

Section One: Recital (60 marks)

Select three pieces from the following list (20 marks each)

As an alternative to the pieces below, candidates may perform up to 3 free choice pieces.

For guidance on selecting and approving free choice pieces please [click here](#)

| Composer/Artist | Title | Book/Cat. Ref | Publisher/ Buy Here |
|-------------------|--|-----------------------|---|
| Saint-Saëns | The Swan (Carnival of the Animals) | Tomplay | tomplay.com |
| Fauré | Après un rêve | Tomplay | tomplay.com |
| Saint-Saëns | Allegro Appassionato in B minor Op.43 | Tomplay | tomplay.com |
| Elgar | Chanson de Nuit Op.15 | Tomplay | tomplay.com |
| Vivaldi | Cello Concerto in E-flat major RV 408: I Allegro non molto | Tomplay | tomplay.com |
| Bach | Bourrée 1 & Bourrée 2 from Suite No.3 in C major, BWV 1009. From p.54 Unaccompanied. | Tomplay | tomplay.com |
| Led Zeppelin | Stairway To Heaven | Tomplay | Currently unavailable |
| Ed Sheeran | Perfect in D (play vocal line as printed) | Tomplay | tomplay.com |
| Simon & Garfunkel | The Sound of Silence in D minor | Tomplay | tomplay.com |
| Sinatra | Fly Me To The Moon in A minor (play vocal line as printed) | Tomplay | tomplay.com |
| Adele | Skyfall in C minor | Tomplay | tomplay.com |
| Schumann | Fantasiestücke Op.73 2nd movt: Lebhaft leicht | N/A | Peters |
| Poulenc/Gendron | Sérénade | N/A | Heugel |
| Fauré | Après un rêve | The Great Cello Solos | Chester |

Tomplay pieces often include accompaniments and can be purchased individually using the link next to each piece or via a discounted subscription for MTB teachers/learners. To learn more about Tomplay and the subscription [click here](#).

MTB Grade 7 Cello

| Composer/Artist | Title | Book/Cat. Ref | Publisher/ Buy Here |
|-----------------|--|--|---------------------|
| Saint-Saëns | Allegro Appassionato | The Great Cello Solos | Chester |
| Saint-Saëns | The Swan (Carnival of the Animals) | The Great Cello Solos | Chester |
| Vivaldi | Concerto in C minor F III No.1 1st or 3rd movt | N/A | Ricordi |
| Biberian | Eight Bagatelles | Eight Bagatelles for Cello and Guitar | Belwin Mills |
| Biberian | No.7: Lento (unaccompanied cello) | Eight Bagatelles for Cello and Guitar | Belwin Mills |
| Goltermann | Concert No.4 2nd or 3rd movt | N/A | IMC |
| Klengel | Concertino No.1 in C 2nd movt | N/A | Boosey & Hawkes |
| David Matthews | Tango Flageoletto | Unbeaten Tracks | Faber |
| Bortkiewicz | Romance | 3 pieces for Cello and Piano | Rahter |
| Dohnanyi | Concert Piece Adagio (fig 12 to 19) | N/A | Arcadia |
| Maconchy | Serenade OR Golubchik | Divertimento | Lengnick |
| Bacewicz | Kaprys Polski for Solo Cello | N/A | PWM |
| Popper | Study No.4 (Up to 1st note of bar 28) | 10 Studies Preparatory to the High School of Cello playing | IMC |
| Popper | Study No.2 (Up to bar 16) | 10 Studies Preparatory to the High School of Cello playing | IMC |
| F. Mazas | Study No.81 | La Technique du Violoncelle Vol 5 | Delrieu |
| Dotzauer | Study No.36 in F major | Studies for the Cello Book 2 | Peters |
| Dotzauer | Study No.42 in Bb major | Studies for the Cello Book 2 | Peters |

Section Two: Technical (25 marks)

Prepare either option 1 or 2 below

Technical Option 1

Technical Exercises:

Perform all the technical exercises required for this grade

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PLUS

Scales from Memory:

Perform the scales from memory required for this grade from the sheet

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Technical Option 2

Technical Exercises:

Perform all the technical exercises required for this grade

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PLUS

Alternative to Scales from Memory:

Perform the alternative to scales from memory required for this grade from the sheet

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Section Three: Musicianship (15 marks)

Prepare either option 1 or 2 below

Musicianship Option 1

Reading Skills:

Perform the rhythm exercises for this grade

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PLUS

Listening Skills:

Sing the prepared aural tests for this grade

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Musicianship Option 2

Reading Skills:

Perform the rhythm exercises for this grade

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PLUS

Duet:

Perform the duet for this grade

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Technical Exercises

Exercise 1 Quaver=80

Exercise 1 consists of two staves of music. The first staff contains three measures with time signatures 3/8, 4/8, and 5/8. The second staff contains three measures with time signatures 6/8, 7/8, and 6/8, ending with a fermata.

