

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
Webster	Scherzo	Tomplay	tomplay.com
Vivaldi	Cello Concerto in C maj RV399: 1 st movt	Tomplay	tomplay.com
Djawadi	Game of Thrones	Tomplay	tomplay.com
Fools Garden	Lemon Tree	Tomplay	tomplay.com
Alicia Keys	Fallin'	Tomplay	tomplay.com
Armstrong	What a Wonderful World	Tomplay	tomplay.com
Wooster & Smith	The Black Cat Rag	Tomplay	tomplay.com
Haflidi Hallgrímsson	Sailor's Song	7 Folk Songs from Iceland	Ricordi
Blake	Scary Monsters in Your Wardrobe (Read and played by candidate)	The Really Easy 'Cello Book	Faber

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 4

Cello

Composer/Artist	Title	Book/Cat. Ref	Publisher/Buy Here
Gershwin	Summertime	Play Gershwin	Faber
N Gow	Mrs Hamilton of Pencaitland	Jigs Reels & More	Boosey & Hawkes
J Bock	If I Were a Rich Man	Play Showtime	Faber
Corelli	Adagio (Sonata No. 5)	First Repertoire for Cello Book 3	Faber
Borodin	Notturmo	First Repertoire for Cello Book 3	Faber
Collins & F W Leigh	My Old Man	First Repertoire for Cello Book 3	Faber
Squire	Romance	N/A	Stainer & Bell
K & D Blackwell	Wild West	Cello Time Sprinters	OUP
K & D Blackwell	Latin Nights	Cello Time Sprinters	OUP
Johann Lutter	3 rd Movement (from Sonatine)	Sonatine	Edition Dohr, 20702
Pat Legg	Medieval Drone	Superstudies for Cello Book 1	Faber
Pat Legg	Heigh Ho Pizzicato Hornpipe	Superstudies for Cello Book 2	Faber
A Hewitt-Jones	Passamezzo (No Variations A, B,C,D,E)	Bow Strokes	Musicland
Pat Legg	Under the Sea (Up to 1st double bar in solo cello part)	Disney Solos for Cello	Hal Leonard

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

[Page 10](#)

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 10](#)

PLUS

Duet:

Perform the duet for this grade

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Technical Exercises

Exercise 1 ♩=88 To be played spiccato

II mid bow

II heel

III mid bow

III heel

Exercise 2 ♩=88 Note: In 1st bar top notes are harmonics
In 2nd bar top notes are stopped

II I II II I II

III II III II

IV III IV III

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

Bb major	Two octaves
Eb major	Two octaves
A major	Two octaves
G minor	Two octaves (harmonic <u>or</u> melodic)

Arpeggios

Bb major	Two octaves
Eb major	Two octaves
A major	Two octaves
G minor	Two octaves

Bowing

Scales: separate and slurred two bows per octave.

Arpeggios: separate even and slurred in threes.

(See [MTB Cello Scale bowing patterns](#))

Chromatic Scale

Starting on open 'D' One octave

Bowing: separate, even

Dominant 7th

In F Major Two octaves

Bowing: separate, even and slurred four notes to a bow

Bowing Patterns

Long tonics. Separate & slurred two bows per octave



Arpeggios separate, even and slurred in 3s



Chromatics

Separate, even

Dominant 7ths

Separate, even 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](#))

♩ = 62

B♭ major scale - 2 octaves



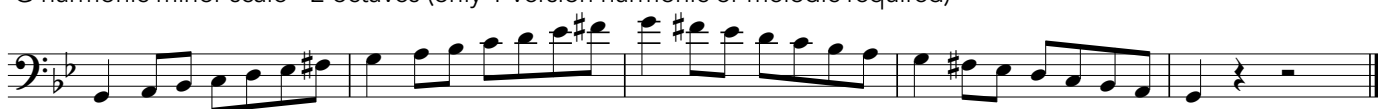
E♭ major scale - 2 octaves



A major scale - 2 octaves



G harmonic minor scale - 2 octaves (only 1 version harmonic or melodic required)



G melodic minor scale - 2 octaves



♩ = 62

Dominant 7th in F - 2 octaves



Bowing: separate, even and slurred 4 notes to a bow

♩ = 46

D chromatic scale - 1 octave



Bowing: separate, even

♩ = 100

B♭ major arpeggio - 2 octaves



E♭ major arpeggio - 2 octaves



A major arpeggio - 2 octaves



G minor 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 (only 1 version of minors - harmonic or melodic are required.) All tempi given are minimum speeds.

