

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** 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 (*Hamellet 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 **Cassadó** 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>
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. 12	see p. 12
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. 9.

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

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

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

- A (i) To sing or play from memory the *lowest* part of a three-part phrase played twice by the examiner.** The lowest 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).
- (ii) To identify the cadence at the end of a continuing phrase as perfect, imperfect, interrupted or plagal.** 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 limited to the tonic (root position, first or second inversions), supertonic (root position or first inversion), subdominant (root position), dominant (root position, first or second inversions), dominant seventh (root position) or submediant (root position). Before the first playing, the examiner will play the key-chord.
- (iii) To identify the three chords (including their positions) forming the above cadential progression.** The chords will be limited to the tonic (root position, first or second inversions), supertonic (root position or first inversion), subdominant (root position), dominant (root position, first or second inversions), dominant seventh (root position) or submediant (root position). First the examiner will name and play the key-chord, then play the three chords in sequence, finally playing each chord individually, pausing for the candidate to identify it. The candidate may answer using technical names (tonic, first inversion, etc.), chord numbers (Ib, etc.) or letter names (C major in first inversion, etc.).
- B To sing the *lower* part of a two-part phrase from score, with the upper part played by the examiner.** The candidate may choose to sing from treble or bass clef. The lower 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 To identify whether the modulations at the end of two different passages are to the dominant, subdominant or relative minor/major.** The first passage will begin in a major key and the second will begin in a minor key; each passage will be played once by the examiner. Before playing each passage, the examiner will name and play the starting key-chord. The candidate may answer using technical names (dominant*, subdominant, relative minor/major) or the letter name of the new key. (* Minor-key passages may modulate to the dominant major or minor but the candidate is only required to specify 'dominant' in such cases.)
- D To describe the characteristic features of a piece played by the examiner.** After hearing the piece, the candidate should describe any notable features (such as texture, structure, character, style and period, etc.). The examiner will prompt the candidate with questions only if this becomes necessary.