MTB Grade 7
Cello

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	Fantasiestûcke 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.

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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

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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

Page 4

PLUS

Scales from Memory:
Perform the scales from memory required for this grade from the sheet

Page 6

Technical Option 2

Technical Exercises:
Perform all the technical exercises required for this grade

Page 4

PLUS

Alternative to Scales from Memory:
Perform the alternative to scales from memory required for this grade from the sheet

Page 10

Section Three: Musicianship (15 marks)

Prepare either option 1 or 2 below

Musicianship Option 1

Reading Skills:
Perform the rhythm exercises for this grade

Page 13

PLUS

Listening Skills:
Sing the prepared aural tests for this grade

Page 15

Musicianship Option 2

Reading Skills:
Perform the rhythm exercises for this grade

Page 13

PLUS

Duet:
Perform the duet for this grade

Page 12

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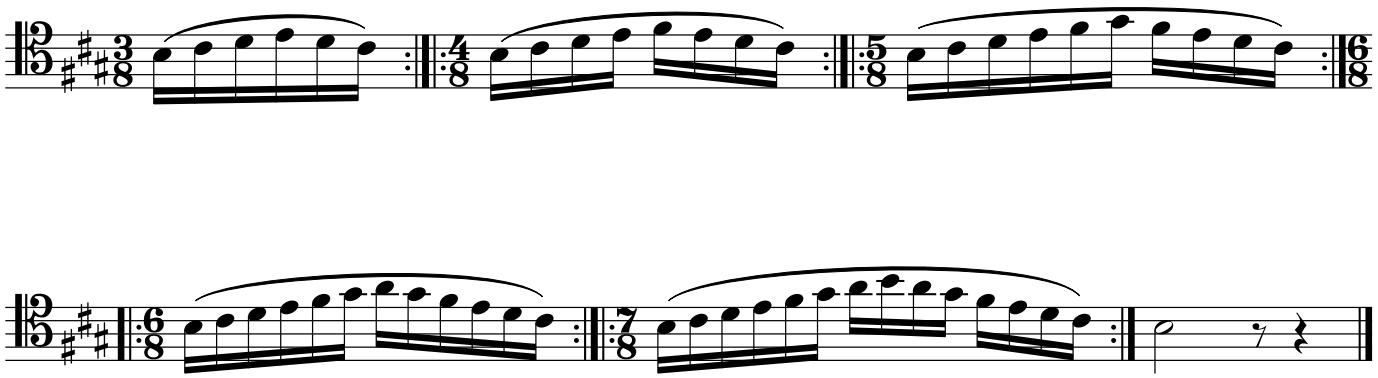
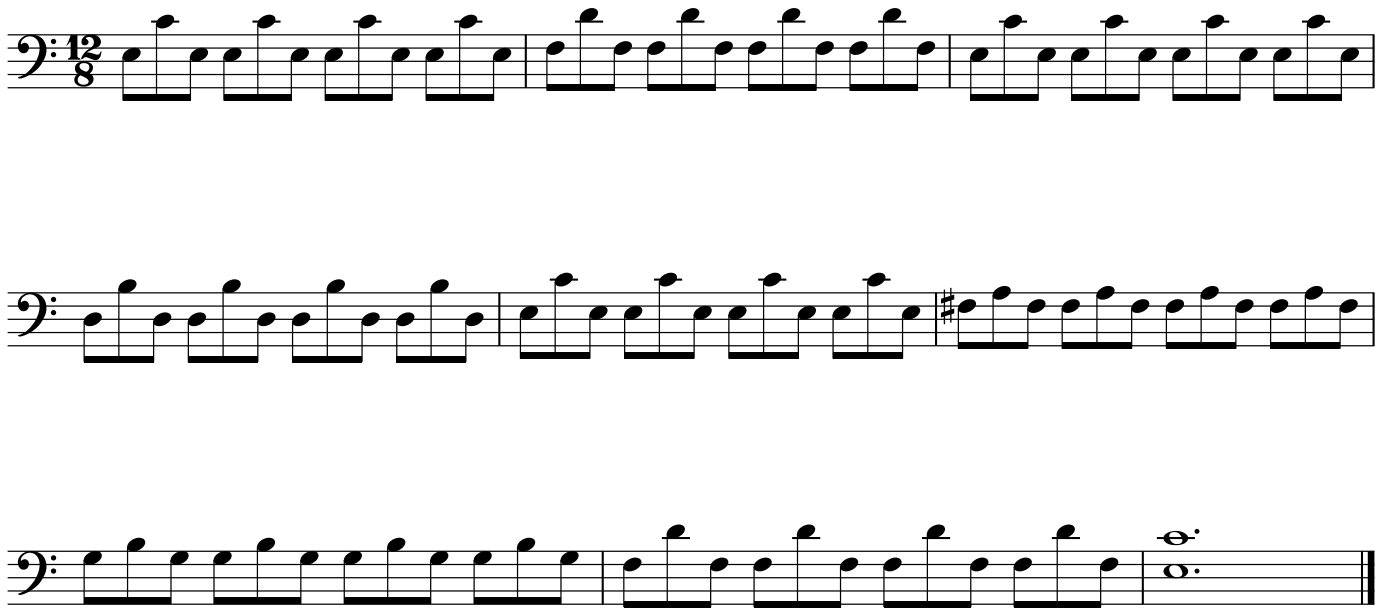
Technical Exercises