♩=72

Bb major scale



Bb major scale with rhythmic pattern



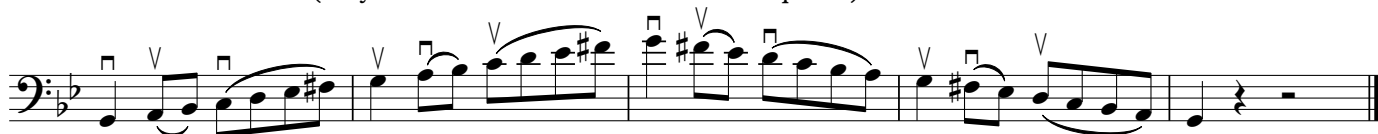
Eb major scale



A major scale



G harmonic minor scale (only 1 version harmonic or melodic required)

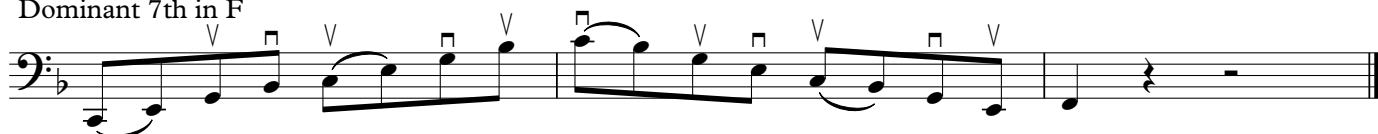


G melodic minor scale



♩=62

Dominant 7th in F



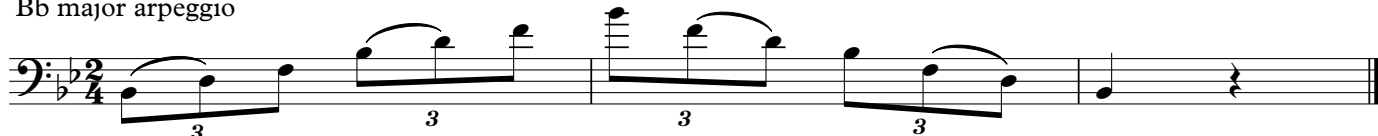
♩=46

D chromatic scale

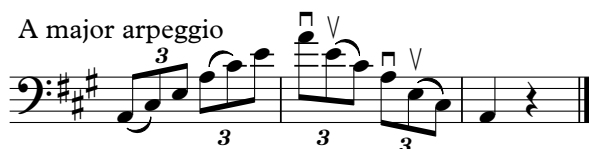


♩=100

Bb major arpeggio



A major arpeggio



G minor arpeggio



Duet

Cup Final

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.

Excitedly!
pizz

1

2

f pizz

f

ff

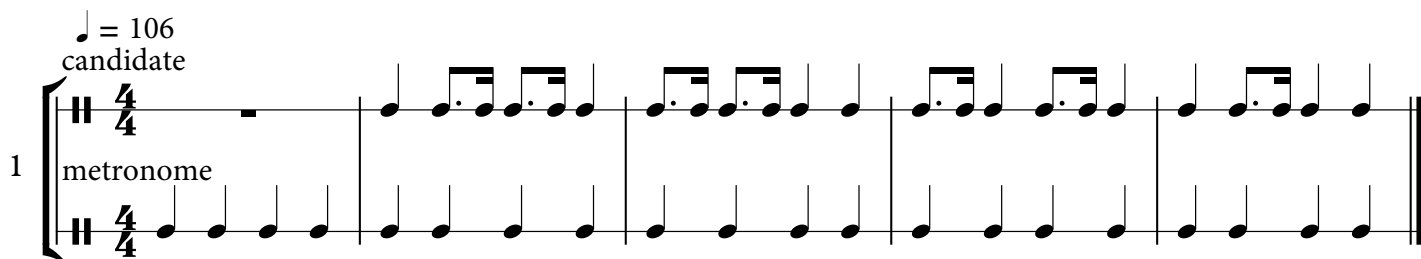
ff

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).