The following exercise (Exercise 2 only) to be played with change of point of contact: sul tasto bar 1 moving through bars 2,3 and 4 to ponticello by start of bar 5 and moving back to sul tasto by the end

Exercise 2 ♩ = 92 mid bow, legato with attention given to clarity of string crossing

Exercise 2 consists of three staves of music in bass clef with a 12/8 time signature. The music features a continuous eighth-note pattern across the staves.

Exercise 3 ♩ = 92

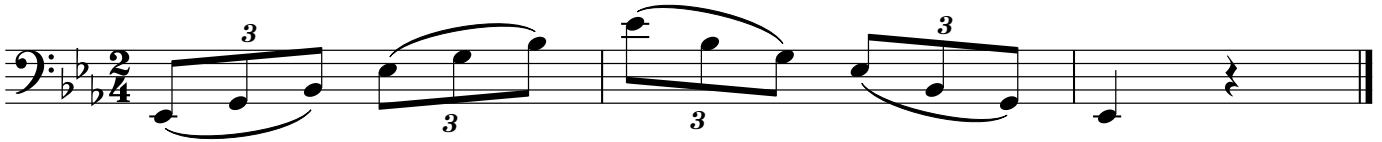


Bowing Patterns

Long tonics. Separate & slurred two bows per octave



Arpeggios separate, even and slurred in 3s



Chromatics

Separate and slurred 4 notes to a bow

Dominant 7ths

Separate, even and slurred 4 notes to a bow

Diminished 7ths

Separate and slurred 4 notes to a bow

Scales & Arpeggios from Memory

For the examination, the candidate should be asked to perform all the following scales and arpeggios from memory. They should perform each scale and arpeggio with separate bows or slurred as requested by the teacher. The teacher should aim for an even distribution of articulations. All tempi given are minimum speeds.

(See [MTB Cello Scale Bowing Patterns](#))

♩ = 80

F major scale - 3 octaves



Db major scale - 3 octaves



C# melodic minor scale - 3 octaves



F harmonic minor scale - 3 octaves



♩ = 92

D chromatic scale - 3 octaves

Musical notation for a D chromatic scale spanning three octaves. The piece begins in the bass clef and moves to the treble clef. It consists of a continuous sequence of half notes, ascending and then descending.

Bowing: separate and slurred 4 notes to a bow

Continuation of the D chromatic scale, showing the final notes in the treble clef and a final whole note rest.

♩ = 68

Dominant 7th in F - 3 octaves

Musical notation for a dominant 7th scale in F major, spanning three octaves. It starts in the bass clef and ends with a whole note rest.

Bowing: separate and slurred 4 notes to a bow

Diminished 7th on C - 3 octaves

Musical notation for a diminished 7th scale on C, spanning three octaves. It starts in the bass clef and ends with a whole note rest.

Bowing: separate and slurred 4 notes to a bow

♩ = 84

Double stopping - G major in 6ths

Musical notation for double stopping in G major, using sixths. It is written in the bass clef and consists of a sequence of chords.

Continuation of the double stopping exercise in G major, showing the final chords.

Double stopping - tetrachord E major in octaves

Musical notation for double stopping in E major, using tetrachords. It is written in the bass clef and consists of a sequence of chords.

♩ = 37

F major arpeggio - 3 octaves

Musical notation for an F major arpeggio spanning three octaves. It is written in the bass clef and consists of a sequence of chords, with triplets indicated by the number 3.

C# minor arpeggio - 3 octaves

Musical notation for a C# minor arpeggio spanning three octaves. It is written in the bass clef and consists of a sequence of chords, with triplets indicated by the number 3.

Alternative to Scales from Memory

The following do not need to be played from memory. For the examination, perform *all* the following. All tempi given are minimum speeds.

♩ = 80

F major scale - 3 octaves

Musical notation for the F major scale (3 octaves) in 4/4 time. The piece is written in bass clef and treble clef staves. It begins with a bass clef and a treble clef. The key signature has one flat (Bb). The scale is played in two directions: ascending and descending. The ascending line starts on F2 and ends on F5. The descending line starts on F5 and ends on F2. The piece concludes with a double bar line.