Exercise 1 Quaver=80



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



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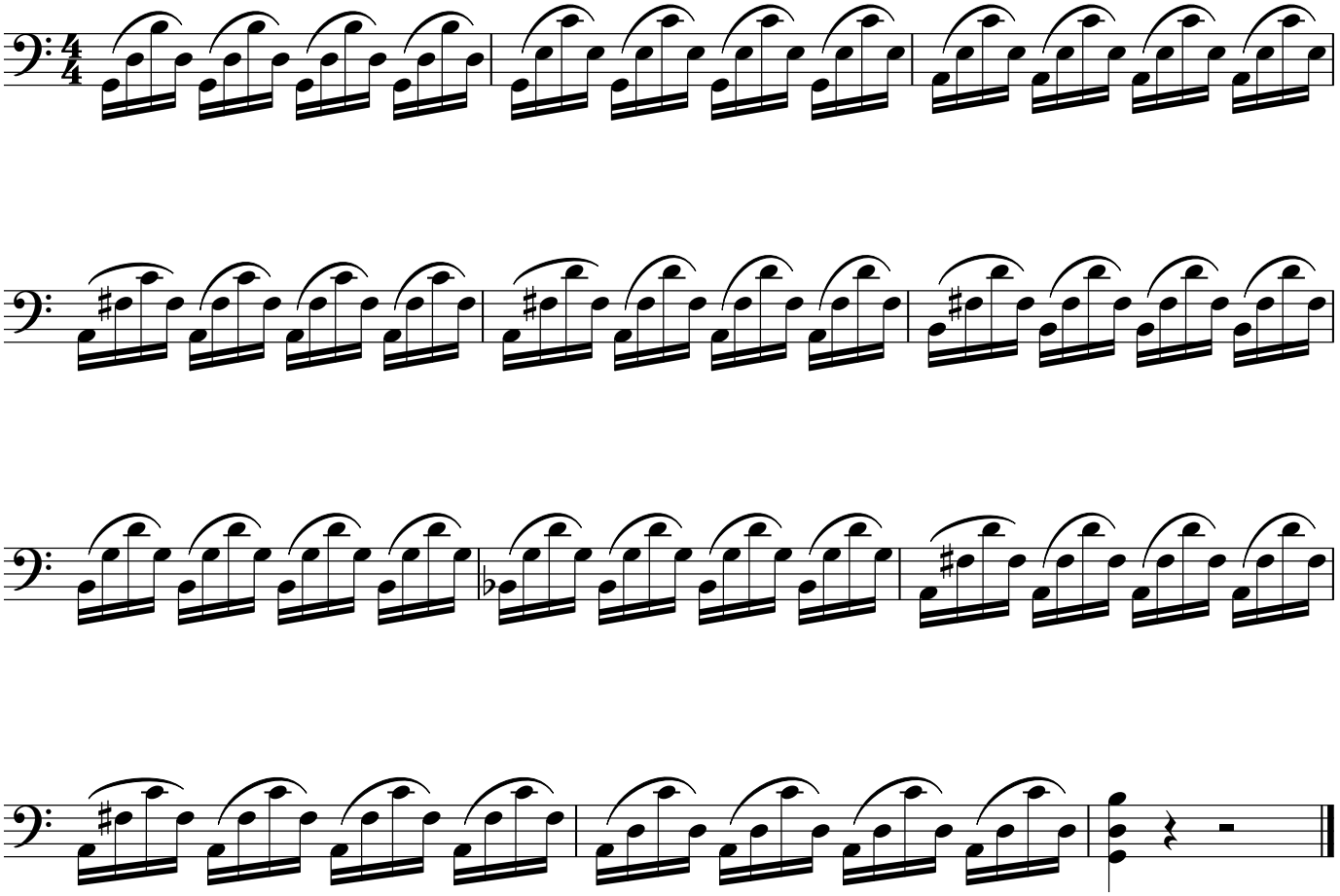
Exercise 3 ♩ = 92



Scales 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.
(See MTB Cello Scale Bowing Patterns)
Metronome marks can be found on the next page. All tempi given are minimum speeds.

Scales

Db major	Three octaves
F major	Three octaves
C# melodic minor	Three octaves
F harmonic minor	Three octaves

Arpeggios

F major	Three octaves
C# minor	Three octaves

Bowing
Scales: Play each scale with long tonics. Separate and slurred two bows per octave.
Arpeggios: Separate even and slurred in threes.

(See MTB Cello Scale bowing patterns)

Chromatic Scale

Starting on 'D' Three octaves
Bowing: Separate and slurred four notes to a bow

Dominant 7th in F

In F major Three octaves

Bowing: Separate and slurred four notes to a bow

Diminished 7th

Starting on open 'C' Three octaves
Bowing: Separate and slurred four notes to a bow

Double Stopping

G major scale in 6ths	One octave
Tetrachord in octaves on E	(see MTB Scale Examples Grades 6-8)

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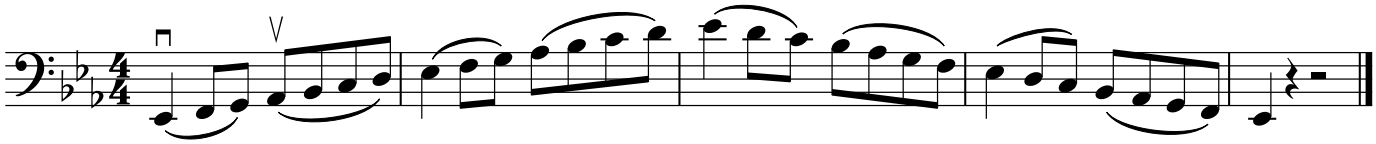
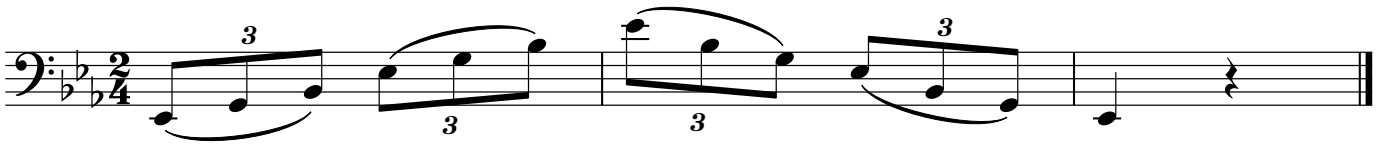
Bowing Patterns

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

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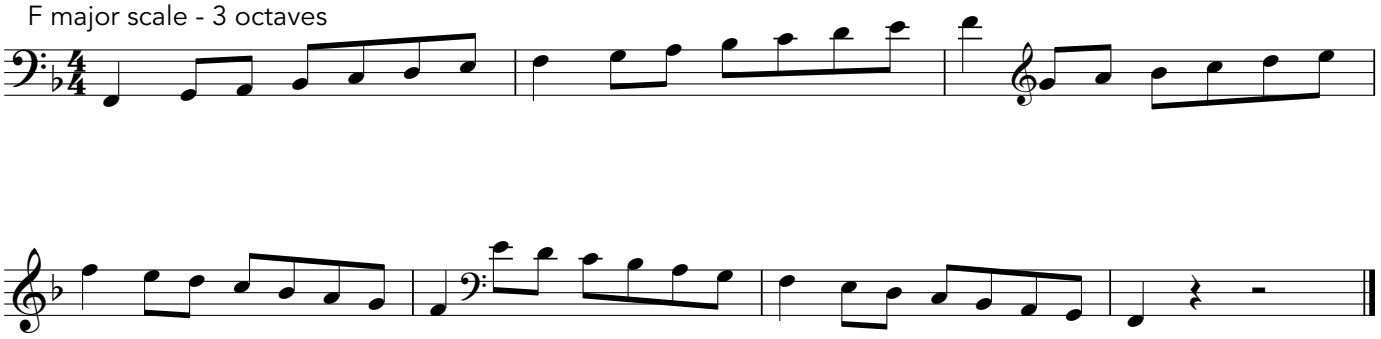
Scales & Arpeggios from Memory

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.

