

CELLO (Subject Code: 05)

- a See page 30 for marks, and for rules concerning tuning, accompaniment, fingering, bowing, vibrato, cadenzas and playing at sight.
- b See page 30 for information about the **Prep Test**.

Cello GRADE 1

THREE PIECES: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

- 1 **Arbeau** Branle des Sabots (from 'Orchésographie') } *Time Pieces for Cello, Vol. 1, arr. Black and Harris*
2 **Schein** Allemande (from 'Banchetto Musicale') } (*Associated Board*)
- 3 **Clarke** Minuet. No.3 from *Early Music for Violoncello, arr. Brodsky (Editio Musica/Boosey & Hawkes)*
- 4 **Eccles** Minuet. No.5 from } *Violoncello Music for Beginners 1, ed. Lengyel and Pejtsik (Editio Musica/Boosey & Hawkes)*
- 5 **Lully** Air No.10 from } & Hawkes)
- 6 **Purcell** Rigadoun. No.13 from *Suzuki Cello School, Vol. 1, Revised Edition (Summy-Birchard/I.M.P.: piano accomp. published separately)*

LIST B

- 1 **T. H. Bayly** Long, Long Ago. No.10 from *Suzuki Cello School, Vol. 1, Revised Edition (Summy-Birchard/I.M.P.: piano accomp. published separately)*
- 2 **Adam Carse** A Little Reverie or Valse, from 'Two Short Pieces' (Stainer & Bell)
- 3 **Küffner** Ländler. No.18 from *Violoncello Music for Beginners 1, ed. Lengyel and Pejtsik (Editio Musica/Boosey & Hawkes)*
- 4 **Joan Lovell and Peggy Page** The Whistling Waggoner: no.38 from 'Four Strings and a Bow', Book 1 (*Bosworth/Music Sales*)
- 5 **Michael Rose** Berceuse, from 'Starters for Cello' (*Associated Board*)
- 6 **Saint-Saëns** The Elephant (from 'The Carnival of the Animals'). *Time Pieces for Cello, Vol. 1, arr. Black and Harris (Associated Board)*

LIST C

- 1 **Anon.** Hunting the Hare or Skye Boat Song. *Jigs, Reels & More for Cello and Piano, arr. Huws Jones (Boosey & Hawkes)*
- 2 **Anon. Canadian** Land of the Silver Birch. *O Shenandoah! and other songs from the New World, arr. for cello and piano by Waterfield and Beach (Faber)*
- 3 **Britten** A New Year Carol. *Time Pieces for Cello, Vol. 1, arr. Black and Harris (Associated Board)*
- 4 **Alan Bullard** Square Dance, from 'Party Time!' for cello and piano (*Associated Board*)
- 5 **Shinichi Suzuki** Allegretto. No.11 from *Suzuki Cello School, Vol. 1, Revised Edition (Summy-Birchard/I.M.P.: piano accomp. published separately)*
- 6 **Param Vir** angel blue. *Spectrum for Cello (16 contemporary pieces) (Associated Board)*

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

G, D majors (one octave)

C major (two octaves)

Scales: in the above keys, starting on open strings:

- (i) separate bows, even notes, as the first example below
- (ii) slurred, two notes to a bow or with two quavers to a bow, as examples below, at candidate's choice:

The image shows two musical staves. The top staff is in G major (one octave), starting on the open G string. It shows a scale with separate bows for each note, indicated by 'v' above the notes and 'v' below the notes. The bottom staff is in C major (two octaves), starting on the open C string. It shows a scale with two notes to a bow, indicated by a slur over the notes.

* Published by the Board.

Cello: GRADE 1

Arpeggios: the common chords of the above keys for the ranges indicated, starting on open strings: separate bows only, even notes, as example below:



PLAYING AT SIGHT a short piece in simple time within the keys, notes and overall range of the scale requirements set for the grade. Some accidentals, dotted and tied notes may be included. See paragraph *k* on page 30.

