

CELLO (Subject Code: 05)

- This syllabus is valid for 2005–09.
- See page 18 for marks, and for rules concerning tuning, accompaniment, fingering, bowing, vibrato, cadenzas and playing at sight.
- See page 18 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

- Arbeau** Branle des Sabots (from *Orchésographie*) } *Time Pieces for Cello, Vol. 1, arr. Black and Harris*
- Schein** Allemande (from *Banchetto Musicale*) } (ABRSM Publishing)
- Clarke** Minuet. No. 3 from *Early Music for Violoncello, arr. Brodzsky (Editio Musica/Faber)*
- Eccles** Minuet. No. 5 from } *Violoncello Music for Beginners 1, ed. Lengyel and Pejtsik (Editio Musica/Faber)*
- Lully** Air No. 10 from }
- Purcell** Rigadon. No. 13 from *Suzuki Cello School, Vol. 1, Revised Edition (Summy-Birchard/Faber: piano accomp. published separately)*

LIST B

- T. H. Bayly** Long, Long Ago. No. 10 from *Suzuki Cello School, Vol. 1, Revised Edition (Summy-Birchard/Faber: piano accomp. published separately)*
- Adam Carse** A Little Reverie or Valse: from *Two Short Pieces (Stainer & Bell)*
- Küffner** Ländler. No. 18 from *Violoncello Music for Beginners 1, ed. Lengyel and Pejtsik (Editio Musica/Faber)*
- Joan Lovell and Peggy Page** The Whistling Waggoner: No. 38 from *Four Strings and a Bow, Book 1 (Bosworth/Music Sales)*
- Michael Rose** Berceuse: from *Starters for Cello (ABRSM Publishing)*
- Saint-Saëns** The Elephant (from *The Carnival of the Animals*). *Time Pieces for Cello, Vol. 1, arr. Black and Harris (ABRSM Publishing)*

LIST C

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

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:

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



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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*
- 2 **Purcell** Fairest Isle (from *King Arthur*) } (*ABRSM Publishing*)
- 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/MDS*)

LIST B

- 1 **Anon. American** Simple Gifts. *O Shenandoah! for Cello, arr. Waterfield and Beach (Faber)*
- 2 **Beethoven** Ich liebe dich } *Time Pieces for Cello, Vol. 2, arr. Black and Harris (ABRSM Publishing)*
- 3 **Brahms** St Anthony Chorale } (*ABRSM Publishing*)
- 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/Music Sales*)
- 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/MDS)*
- 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 (ABRSM Publishing)*
- 4 **Giles Swayne** Spooky Song } *Spectrum for Cello (16 contemporary pieces) (ABRSM Publishing)*
- 5 **Hilary Tann** Lullaby (*for solo cello*) } (*ABRSM Publishing*)
- 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 Seventh: in the 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 1 on page 18.

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/Faber)
- 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 (ABRSM Publishing)
- 4 **Schaffrath** Sonata in G: 2nd movt, *Allegro (upper part)* (Schott CB 157/MDS)
- 5 **Tartini** Sarabanda. *Old Masters for Young Players*, arr. Such (Schott ED 983/MDS)
- 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 (OUP)
- 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 (ABRSM Publishing)
- 6 **C. Webster** Scherzo. No. 4 from *Suzuki Cello School, Vol. 3, Revised Edition* (Summy-Birchard/Faber: 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)* (ABRSM Publishing)
- 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:



Chromatic Scales: starting on open strings C, G and D (one octave): separate bows, even notes

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 G and D (starting with first finger on D and A and resolving on the tonic) (one octave):

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



PLAYING AT SIGHT a short piece in simple or compound time within the keys, notes and overall range of the scale requirements set up to and including this grade. See paragraph 1 on page 18.

AURAL TESTS FOR THE GRADE

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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/MDS)
- 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/MDS)
- 4 **Handel** Adoring I Suffer (from *Julius Caesar in Egypt*). *Time Pieces for Cello, Vol. 3, arr. Black and Harris* (ABRSM Publishing)
- 5 **Lully** Gavotte. No. 2 from *Suzuki Cello School, Vol. 3, Revised Edition* (Summy-Birchard/Faber: 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) } *Classic Experience Encores – Cello* (Cramer)
- 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/MDS)
- 4 **Dvořák** Humoresque. No. 8 from *Suzuki Cello School, Vol. 3, Revised Edition* (Summy-Birchard/Faber: 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) (ABRSM Publishing)
- 3 **Gershwin** Summertime. *Play Gershwin* (cello and piano) (Faber)
- 4 **Christopher Le Fleming** Dance: from *Air and Dance* (Chester/Music Sales: special order)
- 5 **James MacMillan** Sabre Dance: No. 6 from *Northern Skies* (Boosey & Hawkes/MDS)
- 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 Seventh: 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 1 on page 18.

