

## 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
Fauré	Elegy Op.24	Tomplay	<a href="https://tomplay.com">tomplay.com</a>
Brahms	Cello Sonata no.1 in E minor Op.38: I 'Allegro non troppo'	Tomplay or Peters	<a href="https://tomplay.com">tomplay.com</a> or Peters
Brahms	Cello Sonata no.1 in E minor Op.38: II 'Allegretto quasi Menuetto'	Tomplay or Peters	<a href="https://tomplay.com">tomplay.com</a> or Peters
Elgar	Chanson de Matin Op.15 no.2	Tomplay	<a href="https://tomplay.com">tomplay.com</a>
Rachmaninov	Cello Sonata in G minor Op.19: III Andante	Tomplay	<a href="https://tomplay.com">tomplay.com</a>
Bach	Prelude from Cello Suite No.1 in G major BWV 1007 (unaccompanied)	Tomplay	<a href="https://tomplay.com">tomplay.com</a>
Schubert	Piano Trio No.2 in E-flat major D.929 Op.100: II 'Andante con moto' (Barry Lyndon) (backing track: 'All but Cello')	Tomplay	<a href="https://tomplay.com">tomplay.com</a>
Williams	Schindler's List	Tomplay	<a href="https://tomplay.com">tomplay.com</a>
Elton John	Don't Let the Sun Go Down on Me (play vocal line as printed)	Tomplay	<a href="https://tomplay.com">tomplay.com</a>
Procol Harum	A Whiter Shade of Pale (play vocal line as printed)	Tomplay	<a href="https://tomplay.com">tomplay.com</a>
Bublé	Feeling Good (play vocal line as printed)	Tomplay	<a href="https://tomplay.com">tomplay.com</a>
Grieg	Sonata in A minor 1st movt: Allegro agitato	N/A	Peters
Henze	Sérénade	N/A	Schott 4330
Kabalevsky	Cello Concerto no.1 in g minor Op.49 1st movt: Allegro	N/A	Peters
Fauré	Elégie	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 8 Cello

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Goens	Tarantelle	N/A	Musica Budapest Z. 13595/MDS
A. Minsky	Truckin' Through the South	10 American Cello Etudes	OUP, Peters
Shostakovitch	Sonata 1st movt: Allegro non troppo	N/A	Any suitable
Prokofiev	Sonata 2nd movt: Moderato	N/A	Any suitable
Klengel	Concertino No.1 in C 1st movt	N/A	Boosey & Hawkes
Vivaldi	Concerto in A minor F. III No.18 1st or 3rd movt	N/A	Ricordi
Couperin/Bazelaire	Pièces en Concert	N/A	Leduc
Schumann	Fantasiestücke Op.73 3rd movt: Rasch und mit Feuer	N/A	Peters
Bartok	Roumanian Folk Dances: 5th and 6th movts	N/A	Universal
Martini	Sonata No.2 2nd movt: Largo	N/A	AMP
Saint-Saëns	Sonata No.1 3rd movt: Allegro moderato	N/A	MMP
Fauré	Sonata No.2 3rd movt: Allegro vivo	N/A	Durand
Popper	Study No.7 (Up to 1st note of bar 25)	10 Studies Preparatory to the High School of Cello playing	IMC
Popper	Study No.10	10 Studies Preparatory to the High School of Cello playing	IMC
Popper	Study No.3	10 Studies Preparatory to the High School of Cello playing	IMC
Dotzauer	Study No.58 in D major (Omitting last D major section)	Studies for the Cello Book 2	Peters
J. Martini	Study No.86	La Technique du Violoncelle Vol 5	Delrieu
Kabalevsky	Study No.4	Five Studies in Major and Minor	Peters 4765

## 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

[Page 4](#)

**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 ♩.=126 legato with accurate rhythm

Exercise 1 musical notation (Bass clef, 12/8 time, tempo 126). The exercise consists of three staves of music. The first staff has a key signature of one flat and a common time signature of 8. The music features a continuous eighth-note pattern with slurs over groups of notes. The second staff has a key signature change to two sharps. The third staff concludes with a whole note chord.

