

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** 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>
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 (<i>minors harmonic or melodic, as directed by the examiner</i>)	3 oct.	(2 beats to a bow)	at candidate's choice
Scales in thumb position			
D major & minor [†] (<i>harmonic or 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
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. 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 (*bb'*): 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

[†] Starting with thumb on D string: 

- A To sing or play from memory the lower part of a two-part phrase played twice by the examiner.** The lower 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 the upper part of a two-part phrase from score, with the lower part played by the examiner.** The candidate may choose to sing from treble or bass clef. The upper part will be within the range of an octave, in a major or minor key with up to four 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 (i) To identify the cadence at the end of a phrase as perfect, imperfect or interrupted.** 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.
- (ii) To identify the two chords forming the above cadence.** The chords will be limited to the tonic, subdominant, dominant, dominant seventh or submediant (all in root position). First the examiner will name and play the key-chord, then play the two chords as a pair. The candidate may answer using technical names (tonic, dominant, etc.), chord numbers (I, V, etc.) or letter names (C major, G major, etc.).
- (iii) To identify whether the modulation at the end of a different passage is to the dominant, subdominant or relative minor.** The passage, played once by the examiner, will begin in a major key. First the examiner will name and play the starting key-chord. The candidate may answer using technical names (dominant, subdominant, relative minor) or the letter name of the new key.
- 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 of the following features the questions will be about: 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, four time or 6/8 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, four time or 6/8 time.