AURAL TESTS FOR THE GRADE

THREE PIECES: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

- 1 **Anon.** Italian Rant. *Time Pieces for Cello, Vol. 1, arr. Black and Harris (Associated Board)*
- 2 **J. S. Bach** Minuet no.2. *No.17 from Suzuki Cello School, Vol. 1, Revised Edition (Summy-Birchard/I.M.P.: piano accomp. published separately)*
- 3 **Byrd** Wolsey's Wilde. *No.10 from Piece by Piece 2 for Cello and Piano, arr. Nelson (Boosey & Hawkes)*
- 4 **Corelli** Largo affettuoso } *Melodies by Old Masters for Young Cellists, Vol. 1, arr. Rapp*
- 5 **Hook** Tempo di Menuetto } *(Schott ED 2384/M.D.S.)*
- 6 **Morley** Now is the month of Maying. *Time Pieces for Cello, Vol. 2, arr. Black and Harris (Associated Board)*

LIST B

- 1 **Haydn** Andante (from the 'Surprise' Symphony). *Time Pieces for Cello, Vol. 2, arr. Black and Harris (Associated Board)*
- 2 **Michael Rose** Polka (with repeats), from 'A Sketchbook for Cello' (Associated Board)
- 3 **Sullivan** The Sun Whose Rays (from 'The Mikado') }
- 4 **Verdi** Triumphant March (from 'Aida') } *A Night at the Opera, arr. Wells (Kevin Mayhew)*
- 5 **Trad. Scottish** Rope of Straw. *Bravo! Cello, arr. Barratt (Boosey & Hawkes)*
- 6 **Weber** Hunters' Chorus (from 'Der Freischütz'). *No.6 from Suzuki Cello School, Vol. 2, Revised Edition (Summy-Birchard/I.M.P.: piano accomp. published separately)*

LIST C

- 1 **Anon. American** Hi! Says the Blackbird. *O Shenandoah! and other songs from the New World, arr. for cello and piano by Waterfield and Beach (Faber)*
- 2 **Anon. English** The Fairy Dance. *Jigs, Reels & More for Cello and Piano, arr. Huws Jones (Boosey & Hawkes)*
- 3 **Mihály Hajdu** No.2 (Allegro) from 'Two Pieces for Violoncello'. *No.24 from Violoncello Music for Beginners 1, ed. Lengyel and Pejtsik (Editio Musica/Boosey & Hawkes)*
- 4 **Paul Harris** King Penguin's Strut. *Time Pieces for Cello, Vol. 2, arr. Black and Harris (Associated Board)*
- 5 **Caroline Lumsden and Ben Attwood** Melted Mouse & Roasted Rat in Choc'late Sauce, from 'Wizard's Potion' for cello and piano (*Peters EP 7679*)
- 6 **James MacMillan** Celtic Hymn or Barn Dance: no.3 or no.4 from 'Northern Skies' (*Boosey & Hawkes*)

SCALES AND ARPEGGIOS*: from memory:

Scales: in the following keys (minor in melodic *or* harmonic form at candidate's choice):

- F, A, B \flat , D majors; D minor (one octave)
- C, G majors (two octaves)

- (i) separate bows, as example below:
- (ii) slurred, with two quavers to a bow, as the second example in Grade 1



Arpeggios: the common chords of the following keys: separate bows only, even notes, as example in Grade 1:

- F, G, A, B \flat , D majors; D minor (one octave)
- C major (two octaves)

PLAYING AT SIGHT a short piece in simple time within the keys, notes and overall range of the scale requirements set up to and including this grade. Some accidentals, dotted and tied notes may be included. See paragraph *k* on page 30.

AURAL TESTS FOR THE GRADE

* Published by the Board.