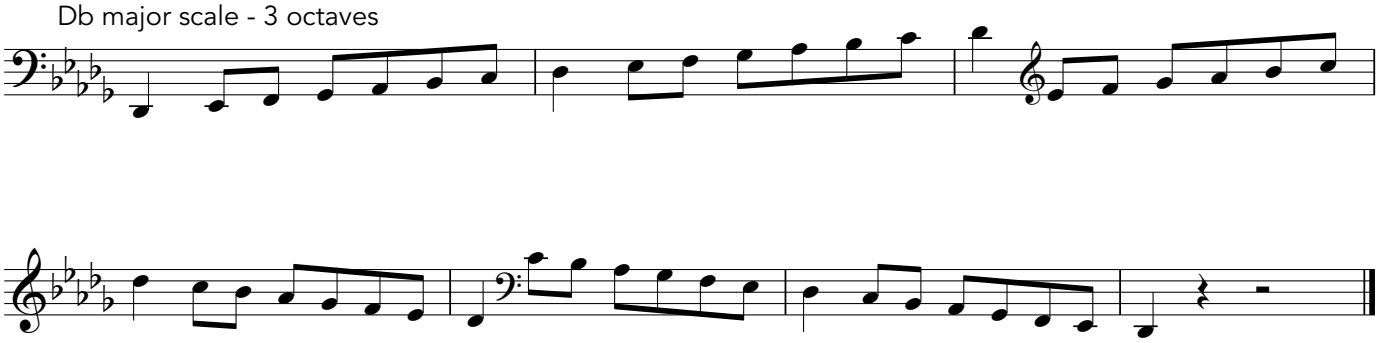
(See MTB Cello Scale Bowing Patterns)