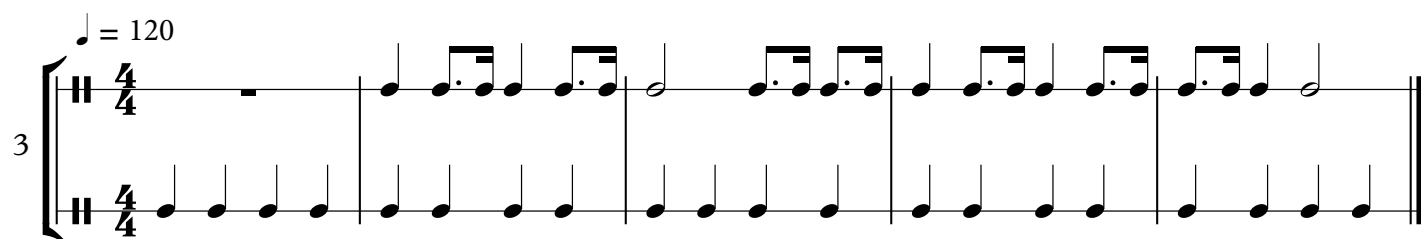
♩ = 106
1 candidate
metronome



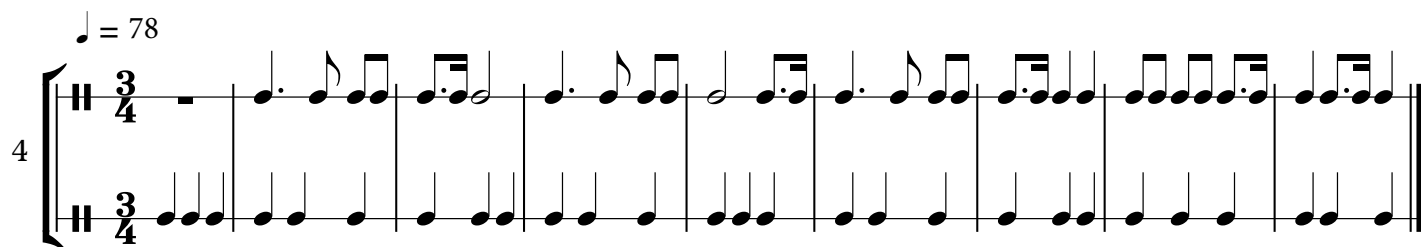
♩ = 90
2



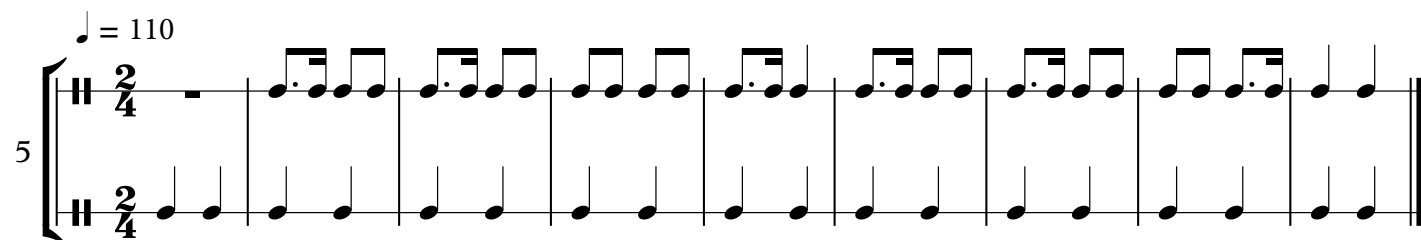
♩ = 120
3



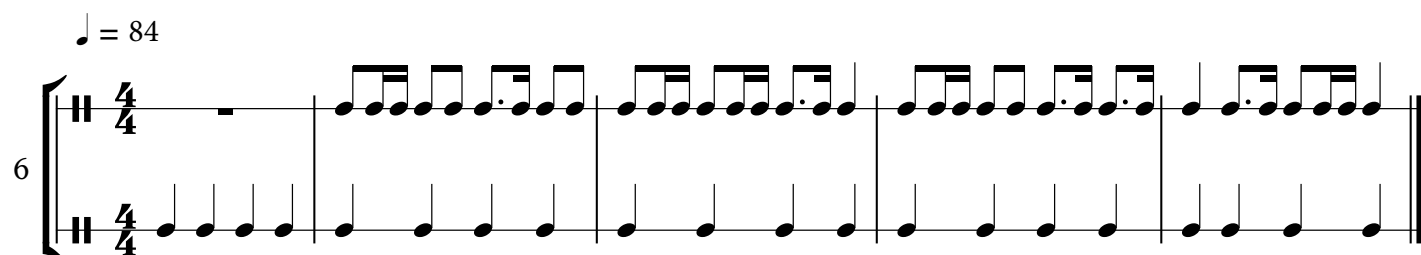
♩ = 78
4



♩ = 110
5



♩ = 84
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 back notes.

I shall play a 3 note chord, and then you shall sing back both the highest and lowest notes. We shall do this with 4 different chords.

Treble Clef



Bass Clef

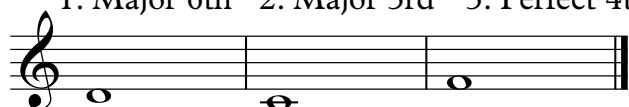


Test 2 - Intervals.

I will play a note and ask you to sing a specific interval above. We shall do this for 3 different intervals.

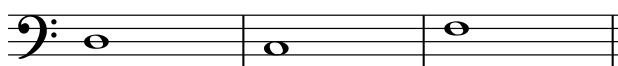
Treble Clef

1. Major 6th 2. Major 3rd 3. Perfect 4th



Bass Clef

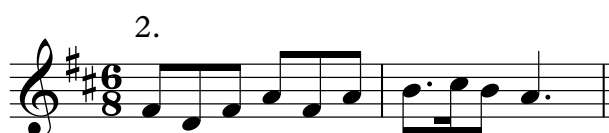
1. Major 6th 2. Major 3rd 3. Perfect 4th



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. Before each, I will indicate the pulse.

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](#).

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.
- Any suitable fingerings may be used for pieces and scales. However, any marked fingerings should be used for the technical exercises.
- Duets set in the Musicianship section cannot to be used as recital pieces.