Cello GRADE 3

THREE PIECES: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

- 1 **Arne** Blow, blow thou Winter wind } *Time Pieces for Cello, Vol. 3, arr. Black and Harris (Associated Board)*
- 2 **Purcell** Fairest Isle (from 'King Arthur') }
- 3 **Cirri** Sonata no.2 in G: 3rd movt, *Menuetto I and II (Peters N 1283b)*
- 4 **B. Marcello** Sonata in E minor, Op.2 no.2: 3rd movt, *Largo (Peters EP 7423)*
- 5 **Mozart** Bagatelle } *Melodies by Old Masters for Young Cellists, Vol. 1, arr. Rapp*
- 6 **Pepusch** Theatermusik (Theatre Music) } (*Schott ED 2384/M.D.S.*)

LIST B

- 1 **Anon. American** Simple Gifts. *O Shenandoah! and other songs from the New World, arr. for cello and piano by Waterfield and Beach (Faber)*
- 2 **Beethoven** Ich liebe dich } *Time Pieces for Cello, Vol. 2, arr. Black and Harris (Associated Board)*
- 3 **Brahms** St Anthony Chorale }
- 4 **Harry Dacre** Daisy Bell. *First Repertoire for Cello, Book 1, arr. Legg and Gout (Faber)*
- 5 **Katharine Lovell** The Swing (no.1 of 'Three Summer Sketches') (*Braydeston Press/William Elkin*)
- 6 **Schubert** To Music. *No.2 from Cello Canto, arr. De Smet (Fentone 697/De Haske)*

LIST C

- 1 **Anon. Scottish** De'il among the Tailors (*with repeats*). *Jigs, Reels & More for Cello and Piano, arr. Huws Jones (Boosey & Hawkes)*
- 2 **Prokofiev** Two Themes from 'Peter and the Wolf'. *Classic Experience Encores – Cello (Cramer)*
- 3 **Satie** Je te veux. *Time Pieces for Cello, Vol. 3, arr. Black and Harris (Associated Board)*
- 4 **Giles Swayne** Spooky Song } *Spectrum for Cello (16 contemporary pieces) (Associated Board)*
- 5 **Hilary Tann** Lullaby (*for solo cello*) }
- 6 **Pam Wedgwood** Hungarian Stomp: no.2 from 'Jazzin' About' for Cello (*Faber*)

SCALES AND ARPEGGIOS*: from memory:

Scales: in the following keys (minors in melodic *or* harmonic form at candidate's choice):

- A, B \flat majors; C, G minors (one octave)
- C, D, F, G majors; D minor (two octaves)

- (i) separate bows, as example in Grade 2
- (ii) slurred, with two quavers to a bow, as example in Grade 1

Arpeggios: the common chords of the following keys:

- F, A, B \flat majors; C, G, D minors (one octave)
- C, D, G majors (two octaves)

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



Dominant Sevenths: in keys of F, C and G (starting on open strings C, G and D and resolving on the tonic) (one octave): separate bows, even notes, as example below:



PLAYING AT SIGHT a short piece in simple time within the keys, notes and overall range of the scale requirements set up to and including this grade. See paragraph *k* on page 30.

AURAL TESTS FOR THE GRADE

Cello GRADE 4

THREE PIECES: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

- 1 **Anon. Hungarian** Saltus Hungaricus. No.20 from *Violoncello Music for Beginners 3*, ed. Pejtsik (*Editio Musica/Boosey & Hawkes*)
- 2 **De Fesch** Sonata in D minor, Op.13 no.4: 3rd movt, *Minuetto I and II (upper part)* (*Bärenreiter BA 3962*)
- 3 **Gluck** Dance of the Blessed Spirits. *Time Pieces for Cello, Vol. 3*, arr. Black and Harris (*Associated Board*)
- 4 **Schaffrath** Sonata in G: 2nd movt, *Allegro (upper part)* (*Schott CB 157/M.D.S.*)
- 5 **Tartini** Sarabanda. *Old Masters for Young Players*, arr. Such (*Schott ED 983/M.D.S.*)
- 6 **Vivaldi** Concerto in C, RV 399: 1st movt, *Allegro (Kunzelmann GM 963/Peters)*

LIST B

- 1 **Grieg** Norwegian Dance. No.12 from *Classical and Romantic Pieces for Cello and Piano*, arr. Forbes (*O.U.P.*)
- 2 **Järnefelt** Berceuse (*Chester/Music Sales*)
- 3 **Puccini** O mio babbino caro (from 'Gianni Schicchi'). *The Classic Experience – Cello (Cramer)*
- 4 **Squire** Joyeuse, from 'Petits Morceaux', Op.16 (*Stainer & Bell*)
- 5 **Tchaikovsky** Humoreske. *Time Pieces for Cello, Vol. 3*, arr. Black and Harris (*Associated Board*)
- 6 **C. Webster** Scherzo. No.4 from *Suzuki Cello School, Vol. 3, Revised Edition (Summy-Birchard/I.M.P.: piano accomp. published separately)*

