

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/MDS)*
- 3 **Boccherini** Rondo, arr. Bazelaire (*Leduc AL16769/UMP*)
- 4 **Caldara** Andante and Allegro: 1st and 2nd movts from Sonata No. 1 in A. *Caldara 16 Sonatas, Vol. 1 (Doblinger DM 1176/MDS)*
- 5 **F. Francoeur** Largo cantabile and Gigue: 4th and 5th movts from Sonata in E (*Schott CB 74/MDS*)
- 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/FM Distribution)*)
- 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/FM Distribution)*
- 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/MDS) or (separately: IMC 3153/MDS)*
- 3 **Brahms** Allegretto quasi Menuetto: 2nd movt from Sonata in E minor, Op. 38 (*Wiener Urtext UT 50039/MDS or Peters EP 3897a*)
- 4 **Chopin** Scherzo: 2nd movt from Sonata in G minor, Op. 65 (*Henle 495 or Henle 495/MDS or Peters EP 1928*)
- 5 **Fauré** Romance in A, Op. 69 (*Hamel HA9168/UMP or IMC 3499/MDS*)
- 6 **Granados** Madrigal in A minor (*IMC 1884/MDS*)
- 7 **Saint-Saëns** Allegro appassionato, Op. 43 (*Durand/UMP or Schott CB 186/MDS*)

LIST C

- 1 **Bloch** Jewish Song: No. 3 from *From Jewish Life (separately: Carl Fischer CF 1206014/MDS) or Bloch Music for Cello and Piano (Carl Fischer CF 10859/MDS)*
- 2 **Dunkler** La fileuse, Op. 15 (*PWM 9230/MDS*)
- 3 **Goens** Tarantelle, Op. 24 (*Editio Musica Budapest Z.13595/MDS*)
- 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/UMP)*
- 7 **Prokofiev** Moderato: 2nd movt from Sonata in C, Op. 119 (*Peters EP 4710*)

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

E♭, G, A, B♭, B majors; E♭, G, A, B♭, B 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, seven notes to a bow, as example in Violin Grade 6

Chromatic Scales: starting on E♭, G, A, B♭ and B (three 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

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

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

- (i) separate bows, even notes, as example in Grade 3
- (ii) slurred, four *or* eight notes to a bow at candidate's choice

Diminished Sevenths: starting on E \flat , G and B (two octaves):

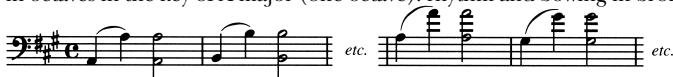
- (i) separate bows, even notes, as example in Grade 5
- (ii) slurred, four *or* eight notes to a bow at candidate's choice, as for dominant sevenths

Double Stop Scales:

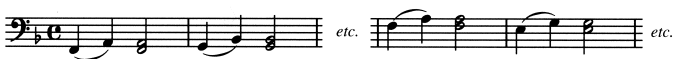
- (i) in sixths in the key of C major (one octave): slurred bowing with repeated notes, as example below:



- (ii) in octaves in the key of A major (one octave): rhythm and bowing in broken steps, as example below:



- (iii) in thirds in the key of F major (one octave): rhythm and bowing in broken steps, as example below:



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

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