esteve: No. 4 from *Quatre commentaires pour violoncelle et piano (Eschig)*
- 7 **Prokofiev** Moderato: 2nd movt from Sonata in C, Op. 119 (*Peters EP 4710*)

SCALES AND ARPEGGIOS*: from memory; for further details (incl. examples) see pp. 6–9

	<i>range</i>	<i>bowing requirements</i>	<i>rhythm pattern</i>
Scales			
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,</i> <i>as directed by the examiner</i>)	3 oct.	(7 notes to a bow)	at candidate's choice
Arpeggios			
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)	"
Dominant sevenths (<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
Diminished sevenths			
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
Chromatic scales			
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
Double-stop scale (<i>in parallel</i>)			
In sixths, in C major	1 oct.	separate bows	even notes <i>or</i> long tonic, at candidate's choice
Double-stop scales (<i>in broken steps</i>)			
In thirds, in G major [†]	1 oct.	see p. 8	see p. 8
In octaves, in G major [‡]	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. 7.

AURAL TESTS FOR THE GRADE*: see pp. 58 and 63

[†] Starting on bottom G [‡] Starting one octave above bottom G