LIST C

- 1 **Noel Gay** The Lambeth Walk. *Play Showtime – Cello*, arr. Legg and Gout (*Faber*)
- 2 **Gershwin** Let's Call the Whole Thing Off. *Play Gershwin (cello and piano)* (*Faber*)
- 3 **John Metcalf** Continuous Study. *Spectrum for Cello (16 contemporary pieces)* (*Associated Board*)
- 4 **Satie** Gymnopédie no.3. *Satie Three Gymnopédies*, arr. Arkell (*Fentone 771/De Haske*)
- 5 **Trad. Cuban** Habanera – que tu... *First Repertoire for Cello, Book 2*, arr. Legg and Gout (*Faber*)
- 6 **Pam Wedgwood** Sometime Maybe: no.8 from 'Jazzin' About' for Cello (*Faber*)

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

E♭, F, G, A, B♭ majors; C, D, G minors (two octaves)

Scales: in the above keys (minors in melodic *or* harmonic form at candidate's choice):

- (i) separate bows, as example in Grade 2
- (ii) slurred, two beats to a bow, as example below:



Cello GRADE 5

THREE PIECES: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

- 1 **Boni** Sonata in C, Op.1 no.10: 3rd and 4th movts, *Largo* and *Allegro* (with repeats in *Allegro*) (Schott CB 53/M.D.S.)
- 2 **Mary Cohen** Sarabande with Variations: no.10 from 'Technique Takes Off!' (14 intermediate studies for solo cello) (Faber)
- 3 **Flackton** Minuet and Variation (from Sonata no.3 in F) (Schott ED 11056/M.D.S.)
- 4 **Handel** Adoring I Suffer (from 'Julius Caesar in Egypt'). *Time Pieces for Cello, Vol. 3, arr. Black and Harris* (Associated Board)
- 5 **Lully** Gavotte. No.2 from *Suzuki Cello School, Vol. 3, Revised Edition* (Summy-Birchard/I.M.P.: piano accomp. published separately)
- 6 **B. Marcello** Sonata in E minor, Op.2 no.2: 2nd movt, *Allegro* (Peters EP 7423)

LIST B

- 1 **Borodin** Nocturne (from String Quartet no.2)
- 2 **Tchaikovsky** Waltz (from 'The Sleeping Beauty')
- 3 **Brahms** Wie Melodien zieht es mir, Op.105 no.1. No.2 from *Brahms Six Songs, arr. Salter and Geringas* (Simrock 5197/Boosey & Hawkes)
- 4 **Dvořák** Humoresque. No.8 from *Suzuki Cello School, Vol. 3, Revised Edition* (Summy-Birchard/I.M.P.: piano accomp. published separately)
- 5 **Falla** Romanza. *Falla Tres obras para violoncello y piano* (Three Works for Cello and Piano) (Manuel de Falla Ediciones/Music Sales)
- 6 **Rieding** Concerto in B minor, Op.35: 2nd movt, *Andante* (Bosworth/Music Sales)

LIST C

- 1 **Bridge** Spring Song (Stainer & Bell)
- 2 **Jonathan Cole** Elegy. *Spectrum for Cello* (16 contemporary pieces) (Associated Board)
- 3 **Gershwin** Summertime. *Play Gershwin* (cello and piano) (Faber)
- 4 **Christopher Le Fleming** Dance, from 'Air and Dance' (Chester/Music Sales)
- 5 **James MacMillan** Sabre Dance: no.6 from 'Northern Skies' (Boosey & Hawkes)
- 6 **Shostakovich** Romance from 'The Gadfly', arr. Otty (SJ Music)

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

- E♭, E, F, A♭, A, B♭ majors; C, D, G, A minors (two octaves)
C major (scale: three octaves; arpeggio: two octaves)

Scales: in the above keys (minors in melodic *or* harmonic form at candidate's choice):

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

Chromatic Scales: starting on C, C# and D (two octaves):

- (i) separate bows, even notes
- (ii) slurred, four *or* six notes to a bow at candidate's choice

Arpeggios: the common chords of the above keys (two octaves *only*):

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

Dominant Sevenths: in the keys of F and G (starting on C and D 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 D (one octave): separate bows, even notes, as example below:



PLAYING AT SIGHT a short piece in simple or compound time in any one of the keys of the scale requirements set up to and including this grade. See paragraph *k* on page 30.