♩ = 80

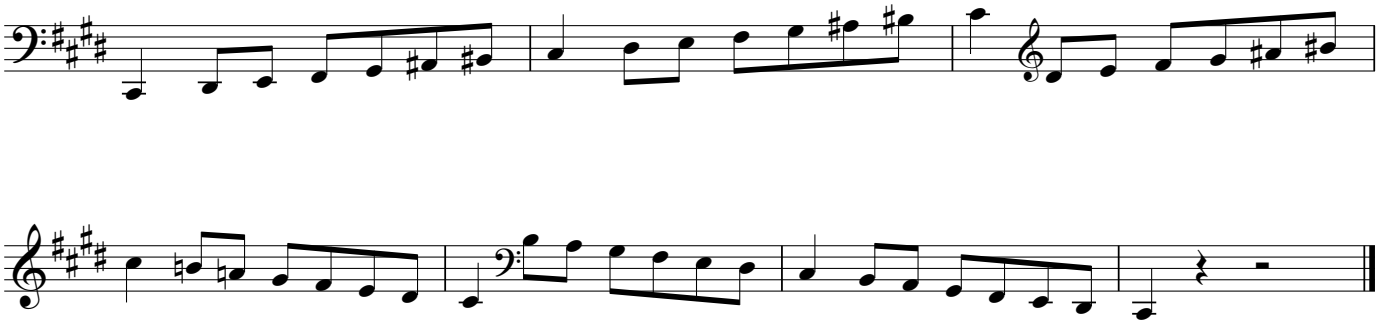
F major scale - 3 octaves



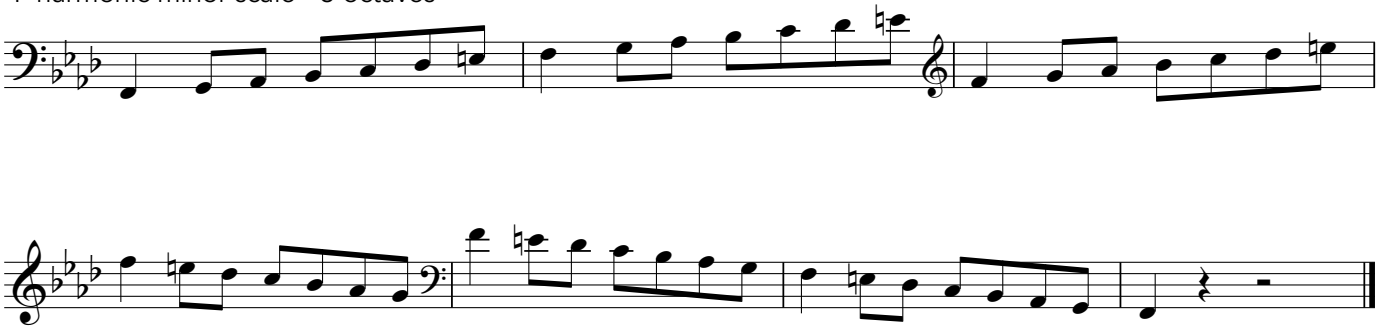
Db major scale - 3 octaves



C# melodic minor scale - 3 octaves

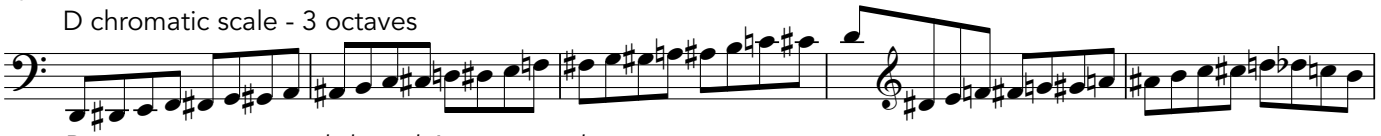


F harmonic minor scale - 3 octaves

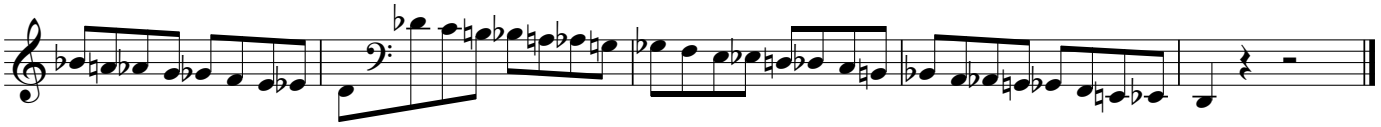


♩ = 92

D chromatic scale - 3 octaves

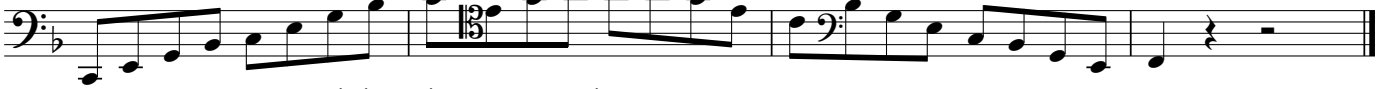


Bowing: separate and slurred 4 notes to a bow



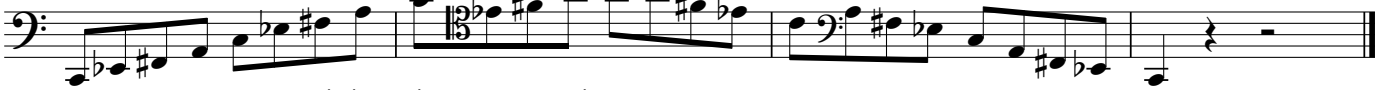
♩ = 68

Dominant 7th in F - 3 octaves



Bowing: separate and slurred 4 notes to a bow

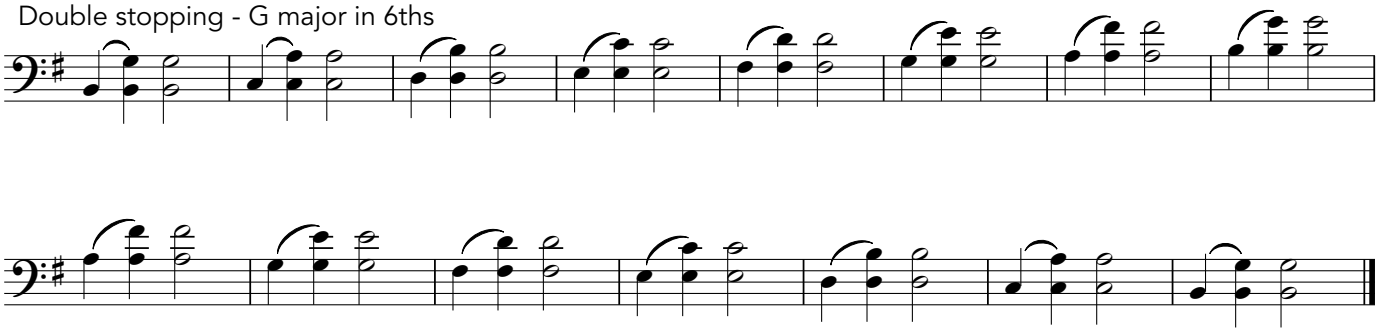
Dimished 7th on C - 3 octaves



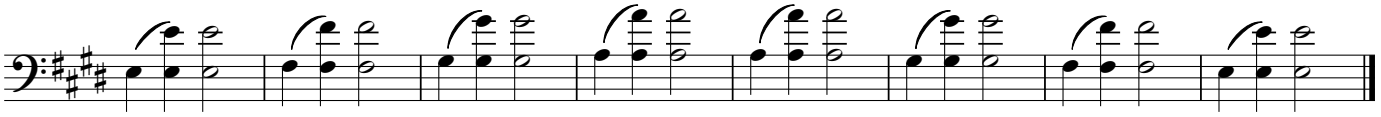
Bowing: separate and slurred 4 notes to a bow

♩ = 84

Double stopping - G major in 6ths

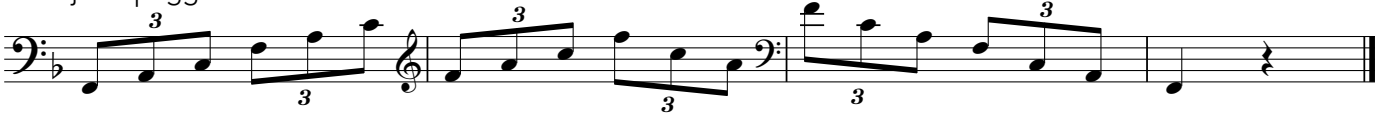


Double stopping - tetrachord E major in octaves

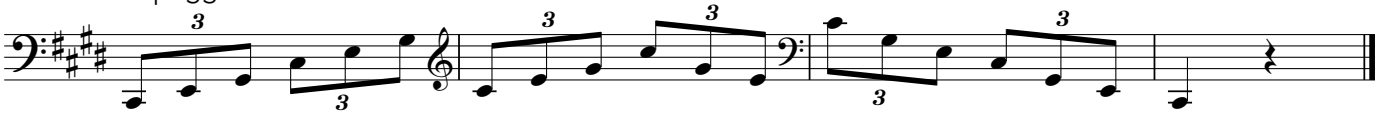


♩. = 37

F major arpeggio - 3 octaves



C# minor arpeggio - 3 octaves

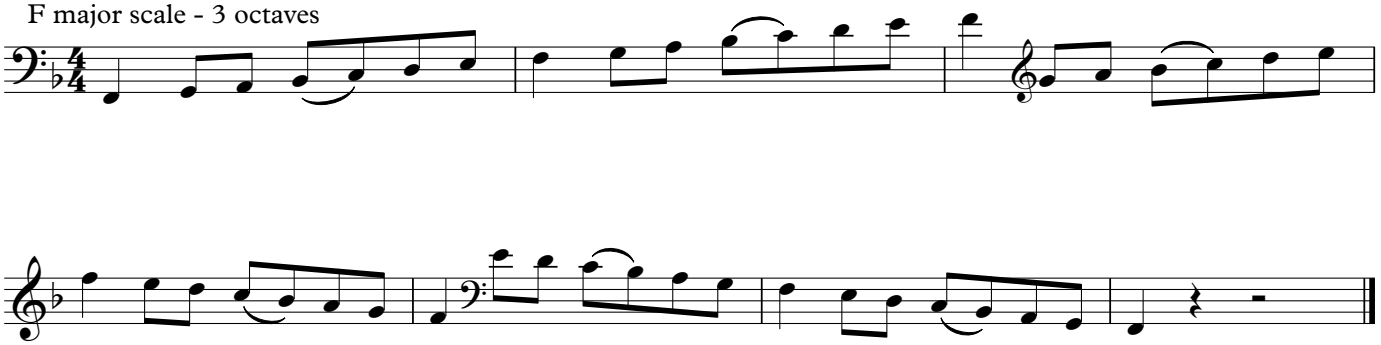


Alternative to Scales from Memory

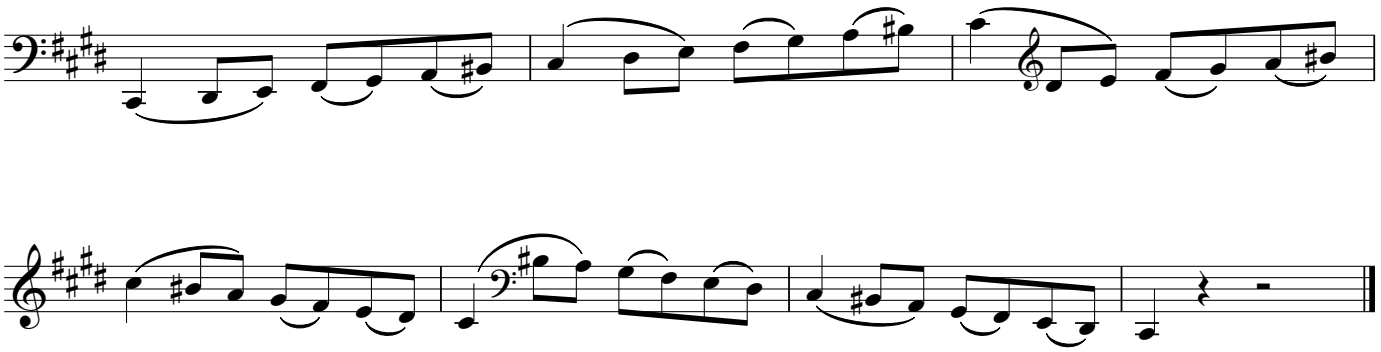
The following do not need to be played from memory. For the examination, perform *all* the following. All tempi given are minimum speeds.

