

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
Purcell	Rigadoon	Tomplay	tomplay.com
World Music	Sweet Kitty	Tomplay	tomplay.com
Elton John	Can You Feel the Love Tonight (Lion King)	Tomplay	tomplay.com
Trad/Scottish	Dance to Your Daddy	Piece by Piece Vol. 1	Boosey & Hawkes
Nelson	Henry's Hornpipe (to be played pizz)	Piece by Piece Vol. 2	Boosey & Hawkes
Trad. Jamaican/ K & D Blackwell	Banyan Tree	Cello Time Runners	OUP
K & D Blackwell	Gypsy Dance	Cello Time Runners	OUP
M Passchier	Brown Bread	Abracadabra Cello Book 1 Music	Collins
E Huws Jones	The Irish Washerwoman	Jigs Reels & More	Boosey & Hawkes

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 1

Cello

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
T.H Bayly	Long Long Ago	Suzuki Cello School Vol. 1 Publications	Alfred Music
Trad. /Waterfield Beach	Land of the Silver Birch	O Shenandoah!	Faber
R Sugar	Old Hungarian Folk Song	Violoncello Music for Beginners Vol 1 No. 27	Hal Leonard Pub
Carse	A Little Reverie	2 Short Pieces for Cello and Piano	Stainer 2201
Carse	Valsette	2 Short Pieces for Cello and Piano	Stainer 2201
Rae	Autumn Andante	Cello Debut	UE21534
Rae	Doctor's Orders	Cello Debut	UE21534
Pat Legg	Feargal's Lullaby	Superstudies for Cello Book 1	Faber
Pat Legg	The Clown	Superstudies for Cello Book 1	Faber
Pat Legg	Slow Waltz in D	Superstudies for Cello Book 1	Faber
Pat Legg	Slow Waltz in G	Superstudies for Cello Book 1	Faber

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

[Page 9](#)

PLUS

Duet:

Perform the duet for this grade

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Technical Exercises

Exercise 1 - Pause between each bar

$\text{♩} = 60$

mf

Exercise 2 - Aim to develop dexterity and co-ordination

$\text{♩} = 52$

mf

4 3 1 3 4 2 1 2

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 with separate bows or slurred as requested by the teacher. The Arpeggios are separate bows. The teacher should aim for an even distribution of articulations.

(See MTB Cello Scale Bowing Patterns below)

Metronome marks can be found on the next page. All tempi given are minimum speeds.

Scales

D major	One octave
C major	Two octaves
A minor	One octave (natural minor scale)

Arpeggios

D major	One octave
C major	Two octaves
A minor	One octave

Bowing Patterns

Long tonics. Separate & slurred in pairs

Arpeggios separate,
even



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 with separate bows or slurred as requested by the teacher. The Arpeggios are separate bows. The teacher should aim for an even distribution of articulations. All tempi given are minimum speeds.