AURAL TESTS FOR THE GRADE

Cello GRADE 6

THEORY OF MUSIC, PRACTICAL MUSICIANSHIP OR SOLO JAZZ SUBJECT: ABRSM Grade 5 must have been passed.

THREE PIECES: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

- 1 **J. S. Bach** Suite no.1 in G, BWV 1007: *Menuet I and II. Bach 6 Suites for Violoncello solo (Bärenreiter BA 320 or Peters EP 238 or Peters (Urtext) EP 9054)*
- 2 **Hellendaal** Rondo (comprising *Gavotte, Minuetto I and II*) from Sonata, Op.5 no.3 (Schott ED 11060/M.D.S.)
- 3 **Marin Marais** La Matelotte: no.4 from 'Five Old French Dances' (Chester/Music Sales)
- 4 **Tartini** Lento mēsto. No.11 from *Melodies by Old Masters for Young Cellists, Vol. 2, arr. Rapp (Schott ED 5533/M.D.S.)*
- 5 **Telmann** Sonata in A minor for Viola da Gamba: 3rd and 4th movts, *Soave and Allegro (Peters EP 4625)*
- 6 **Vivaldi** Sonata in E minor, RV40: 1st and 2nd movts, *Largo and Allegro. Vivaldi 2 Cello Sonatas (RV40 & RV46) (Bärenreiter BA 6995c)*

LIST B

- 1 **Catalani** La Wally ('Ebben? Ne andrò lontano'). *Romantic Melodies, arr. Otty (SJ Music)*
- 2 **Glazunov** Sérénade espagnole, Op.20 no.2 (Peters BEL 204)
- 3 **Paradis** Sicilienne, arr. Dushkin (Schott ED 11197/M.D.S.)
- 4 **Saint-Saëns** Le Cygne (The Swan) (from 'The Carnival of the Animals'). *Saint-Saëns The Complete Shorter Works for Cello and Piano, ed. Isserlis (Faber) (or separately: Durand/U.M.P.)*
- 5 **Squire** Danse Rustique, Op.20 no.5 (Stainer & Bell)
- 6 **Vaughan Williams** Fantasia on Greensleeves, arr. Forbes (O.U.P.)

LIST C

- 1 **Bridge** Cradle Song, from 'Four Pieces for Cello and Piano' (Faber)
- 2 **Gavin Bryars** With Miriam by the River. *Spectrum for Cello (16 contemporary pieces) (Associated Board)*
- 3 **Christopher Bunting** Dance-Caprice for cello and piano (O.U.P.)
- 4 **Carl Davis** Elegy
- 5 **Olli Mustonen** Frogs Dancing on Water Lilies } *Unbeaten Tracks – Cello, ed. Isserlis (Faber)*
- 6 **Elizabeth Maconchy** The Clock or Vigil: no.3 or no.4 from 'Divertimento' (Lengnick/Faber)

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

- E, F#, A♭, B majors; E, F#, G#, B minors (two octaves)
- C, D majors; C, D minors (three octaves)

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

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

Chromatic Scales: starting on C, C#, D and E♭ (two octaves):

- (i) separate bows, even notes
- (ii) slurred, four or six notes to a bow at candidate's choice

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

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

Dominant Sevenths: in the keys of B♭ and B (starting on F 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 Sevenths: starting on C# and A♭ (two octaves): separate bows, even notes, as example in Grade 5

PLAYING AT SIGHT: see paragraph *k* on page 30.

AURAL TESTS FOR THE GRADE

* Published by the Board.

