

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.

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 1, 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 băta 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>
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, 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. 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)

- A To sing or play from memory the *upper* part of a two-part phrase played twice by the examiner.** The upper part will be within the range of an octave, in a major or minor key with up to three sharps or flats. First the examiner will play the key-chord and the starting note and then count in two bars. (If the candidate chooses to play, the examiner will also name the key-chord and the starting note, as appropriate for the instrument.) If necessary, the examiner will play the phrase again and allow a second attempt (although this will affect the assessment).
- B To sing a melody from score, with an accompaniment played by the examiner.** The candidate may choose to sing from treble or bass clef. The melody will be within the range of an octave, in a major or minor key with up to three sharps or flats. First the examiner will name and play the key-chord and the starting note and then give the pulse. A brief period of preparation will follow during which the candidate may sing out loud. The examiner will play the key-chord and the starting note again and then count in two bars. If necessary, the examiner will allow a second attempt (although this will affect the assessment).
- C To identify the cadence at the end of a phrase as perfect or imperfect.** The phrase will be in a major or minor key and will be played twice by the examiner. The chords forming the cadence will be in root position. Before the first playing, the examiner will play the key-chord.
- D (i) To answer questions about two features of a piece played by the examiner.** Before playing, the examiner will tell the candidate which two features the questions will be about. The first will be: texture or structure; the second will be *one* of the following: dynamics, articulation, tempo, tonality, character, style and period, texture/structure.
- (ii) To clap the rhythm of the notes in an extract from the same piece, and to identify whether it is in two time, three time or four time.** The examiner will play the extract twice (unharmonized), after which the candidate should clap back the rhythm. The examiner will then ask whether the music is in two time, three time or four time. The candidate is *not* required to state the time signature.