C# harmonic minor scale - 3 octaves

Musical notation for the C# harmonic minor scale (3 octaves) in 4/4 time. The piece is written in bass clef and treble clef staves. It begins with a bass clef and a treble clef. The key signature has three sharps (F#, C#, G#). The scale is played in two directions: ascending and descending. The ascending line starts on C#2 and ends on C#5. The descending line starts on C#5 and ends on C#2. The piece concludes with a double bar line.

F melodic minor scale - 3 octaves

Musical notation for the F melodic minor scale (3 octaves) in 4/4 time. The piece is written in bass clef and treble clef staves. It begins with a bass clef and a treble clef. The key signature has three flats (Bb, Eb, Ab). The scale is played in two directions: ascending and descending. The ascending line starts on F2 and ends on F5. The descending line starts on F5 and ends on F2. The piece concludes with a double bar line.

♩ = 68

Dominant 7th in F - 3 octaves.

Musical notation for the Dominant 7th in F (3 octaves) in 4/4 time. The piece is written in bass clef and treble clef staves. It begins with a bass clef and a treble clef. The key signature has three flats (Bb, Eb, Ab). The scale is played in two directions: ascending and descending. The ascending line starts on F2 and ends on F5. The descending line starts on F5 and ends on F2. The piece concludes with a double bar line.

Diminished 7th on C - 3 octaves

Musical notation for the Diminished 7th on C (3 octaves) in 4/4 time. The piece is written in bass clef and treble clef staves. It begins with a bass clef and a treble clef. The key signature has no sharps or flats. The scale is played in two directions: ascending and descending. The ascending line starts on C2 and ends on C5. The descending line starts on C5 and ends on C2. The piece concludes with a double bar line.

♩ = 84

Double stopping - G major in 6ths

Two staves of music in G major, 6/8 time. The first staff contains the first eight measures, and the second staff contains the final two measures. The music consists of double-stopping chords in the bass clef, moving in a stepwise fashion across the strings.

Double stopping - tetrachord E major in octaves

A single staff of music in E major, 6/8 time. The music consists of double-stopping chords in the bass clef, moving in a stepwise fashion across the strings, covering three octaves.

♩ = 92

D chromatic scale - 3 octaves

Three staves of music in D major, 6/8 time. The first staff contains the first eight measures, the second staff contains the next eight measures, and the third staff contains the final two measures. The music consists of triplets of eighth notes in the bass clef, moving chromatically across three octaves.

♩ = 37

F major arpeggio - 3 octaves

A single staff of music in F major, 6/8 time. The music consists of triplets of eighth notes in the bass clef, moving in an arpeggiated pattern across three octaves.

C# minor arpeggio - 3 octaves

A single staff of music in C# minor, 6/8 time. The music consists of triplets of eighth notes in the bass clef, moving in an arpeggiated pattern across three octaves.

Duet

Musicianship Duets on the MTB Syllabuses are not acceptable for use as Recital pieces for the same grade. Musicianship Duets are Listening Skills, not another piece and consequently are set at a more straightforward technical level.

Vivace (arco)

Reel Deal!

The musical score for 'Reel Deal!' is a duet for two cello parts. It is written in 6/8 time and the key signature has one sharp (F#). The tempo is marked 'Vivace (arco)'. The score consists of two systems of staves. The first system has two staves, with the first staff labeled '1' and the second '2'. The second system also has two staves. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *f* (forte), *ff* (fortissimo), *mp* (mezzo-piano), and *cresc* (crescendo). There are also accents and slurs throughout the piece. The piece concludes with a final cadence in both parts.

Reading Skills

Candidates should practise the six clapping exercises below as part of their preparation to take this grade.

For the exam itself, the candidate should perform all six exercises in the order below at the indicated tempi. The candidate part should be clapped and the lower part should be provided using either the MTB Reading Skills recording for this grade or a metronome (not clapped).

♩ = 140

1

candidate

metronome

♩ = 120

2

♩ = 104

3

♩ = 90

4

3 3 3 3

3 3 3 3

♩ = 106

5

3 3 3 3 3 3

♩ = 86

6

3 3

3

Listening Skills

(Aural Skills)

The candidate should practise all the exercises on this sheet with the accompanying Listening Skills recording as part of their preparation for the exam. The exam can be conducted either with the candidate responding to the recording or the teacher can deliver them using this sheet.

