

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/MDS*)
- 5 **Haydn** Andante. *Lost Melodies, arr. Stutschewsky* (*Universal 10627/MDS*)
- 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/MDS*)
- 2 **Granados** Orientale, Op. 37 No. 2, trans. Piatigorsky (*IMC 655/MDS*)
- 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 *Henle 668/MDS* or *IMC 3310/MDS*)
- 5 **Moeran** Prelude (*Novello NOV120091/Music Sales*)
- 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/FM Distribution*)
- 3 **Korngold** Serenade from *Der Schneemann* (*Universal 2761/MDS*)
- 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/UMP*)
- 6 **Ulrich Schultheiss** Deux par deux. *Collection Panorama – Violoncelle 2* (*Billaudot GB4151/UMP*)

SCALES AND ARPEGGIOS*: from memory, in the following keys:

D \flat , D, E, F majors; C \sharp , D, E, F minors (three octaves)

Scales: in the above keys (minors in *both* melodic and harmonic forms):

- (i) separate bows, even notes, as example in Violin Grade 6
- (ii) slurred, two beats to a bow, as example in Grade 4

Chromatic Scales: starting on E, F \sharp , G and A \flat (two octaves):

- (i) separate bows, even notes
- (ii) slurred, twelve notes to a bow

Arpeggios: the common chords of the above keys for the range indicated:

- (i) separate bows, even notes, as example in Grade 1
- (ii) slurred, three notes to a bow, as example in Grade 3

Dominant Seventh: in the keys of F \sharp , G, A and B \flat (starting on C \sharp , D, E and F and resolving on the tonic) (two octaves):

- (i) separate bows, even notes, as example in Grade 3
- (ii) slurred, four notes to a bow, as example in Grade 4

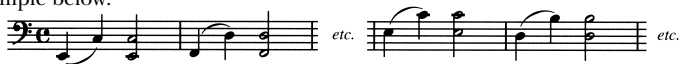
Diminished Seventh: starting on C \sharp , D and F (two octaves):

- (i) separate bows, even notes, as example in Grade 5
- (ii) slurred, four notes to a bow, as for dominant sevenths

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

Cello GRADE 7

Double Stop Scale: in sixths in the key of C major (one octave): rhythm and bowing in broken steps, as example below:



SIGHT-READING*: (bass and tenor clefs) see p. 7

AURAL TESTS FOR THE GRADE*: see pp. 56 and 60