The following exercise (Exercise 2 only) to be played with change of point of contact: sul tasto bar 1 moving through bars 2-6 to ponticello by start of bar 7 and moving back to sul tasto by the end

Exercise 2

Exercise 2 musical notation (Bass clef, 12/8 time). The exercise consists of four staves of music. The first staff has a key signature of one flat. The second staff has a key signature change to two sharps. The third staff has a key signature change to one flat. The fourth staff has a key signature change to two sharps. The music features a continuous eighth-note pattern with slurs over groups of notes.

Exercise 3 ♩=72

The musical score for Exercise 3 consists of four staves of music, all in bass clef. The tempo is marked as ♩=72. The first staff is in C major, the second in D major, the third in E major, and the fourth in F major. Each staff contains a continuous eighth-note pattern, with the notes moving up and down the scale in a consistent fashion. The pattern is: G2-A2-B2-C3 (first staff), A2-B2-C3-D3 (second staff), B2-C3-D3-E3 (third staff), and C3-D3-E3-F3 (fourth staff). The exercise concludes with a final measure in the fourth staff, marked with a double bar line.

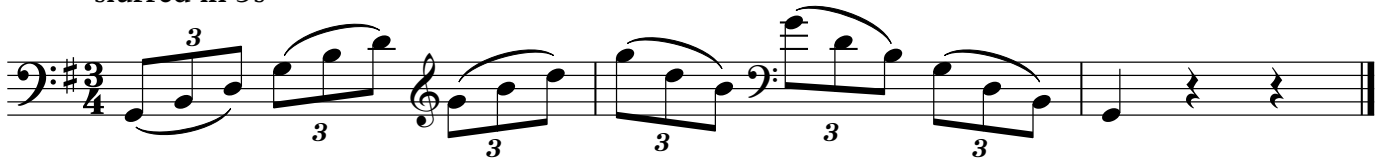


## Bowing Patterns

Long tonics. Separate & slurred one bow per octave



Arpeggios separate, even and slurred in 3s



### Chromatics

Separate and slurred 6 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](#))

♩=92

B major scale - 3 octaves

Musical notation for the B major scale, 3 octaves. The piece is in 4/4 time. The first staff shows the scale starting in the bass clef, moving up through three octaves. The second staff shows the scale continuing from the first staff, moving up through three octaves, and then descending back down through three octaves, ending with a whole rest.

A harmonic minor scale - 3 octaves

Musical notation for the A harmonic minor scale, 3 octaves. The piece is in 4/4 time. The first staff shows the scale starting in the bass clef, moving up through three octaves. The second staff shows the scale continuing from the first staff, moving up through three octaves, and then descending back down through three octaves, ending with a whole rest.

Bb melodic minor scale - 3 octaves

Musical notation for the Bb melodic minor scale, 3 octaves. The piece is in 4/4 time. The first staff shows the scale starting in the bass clef, moving up through three octaves. The second staff shows the scale continuing from the first staff, moving up through three octaves, and then descending back down through three octaves, ending with a whole rest.

♩=72

Double stopping - G major in 6ths

Musical notation for double stopping in G major, 6ths. The piece is in 4/4 time. The first staff shows the scale starting in the bass clef, moving up through three octaves. The second staff shows the scale continuing from the first staff, moving up through three octaves, and then descending back down through three octaves, ending with a whole rest.

♩=92

Double stopping - E major in 8ves

Musical notation for double stopping in E major, 8ves. The piece is in 4/4 time. The first staff shows the scale starting in the bass clef, moving up through three octaves. The second staff shows the scale continuing from the first staff, moving up through three octaves, and then descending back down through three octaves, ending with a whole rest.



Double stopping - F major in 3rds

♩=68

Dominant 7th in C - 3 octaves

*Bowing: separate and slurred 4 notes to a bow*

Diminished 7th on E - 3 octaves

*Bowing: separate and slurred 4 notes to a bow*

♩=76

B chromatic scale - 3 octaves

*Bowing: separate and slurred 6 notes to a bow*

♩=37

B major arpeggio - 3 octaves

A minor arpeggio - 3 octaves

B 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.