♩=80

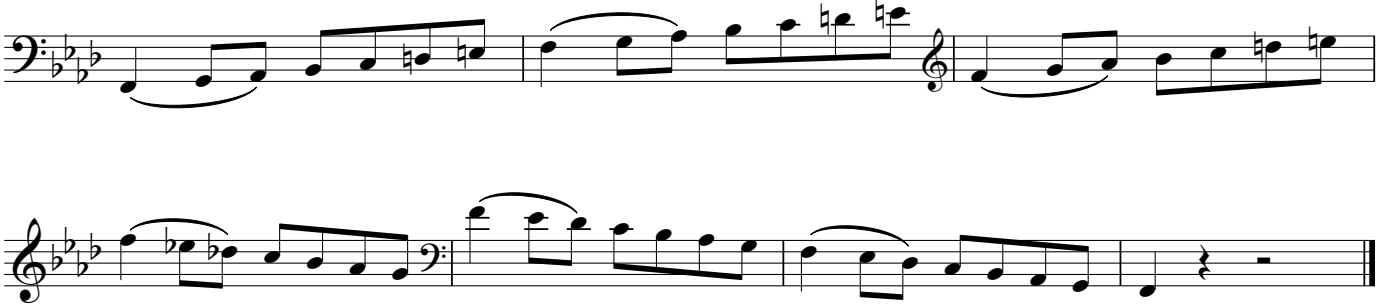
F major scale - 3 octaves



C# harmonic minor scale - 3 octaves

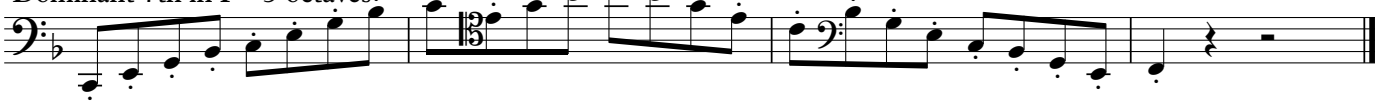


F melodic minor scale - 3 octaves

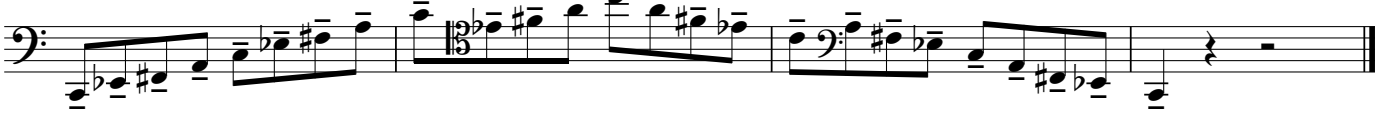


♩ = 68

Dominant 7th in F - 3 octaves.



Dimished 7th on C - 3 octaves



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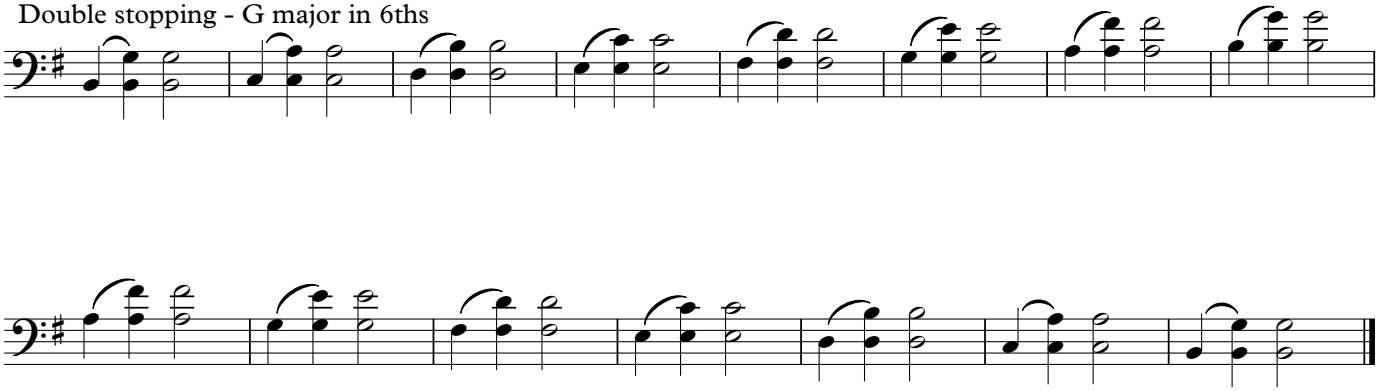
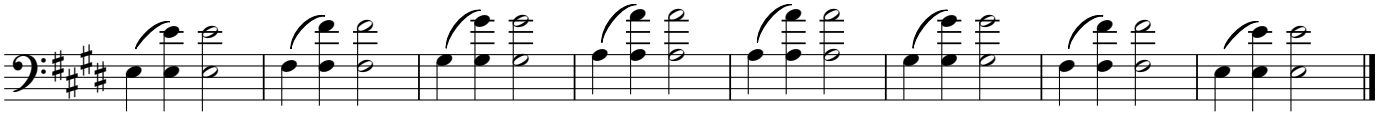
♩ = 84