Cello GRADE 7

THEORY OF MUSIC, PRACTICAL MUSICIANSHIP OR SOLO JAZZ SUBJECT: ABRSM Grade 5 must have been passed.

THREE PIECES: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

- 1 **J. S. Bach** Sonata no.1 in G for Viola da Gamba, BWV 1027: 4th movt, *Allegro moderato*. *Bach Sonatas for Viola da Gamba (Henle or Henle–Schott/M.D.S. or Faber)*
- 2 **J. S. Bach** Suite no.2 in D minor, BWV 1008: *Courante*. *Bach 6 Suites for Violoncello solo (Bärenreiter BA 320 or Peters EP 238 or Peters (Urtext) EP 9054)*
- 3 **Cervetto** Sonata in F, Op.2 no.9: 2nd movt, *Caccia (Vivace) (upper part)*. *Cervetto 2 Sonatas (Op.2 nos 9 and 5) (Bärenreiter BA 6208)*
- 4 **F. Couperin** *Siciliène and Air de Diable*, from 'Pièces en Concert', ed. Bazelaire (*Leduc/U.M.P.*)
- 5 **Leonardo Leo** *Larghetto*. *No.12 from Melodies by Old Masters for Young Cellists, Vol. 2, arr. Rapp (Schott ED 5533/M.D.S.)*
- 6 **Vivaldi** Sonata in B \flat , RV46: 1st and 2nd movts, *Largo and Allegro*. *Vivaldi 2 Cello Sonatas (RV40 & RV46) (Bärenreiter BA 6995c)*

LIST B

- 1 **Chopin** Sonata in G minor, Op.65: 3rd movt, *Largo (Henle or Henle–Schott/M.D.S. or Peters EP 1928)*
- 2 **Enescu** *Saltarello*, from 'Nocturne et Saltarello' (*Schott CB 168/M.D.S.*)
- 3 **Rachmaninov** *Vocalise*, Op.34 no.14, ed. Wallfisch (*Boosey & Hawkes*)
- 4 **Schumann** *Fantasiesstücke*, Op.73: no.1 (*Peters EP 7297*)
- 5 **Squire** *Tarantella*, Op.23 (*Stainer & Bell*)
- 6 **Tchaikovsky** *Lied ohne Worte (Song without Words)*, trans. Geringas. *Tchaikovsky for Cello, Vol. 4 (Rahter 5250/Boosey & Hawkes)*

LIST C

- 1 **Mary Cohen** *The Mandolin Player and Ride like the Wind!*: no.3 and no.13 from 'Technique Takes Off!' (14 intermediate studies for solo cello) (*Faber*)
- 2 **Járdányi** *Sonatina for cello and piano: complete (Editio Musica/Boosey & Hawkes)*
- 3 **Nicola LeFanu** *Prelude (for solo cello)*. *Spectrum for Cello (16 contemporary pieces) (Associated Board)*
- 4 **David Matthews** *Tango flageoletto*. *Unbeaten Tracks – Cello, ed. Isserlis (Faber)*
- 5 **Thomas Pitfield** *Sonatina for Cello and Piano: 1st movt, Preludio (Bardic Edition–Schott/M.D.S.)*
- 6 **Poulenc** *Sérénade*, trans. Gendron (*Heugel/U.M.P.*)

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

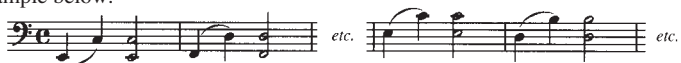
Diminished Seventh: starting on C \sharp , D and F (two octaves):

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

(continued overleaf)

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:



PLAYING AT SIGHT (bass and tenor clefs): see paragraph *k* on page 30.

AURAL TESTS FOR THE GRADE

Cello GRADE 8

THEORY OF MUSIC, PRACTICAL MUSICIANSHIP OR SOLO JAZZ SUBJECT: ABRSM Grade 5 must have been passed.

