

Cello GRADE 7

THEORY OF MUSIC, PRACTICAL MUSICIANSHIP OR SOLO JAZZ SUBJECT: 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 676 or Henle 676/MDS or Faber custom print)*
- 2 **J. S. Bach** Suite No. 2 in D minor, BWV 1008: *Courante*. *Bach Six 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 Two Sonatas (Op. 2 Nos 9 & 5) (Bärenreiter BA 6208)*
- 4 **F. Couperin** Sicilienne and Air de Diable: from *Pièces en Concert*, ed. Bazelaire (*Leduc/UMP*)
- 5 **Leonardo Leo** Larghetto. No. 12 from *Melodies by Old Masters for Young Cellists, Vol. 2*, arr. Rapp (*Schott ED 5533/MDS*)
- 6 **Vivaldi** Sonata in B \flat , RV 46: 1st and 2nd movts, *Largo* and *Allegro*. *Vivaldi Two Cello Sonatas (RV 40 & RV 46) (Bärenreiter BA 6995c)*

LIST B

- 1 **Chopin** Sonata in G minor, Op. 65: 3rd movt, *Largo* (*Henle 495 or Henle 495/MDS or Peters EP 1928*)
- 2 **Enescu** Saltarello: from *Nocturne et Saltarello (Schott CB 168/MDS)*
- 3 **Rachmaninov** Vocalise, Op. 34 No. 14, ed. Wallfisch (*Boosey & Hawkes/MDS*)
- 4 **Schumann** Fantasiestücke, 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/MDS)*

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/Faber*)
- 3 **Nicola LeFanu** Prelude (for solo cello). *Spectrum for Cello (16 contemporary pieces) (ABRSM Publishing)*
- 4 **David Matthews** Tango flageoletto. *Unbeaten Tracks – Cello, ed. Isserlis (Faber)*
- 5 **Thomas Pitfield** Sonatina for Cello and Piano: 1st movt, *Preludio (Bardic Edition/MDS)*
- 6 **Poulenc** Sérénade, trans. Gendron (*Heugel/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

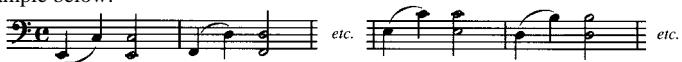
Diminished Seventh: starting on C \sharp , D and F (two octaves):

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

(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 1 on page 18.

AURAL TESTS FOR THE GRADE