Double stopping - G major in 6ths

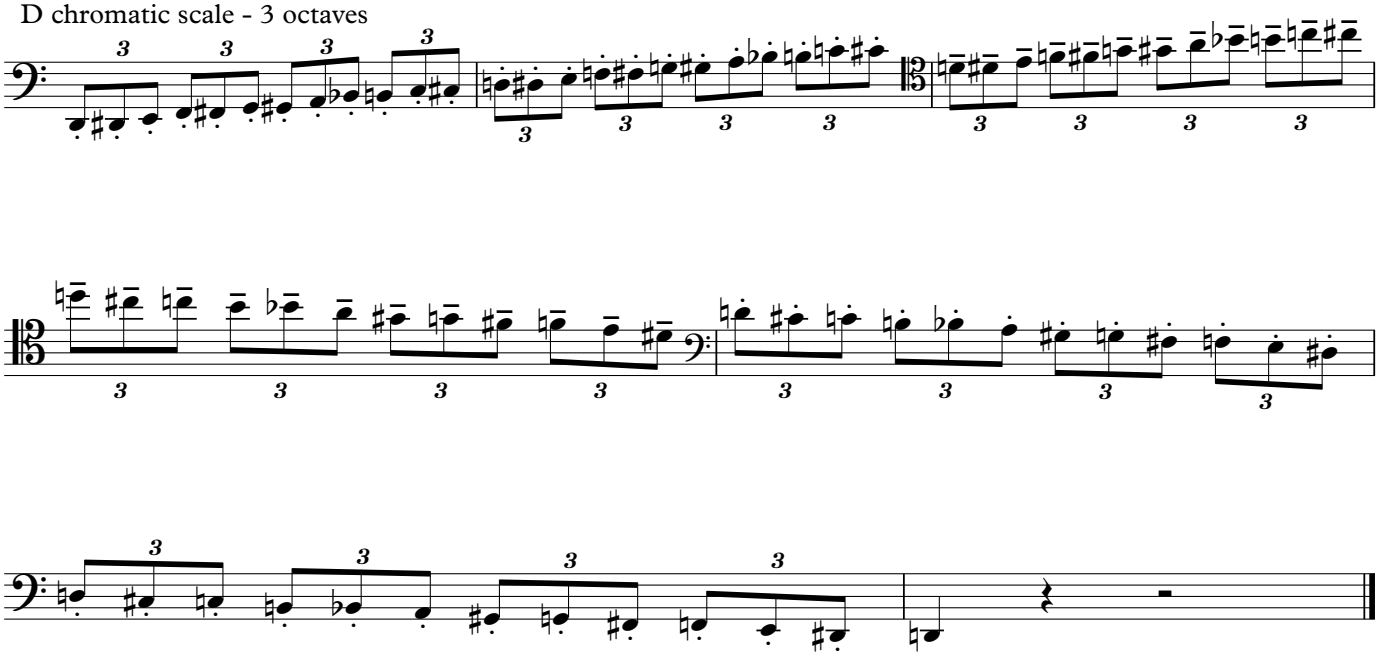


Double stopping - tetrachord E major in octaves



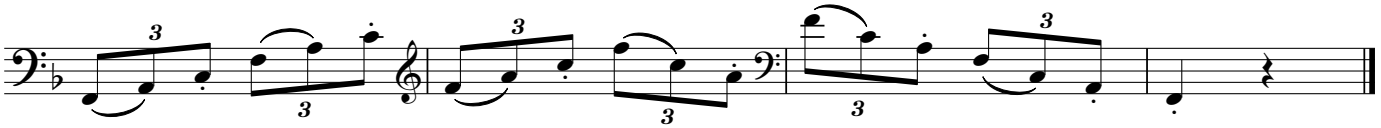
♩ = 92

D chromatic scale - 3 octaves

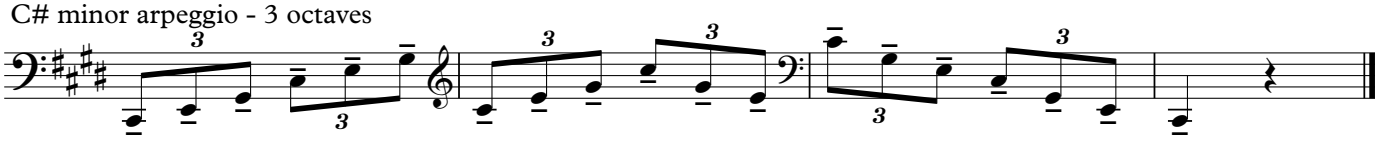


♩. = 37

F major arpeggio - 3 octaves



C# minor arpeggio - 3 octaves



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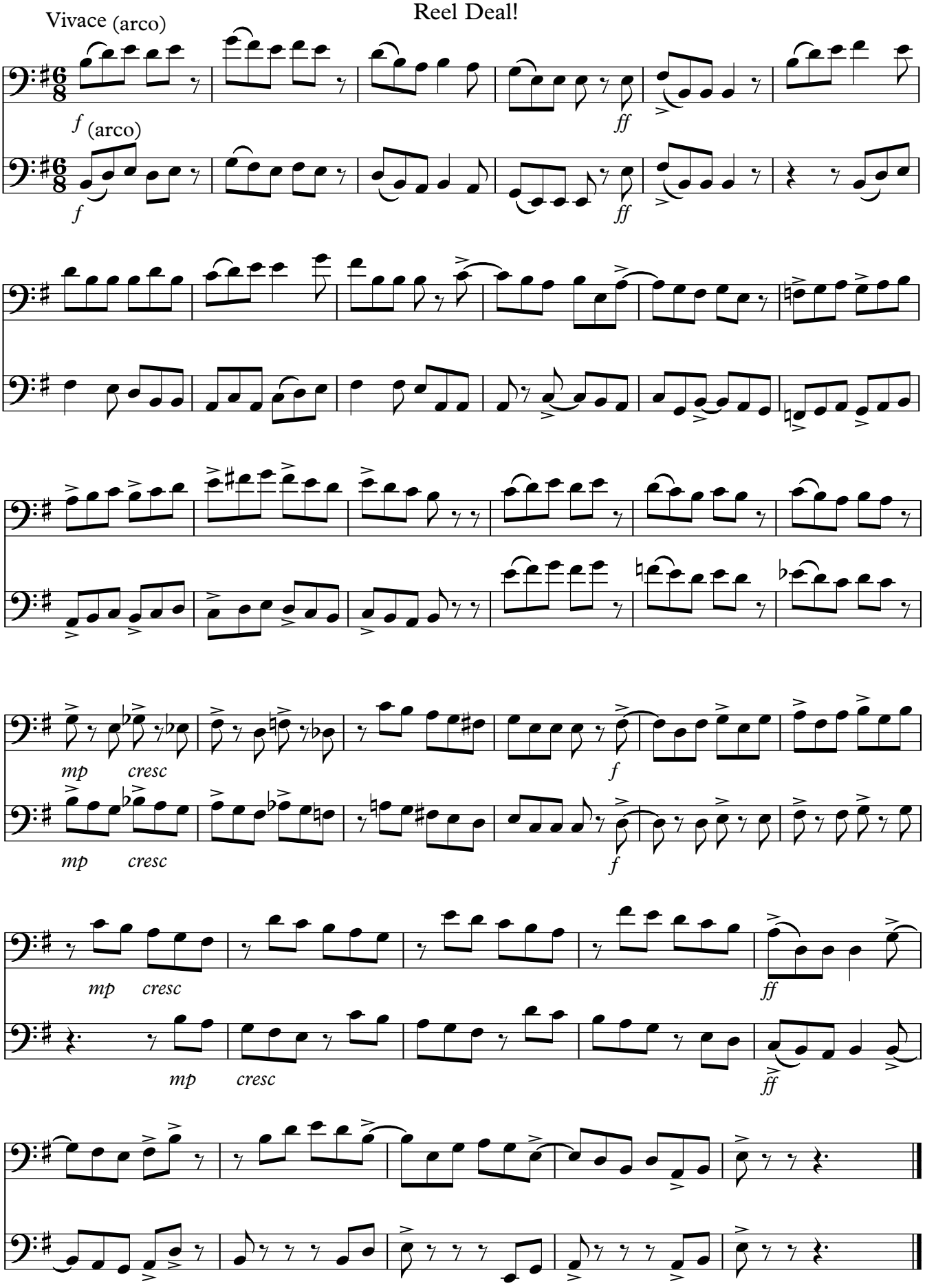
Duet