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

♩ = 48

D major scale - 1 octave



C major scale - 2 octaves



A natural minor scale - 1 octave



♩ = 72

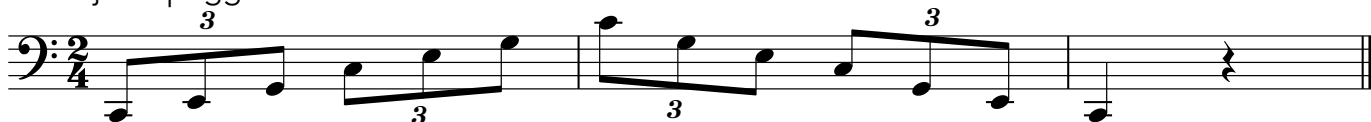
D major arpeggio - 1 octave



A minor arpeggio - 1 octave



C major arpeggio - 2 octaves

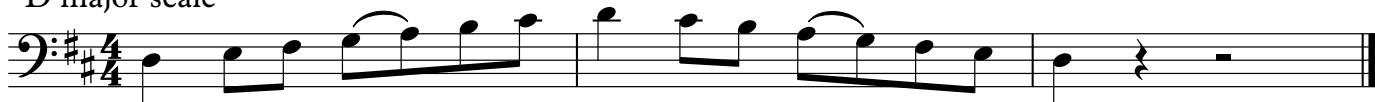


Alternative to Scales from Memory

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

Scales ♩ = 48 Arpeggios triplet ♩ = 72

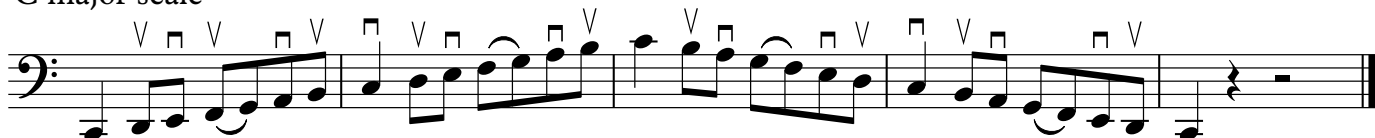
D major scale



D major scale with rhythmic pattern



C major scale



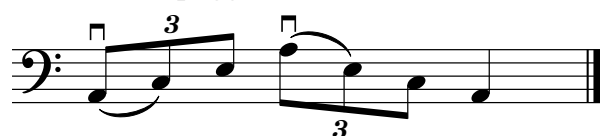
A natural minor scale



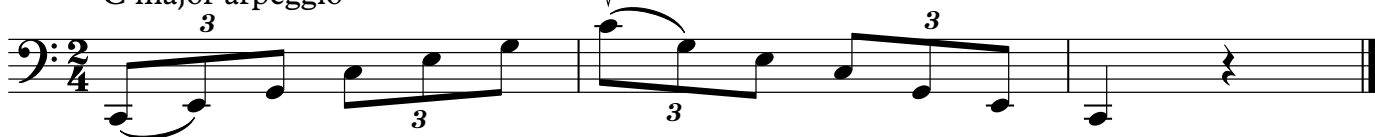
D major arpeggio



A minor arpeggio



C major arpeggio



Duets

[Click here to find exam speed duet recordings](#)

[Click here to find practice speed duet recordings](#)

Select ONE of the following three duets

*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.

Moderato - relaxed!

Morning Stroll

Two staves of music in 4/4 time, key of D major. The first staff starts with a forte (*f*) dynamic and features a melodic line with a crescendo from piano (*p*) to forte (*f*). The second staff provides a rhythmic accompaniment, also starting with *f* and mirroring the dynamic changes of the first staff.

Moderato - having fun!

Catch the Ball

Two staves of music in 4/4 time, key of D major. The first staff begins with a mezzo-forte (*mf*) dynamic and contains a melodic line with several rests. The second staff provides a rhythmic accompaniment with rests corresponding to the first staff. The piece concludes with a mezzo-forte (*mf*) dynamic.

Andante - dreamily!

Shining Bright

Two staves of music in 4/4 time, key of D major. The first staff starts with a mezzo-forte (*mf*) dynamic and features a melodic line with dynamic markings of mezzo-piano (*mp*) and forte (*f*). The second staff provides a rhythmic accompaniment with dynamic markings of mezzo-piano (*mp*) and mezzo-forte (*mf*). The piece concludes with a piano (*p*) dynamic.

Listening Skills

(Aural tests)

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 back notes.

I shall play a note and then you shall sing it back. We shall do this for 4 different notes.

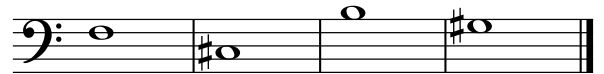
Treble Clef

1. 2. 3. 4.



Bass Clef

1. 2. 3. 4.



Test 2 - Clapping back rhythms.

I shall count the pulse and then clap a rhythm. Clap it back immediately after you hear it.

We shall do this with 4 different rhythms.

1.



2.



3.



4.



Test 3 - Singing back melodic phrases.

I shall play a melodic phrase **twice**, and then you shall sing it back. We shall do this for 3 different melodies.

Treble Clef

1.



2.



3.

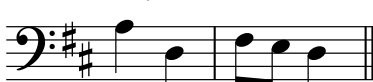


Bass Clef

1.



2.



3.



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](#).
- Any suitable fingerings may be used for pieces and scales. However, any marked fingerings should be used for the technical exercises.

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.