THREE PIECES: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

- 1 **J. S. Bach** Sonata no.3 in G minor for Viola da Gamba, BWV 1029: 3rd movt, *Allegro*. *Bach Sonatas for Viola da Gamba (Henle or Henle–Schott/M.D.S. or Faber)*
- 2 **J. S. Bach** Suite no.2 in D minor, BWV 1008: *Sarabande* and *Gigue*. *Bach 6 Suites for Violoncello solo (Bärenreiter BA 320 or Peters EP 238 or Peters (Urtext) EP 9054)*
- 3 **Berteau (formerly attrib. Sammartini)** Sonata in G: 1st movt, *Allegro (International 2093/M.D.S.)*
- 4 **Boccherini** Concerto no.1 in C (G477): 1st movt, *Allegro (without cadenza) (Schott CB 108/M.D.S.)*
- 5 **Boccherini** Concerto no.2 in D (G479): 2nd movt, *Adagio (with cadenza) (Schott CB 113/M.D.S.)*
- 6 **Cervetto** Sonata in D, Op.2 no.10: 2nd movt, *Allegro (Schott CB 164/M.D.S.)*
- 7 **Vivaldi** Concerto in A minor, RV 418: 2nd and 3rd movts, *Andante* and *Allegro (Peters EP 9119)*

LIST B

- 1 **Beethoven** Sonata in D, Op.102 no.2: 1st movt, *Allegro con brio*. *Beethoven Violoncello Sonatas (Bärenreiter BA 9012 or Peters EP 748)*
- 2 **Brahms** Sonata in F, Op.99: 4th movt, *Allegro molto (Peters EP 3897b or Wiener Urtext/M.D.S.)*
- 3 **Chopin** Sonata in G minor, Op.65: 2nd movt, *Scherzo (Henle or Henle–Schott/M.D.S. or Peters EP 1928)*
- 4 **Franck** Sonata in A, ed. Rose and Casadesus: 1st movt, *Allegretto ben moderato (International 323/M.D.S.)*
- 5 **Rachmaninov** Sonata in G minor, Op.19: 3rd movt, *Andante (Boosey & Hawkes)*
- 6 **Saint-Saëns** Chant Saphique, Op.91. *Saint-Saëns The Complete Shorter Works for Cello and Piano, ed. Isserlis (Faber)*
- 7 **F. Strauss** Nocturno, Op.7 (*Universal 31455/M.D.S.*)

LIST C

- 1 **Bloch** Prayer (no.1 from 'From Jewish Life') (*Carl Fischer B 1969/Boosey & Hawkes or Carl Fischer–Schott/M.D.S.*)
- 2 **Cassadó** Requiebros (*Schott ED 1562/M.D.S.*)
- 3 **Debussy** Sonata: 1st movt, *Prologue (Durand/U.M.P. or Henle or Henle–Schott/M.D.S.)*
- 4 **Françaix, trans. Gendron** Rondino-staccato (*Schott BSS 37703/M.D.S.*)
- 5 **Hindemith** Capriccio in A for cello and piano, Op.8 no.1 (*Breitkopf & Härtel EB 5044*)
- 6 **Aaron Minsky** Truckin' Through the South: no.2 from '10 American Cello Etudes' (*O.U.P.*)
- 7 **Shostakovich** Adagio and Springtime Waltz. *Shostakovich 2 Pieces (from Ballet Suite no.2), trans. Atovmyan (Boosey & Hawkes)*

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

Dominant Sevenths: in the keys of A♭, C, D, E♭ and E (starting on E♭, G, A, B♭ 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♭, 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

(continued overleaf)

* Published by the Board.

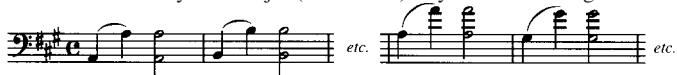
Cello: GRADE 8

Double Stop Scales:

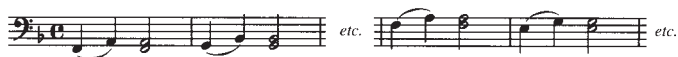
(i) in sixths in the key of C major (one octave): slurred bowing with repeated notes, as example below:



(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:



PLAYING AT SIGHT (bass, tenor and treble clefs): see paragraph *k* on page 30.

AURAL TESTS FOR THE GRADE