[Click here to find exam speed duet recordings]

[Click here to find practice speed duet recordings]

*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.

Reel Deal!



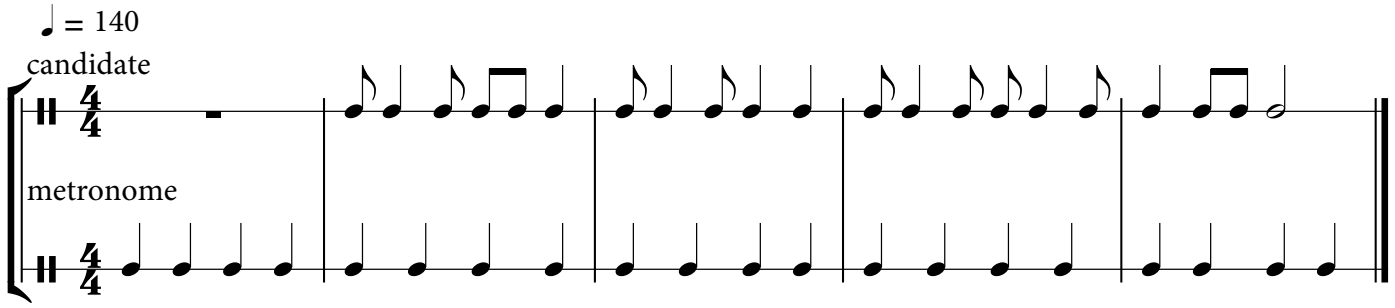
Click here to find the MTB Reading Skills recordings

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).

1



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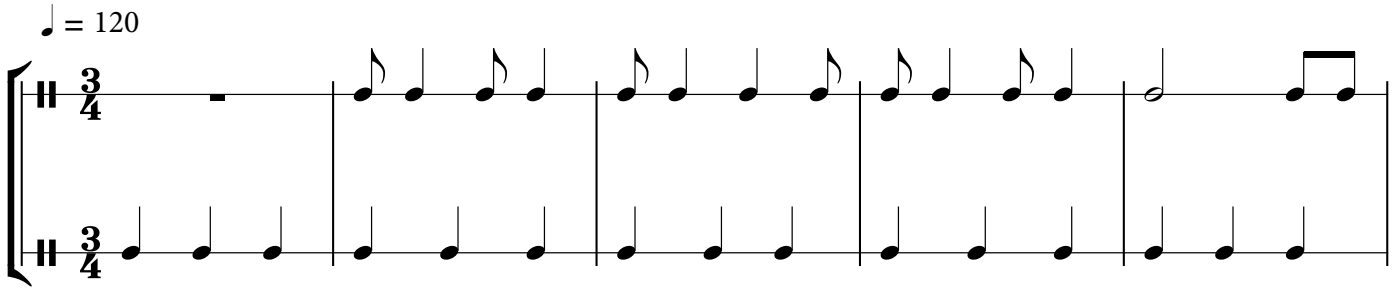
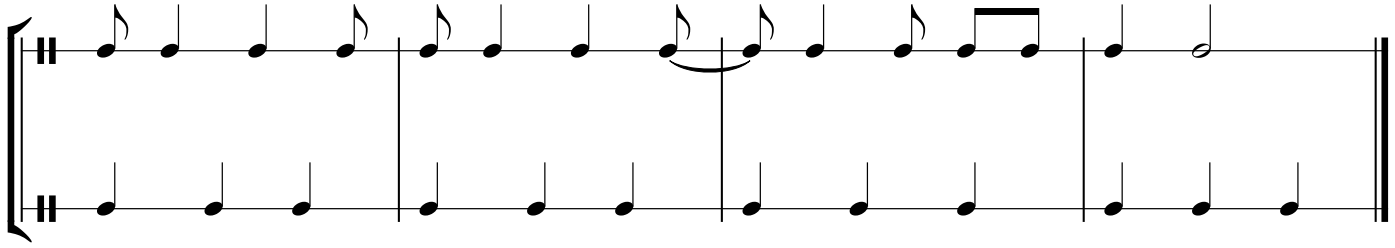
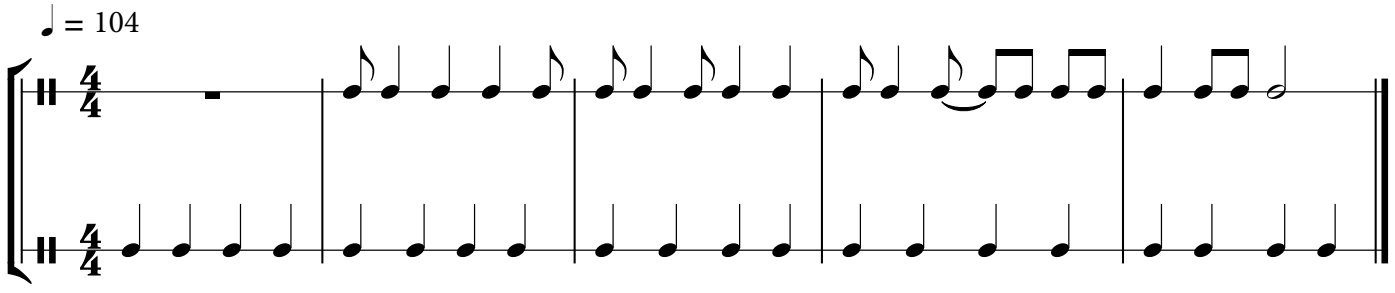