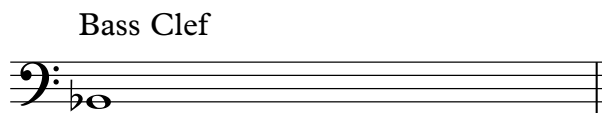
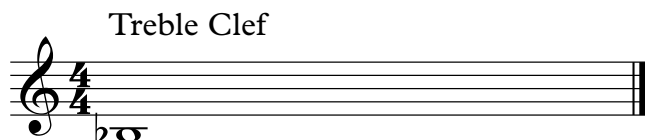
Only the teacher should have this sheet in front of them during the exam.

For each test, select either the treble or the bass clef exercises as appropriate to the range of the candidate's voice.

Test 1 - Scales.

I shall ask you to sing an ascending major scale, after I give you the starting note.

And then I shall ask you to sing an ascending harmonic minor scale, after I give you the same starting note again.



Test 2 - Singing back notes

I shall play a 3 note chord and then you will sing back the highest, middle, then lowest notes.

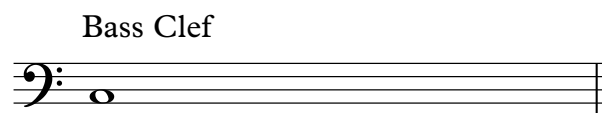
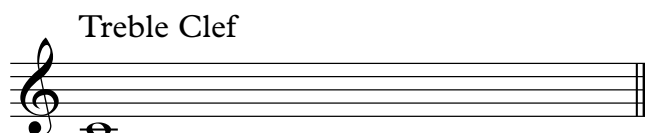
We shall do this for 4 chords.



Test 3 - Dominant & Diminished 7ths

I shall ask you to sing the first 4 notes of an ascending dominant 7th arpeggio in root position after giving you the starting note.

I shall then ask you to sing the first 4 notes of an ascending diminished 7th arpeggio after giving you the same starting note again.



Syllabus Guidance

- The teacher is encouraged to speak to the candidate during the exam to put them at ease or to help them understand what is being requested. For more guidance on conducting/taking the exam [click here](#).
- The recording should not be turned off at any point during the exam until all elements of the assessment have been completed. For more recording advice [click here](#).
- For Practical Grades follow the above syllabus requirements. To learn about Performance Grade requirements please [click here](#).
- To learn more about how our exams are marked visit our Marking Criteria Page [here](#).
- Suitable use of vibrato is expected from Grade 5 onwards.

Recital Guidance - Practical & Performance Grades:

- Repeats are optional for MTB Exams, however, they are encouraged as they are often structurally important and can offer opportunities to display greater dynamic and expressive variation.
- All D.C. and D.S. marks should be observed (unless the syllabus specifies otherwise).
- The candidate should introduce each piece they are about to perform by stating its title.
- The teacher may help the candidate tune up before the exam begins. This should be done before starting the recording.
- Recorded accompaniments are acceptable as an alternative to a live accompanist. Make sure it is played on a different device to the one recording the exam.
- The composer's dynamics, phrasing etc should be observed in the pieces. Any editorial markings may be altered to allow for a personal interpretation. Where a piece contains no, or only limited, dynamic and expressive markings, the candidate is encouraged to include their own additional dynamic or expressive elements.
- Where a candidate presents Free Choice repertoire these must be of the correct grade standard. If such pieces fall below the required grade standard then examiners may reflect this in their marking. Free Choice Guidance can be found [here](#).
- Candidates wishing to submit 2 or more pieces with Jazz improvisation may do so as part of our free choice options, these will be marked by a Jazz specialist who will normally specialise in that section of instruments (i.e. Wind, Brass etc).

Technical & Musicianship Guidance - Practical Grades:

- The tempi given for the technical section exercises (scales from memory/technical exercises etc.) are minimum speed requirements.
- There are no unprepared elements in an MTB exam. All Technical and Musicianship elements should be practised by the candidate prior to taking the exam.
- If the Listening Skills fall outside of the candidate's vocal range, they may be transposed. However, all exercises within a test must be transposed by the same interval.
- For the duet option, the teacher part may be performed by the teacher, another pupil or any suitable player on any instrument from the same family (wind/brass/strings etc) with octave transpositions made as necessary. Alternatively, a recording can be used for the teacher part during the exam.
- Duets set in the Musicianship section cannot to be used as recital pieces.
- Any suitable fingerings may be used for pieces and scales. However, any marked fingerings should be used for the technical exercises.