AURAL TESTS FOR THE GRADE

Cello GRADE 6

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** Suite No. 1 in G, BWV 1007: *Menuet I and II*. *Bach Six 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/MDS*)
- 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/MDS)*
- 5 **Telemann** Sonata in A minor for Viola da Gamba: 3rd and 4th movts, *Soave and Allegro (Peters EP 4625)*
- 6 **Vivaldi** Sonata in E minor, RV 40: 1st and 2nd movts, *Largo and Allegro*. *Vivaldi Two Cello Sonatas (RV 40 & RV 46) (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 (*Beliaeff BEL 204/MDS*)
- 3 **Paradis** Sicilienne, arr. Dushkin (*Schott ED 11197/MDS*)
- 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/UMP)*
- 5 **Squire** Danse Rustique, Op. 20 No. 5 (*Stainer & Bell*)
- 6 **Vaughan Williams** Fantasia on Greensleeves, arr. Forbes (*OUP archive/Allegro*)

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) (ABRSM Publishing)*
- 3 **Christopher Bunting** Dance-Caprice for cello and piano (*OUP*)
- 4 **Carl Davis** Elegy
- 5 **Olli Mustonen** Frogs Dancing on Water Lilies
- 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 \flat , 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 \flat (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 Seventh: in the keys of B \flat 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 Seventh: starting on C# and A \flat (two octaves): separate bows, even notes, as example in Grade 5

PLAYING AT SIGHT: see paragraph 1 on page 18.

AURAL TESTS FOR THE GRADE

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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

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Cello GRADE 8

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. 3 in G minor for Viola da Gamba, BWV 1029: 3rd movt, *Allegro*. *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: *Sarabande* and *Gigue*. *Bach Six 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* (IMC 2093/MDS)
- 4 **Boccherini** Concerto No. 1 in C (G477): 1st movt, *Allegro* (without cadenza) (Schott CB 108/MDS)
- 5 **Boccherini** Concerto No. 2 in D (G479): 2nd movt, *Adagio* (with cadenza) (Schott CB 113/MDS)
- 6 **Cervetto** Sonata in D, Op. 2 No. 10: 2nd movt, *Allegro* (Schott CB 164/MDS)
- 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/MDS)
- 3 **Chopin** Sonata in G minor, Op. 65: 2nd movt, *Scherzo* (Henle 495 or Henle 495/MDS or Peters EP 1928)
- 4 **Franck** Sonata in A, ed. Rose and Casadesus: 1st movt, *Allegretto ben moderato* (IMC 323/MDS)
- 5 **Rachmaninov** Sonata in G minor, Op. 19: 3rd movt, *Andante* (Boosey & Hawkes/MDS)
- 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/MDS)

LIST C

- 1 **Bloch** Prayer (No. 1 from *From Jewish Life*) (Carl Fischer B1969/MDS)
- 2 **Cassadó** Requeibros (Schott ED 1562/MDS)
- 3 **Debussy** Sonata: 1st movt, *Prologue* (Durand/UMP or Henle 633 or Henle 633/MDS)
- 4 **Françaix, trans. Gendron** Rondino-staccato (Schott BSS 37703/MDS)
- 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* (OUP)
- 7 **Shostakovich** Adagio and Springtime Waltz. *Shostakovich Two Pieces* (from *Ballet Suite No. 2*), trans. Atovmyan (Boosey & Hawkes/MDS)

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

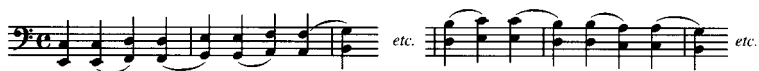
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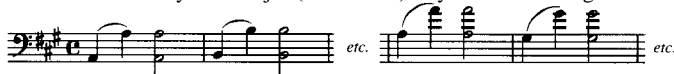
Cello: GRADE 8

Double Stop Scales:

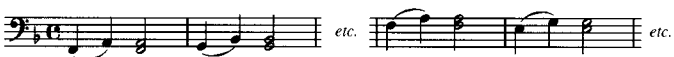
(i) in sixths in the key of C major (one octave): slurred bowing with repeated notes, as example below:



(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 1 on page 18.

AURAL TESTS FOR THE GRADE