3



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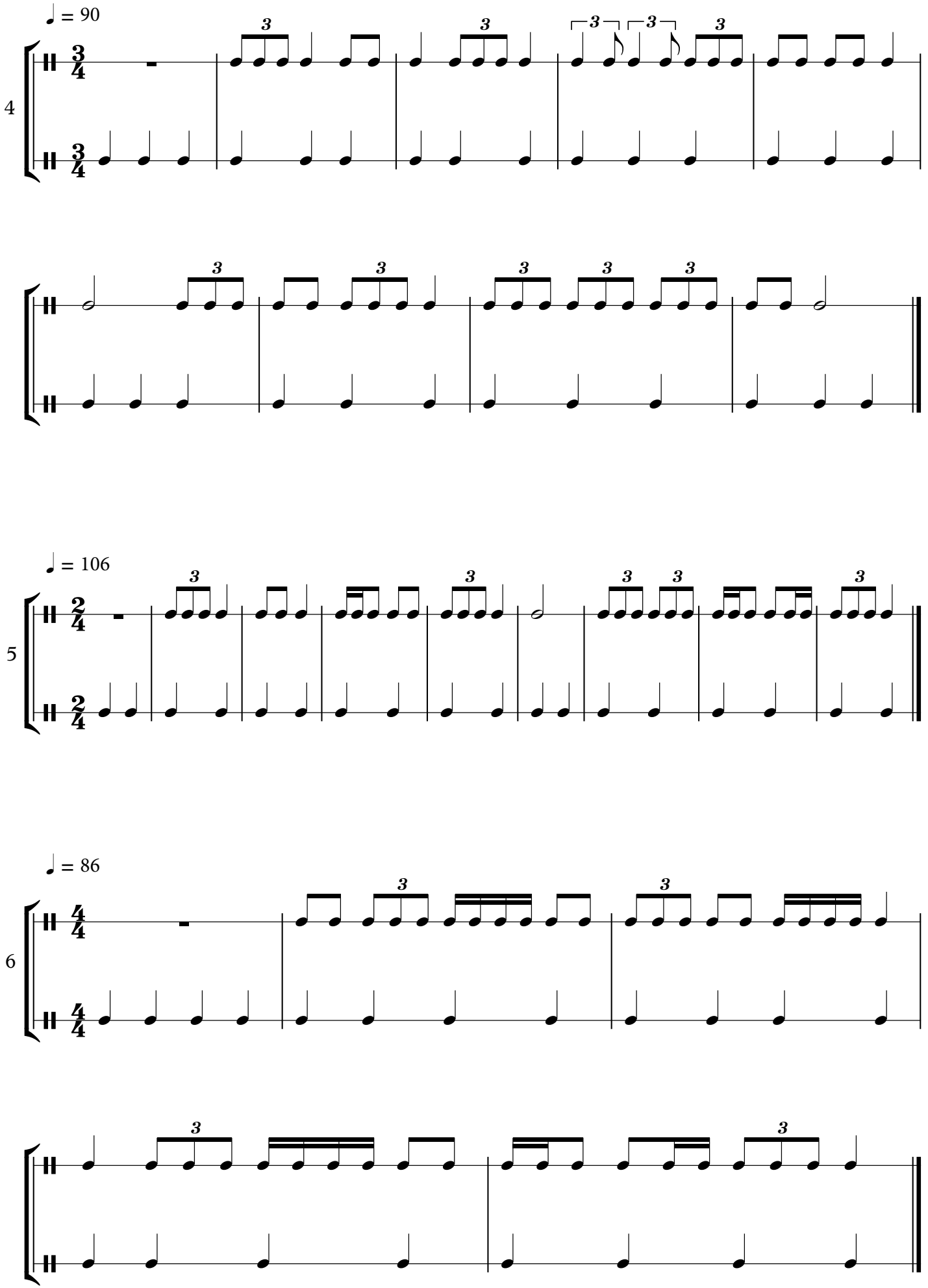

♩ = 90
4
♩ = 106
5
♩ = 86
6

Click here to find the MTB Listening skills recordings in Bass Clef

Listening Skills

(Aural Skills)

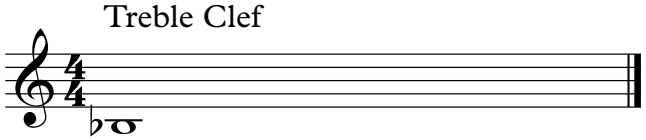
Click here to find the MTB Listening skills recordings in Treble Clef

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.

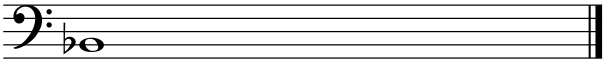
Only the teacher should have this sheet in front of them during the exam.
For each test, select *either* the treble *or* the bass clef exercises as appropriate to the range of the candidate's voice.

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.

Treble Clef

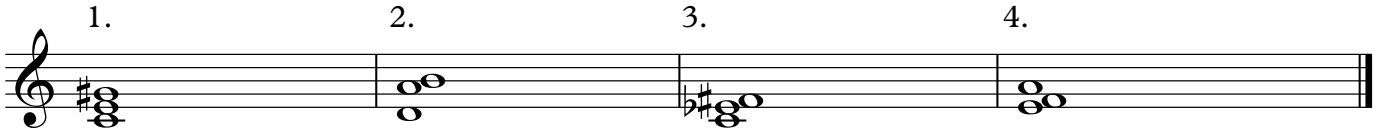


Bass Clef

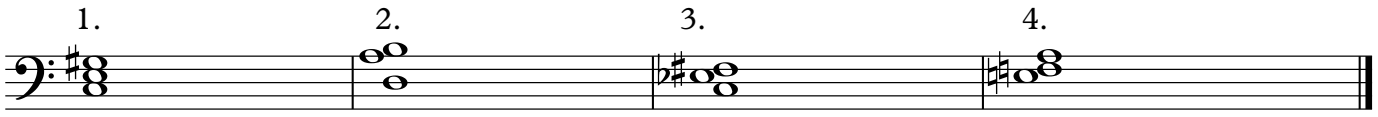


Test 2 - Singing back notes
I shall play a 3 note chord and then you will sing back the highest, middle, then lowest notes.
We shall do this for 4 chords.

Treble Clef

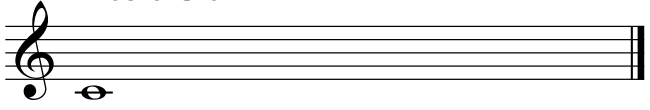


Bass Clef

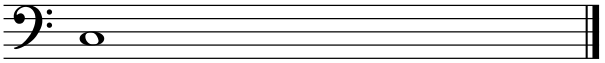


Test 3 - Dominant & Diminished 7ths
I shall ask you to sing the first 4 notes of an ascending dominant 7th arpeggio in root position after giving you the starting note.
I shall then ask you to sing the first 4 notes of an ascending diminished 7th arpeggio after giving you the same starting note again.

Treble Clef



Bass Clef



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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.

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