♩=92

B major scale - 3 octaves

Musical notation for the B major scale, 3 octaves. The piece is in 4/4 time. It begins in the bass clef with a whole note G2, followed by an eighth-note pair (A2, B2), and continues with eighth-note pairs up to G4. The second line continues with eighth-note pairs from A4 to G5. The third line starts in the treble clef with a whole note G5, followed by eighth-note pairs (A5, B5) and continues with eighth-note pairs up to G6. The second line continues with eighth-note pairs from A6 to G7. The piece ends with a whole note G7.

A harmonic minor scale - 3 octaves

Musical notation for the A harmonic minor scale, 3 octaves. The piece is in 4/4 time. It begins in the bass clef with a whole note A2, followed by eighth-note pairs (B2, C3), and continues with eighth-note pairs up to A4. The second line continues with eighth-note pairs from B4 to A5. The third line starts in the treble clef with a whole note A5, followed by eighth-note pairs (B5, C6) and continues with eighth-note pairs up to A6. The second line continues with eighth-note pairs from B6 to A7. The piece ends with a whole note A7.

Bb melodic minor scale - 3 octaves

Musical notation for the Bb melodic minor scale, 3 octaves. The piece is in 4/4 time. It begins in the bass clef with a whole note Bb2, followed by eighth-note pairs (Cb3, Db3), and continues with eighth-note pairs up to Bb4. The second line continues with eighth-note pairs from Cb5 to Bb5. The third line starts in the treble clef with a whole note Bb5, followed by eighth-note pairs (Cb6, Db6) and continues with eighth-note pairs up to Bb6. The second line continues with eighth-note pairs from Cb7 to Bb7. The piece ends with a whole note Bb7.

♩=72

Double stopping - G major in 6ths

Musical notation for double stopping in G major, 6ths. The piece is in 4/4 time. It begins in the bass clef with a whole note G2, followed by eighth-note pairs (A2, B2), and continues with eighth-note pairs up to G4. The second line continues with eighth-note pairs from A4 to G5. The piece ends with a whole note G5.

♩=92

Double stopping - E major in 8ves

Musical notation for double stopping in E major, 8ves. The piece is in 4/4 time. It begins in the bass clef with a whole note E2, followed by eighth-note pairs (F#2, G#2), and continues with eighth-note pairs up to E4. The second line continues with eighth-note pairs from F#4 to E5. The third line starts in the treble clef with a whole note E5, followed by eighth-note pairs (F#5, G#5) and continues with eighth-note pairs up to E6. The second line continues with eighth-note pairs from F#6 to E7. The piece ends with a whole note E7.

Double stopping - F major in 3rds

Two staves of musical notation in bass clef, F major key signature. The first staff contains two measures of double-stopped chords (F major triads) in thirds, with the second measure being a half note. The second staff contains two measures of double-stopped chords (F major triads) in thirds, with the second measure being a half note. The third staff contains two measures of double-stopped chords (F major triads) in thirds, with the second measure being a half note.

♩=68

Dominant 7th in C - 3 octaves

Two staves of musical notation. The first staff is in bass clef, C major key signature, showing a three-octave arpeggiated dominant 7th chord (C7) in eighth notes. The second staff is in bass clef, C major key signature, showing a three-octave descending arpeggiated dominant 7th chord (C7) in eighth notes.

Diminished 7th on E - 3 octaves

Two staves of musical notation. The first staff is in bass clef, E minor key signature, showing a three-octave arpeggiated diminished 7th chord (E7b9) in eighth notes. The second staff is in bass clef, E minor key signature, showing a three-octave descending arpeggiated diminished 7th chord (E7b9) in eighth notes.

♩=76

B chromatic scale - 3 octaves

Two staves of musical notation. The first staff is in bass clef, B major key signature, showing a three-octave chromatic scale (B major) in eighth notes with triplets. The second staff is in bass clef, B major key signature, showing a three-octave descending chromatic scale (B major) in eighth notes with triplets.

♩=37

B major arpeggio - 3 octaves

Two staves of musical notation. The first staff is in bass clef, B major key signature, showing a three-octave arpeggiated B major chord in eighth notes. The second staff is in bass clef, B major key signature, showing a three-octave descending arpeggiated B major chord in eighth notes.

A minor arpeggio - 3 octaves

Two staves of musical notation. The first staff is in bass clef, A minor key signature, showing a three-octave arpeggiated A minor chord in eighth notes. The second staff is in bass clef, A minor key signature, showing a three-octave descending arpeggiated A minor chord in eighth notes.

# Duets

[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.

Select ONE of the following two duets

i) Romantic Dream

Andante - Espressivo

The first system of the musical score for 'Romantic Dream' consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in the key of D major (two sharps) and 3/4 time. The top staff begins with the instruction '(arco)' and the dynamic 'mf'. The bottom staff begins with 'pizz' and 'mf'. The music features a mix of eighth and sixteenth notes with some rests.

The second system of the musical score continues the piece. The top staff has dynamics 'mp' and 'cresc'. The bottom staff has dynamics 'mp' and 'cresc'. The notation includes various rhythmic patterns and rests.

The third system of the musical score concludes the piece. The top staff has dynamics 'f', 'mf', 'cresc', and 'dim'. The bottom staff has dynamics 'f', 'mf', 'cresc', and 'dim'. The notation includes various rhythmic patterns and rests.

arco

*mp* *cresc*

*mp* *cresc*

*f*

*f*

*dim* *mp*

*dim* *mp*

ii) Contra-punkt

Decisively!

(arco)

The first system consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in 2/4 time. The top staff begins with a forte (*f*) dynamic and an arco instruction. The music features rhythmic patterns of eighth and sixteenth notes, with some rests and slurs.

The second system continues the musical piece. It features a mix of eighth and sixteenth notes, with some slurs and rests. The dynamics remain consistent with the first system.

The third system shows more complex rhythmic patterns, including sixteenth-note runs and slurs. The notation is dense and rhythmic.

The fourth system continues with a variety of note values and rests, maintaining the rhythmic intensity of the piece.

The fifth system shows a change in dynamics and phrasing, with some notes marked with accents and slurs.

The sixth system concludes the piece. It features dynamic markings for piano (*p*) and crescendo (*cresc*), indicating a change in volume and intensity.

Two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. Both staves feature a rhythmic pattern of eighth notes with accents. The lower staff has a dynamic marking of *ff* (fortissimo) in the middle.

Two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The upper staff has a dynamic marking of *p subito = f* and a *pizz* (pizzicato) marking. The lower staff has a dynamic marking of *p subito = f*.

Two staves of music. The upper staff is in bass clef and the lower staff is in treble clef. Both staves feature a rhythmic pattern of eighth notes with accents.

Two staves of music. The upper staff is in bass clef and the lower staff is in treble clef. Both staves feature a rhythmic pattern of eighth notes with accents.

Two staves of music. The upper staff is in bass clef and the lower staff is in treble clef. The upper staff has a dynamic marking of *p* and an *arco* marking. The lower staff has a dynamic marking of *p* and a *cresc* (crescendo) marking.

Two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. Both staves feature a rhythmic pattern of eighth notes with accents. The upper staff has a dynamic marking of *ff* (fortissimo) in the middle.

# 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).

♩ = 244  
candidate

1

metronome

metronome

♩ = 80

2

metronome

metronome

♩ = 104

3

metronome



♩ = 200

4

♩ = 90

5

♩ = 62

6

# 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 - Singing notes from a chord.

I will play a 4 note chord and you will sing back **all** of the notes, starting with the highest. We shall do this for 4 chords.

Treble Clef

1. 2. 3. 4.

Bass Clef

1. 2. 3. 4.

Test 2 - Scales

I shall ask you to sing a whole tone scale up and down after giving you the starting note.

Then, I shall ask you to sing a melodic minor scale up and down after giving you the same starting note again.

Treble Clef

Bass Clef

Test 3 - Triads

I shall give you the starting note, and then you shall sing the major, minor, diminished and augmented triads in root position all starting on that same note. The starting note will be given before you sing each of the 4 triads.

Treble Clef

Bass Clef

## 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.