

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
Mendelssohn	Piano Trio in D Minor Op.49 no.1:II 'Andante con moto tranquillo' (backing track: 'All but Cello')	Tomplay	tomplay.com
Mendelssohn	Lied Ohne Worte (Song Without Words), Op.109 (Optional mm reset to 78 bpm)	Tomplay or The Great Cello Solos	tomplay.com or Chester
J. S. Bach	Arioso	Tomplay or The Great Cello Solos	tomplay.com or Chester
Bizet	Carmen - Chanson Bohème	Tomplay	tomplay.com
Vivaldi	Cello Concerto in E-flat major RV 408: III. Allegro	Tomplay	tomplay.com
Bach	Menuet 1 & Menuet 2 from Suite No.1 in G, BWV 1007	Tomplay or Six Suites for Cello	tomplay.com or Bärenreiter
Elton John	Can You Feel the Love tonight (Lion King)	Tomplay	tomplay.com
Jarre	Lara's Theme (Dr Zhivago)	Tomplay	tomplay.com
One Republic	Counting Stars	Tomplay	tomplay.com
Bechet	Petite Fleur	Tomplay	tomplay.com
Kander	All That Jazz (In C) (play vocal line as printed)	Tomplay	Currently Unavailable
Vivaldi	Sonata in Bb major RV 45 Movts 1 & 2: Largo and Allegro	Complete Sonatas for Cello	Bärenreiter 6995

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 6

Cello

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Cui	Orientale Op.50 no.9	N/A	IMC 3236/MDS
Goltermann	Concert No.5 1st movt	N/A	IMC
Schwertberger	Finger Picking Blues	Hello Cello Vol. 2	Doblinger
Schwertberger	Mississippi Delta Blues	Hello Cello Vol 2	Doblinger
Howard Shore	The Prophecy	The Lord of the Rings	MMI New Line Tunes
Howard Shore	Minas Tirith	The Lord of the Rings	MMI New Line Tunes
M-A Turnage	Vocalise	Unbeaten Tracks	Faber
Schumann	Fantasiestücke Op.73 1st movt: Zart und mit Ausdruck	N/A	Peters
G. Bacewicz	Andante Sostenuto	N/A	PWM 9820
Popper	Study No.15	15 Etudes	Kalmus
Popper	Study No.1 (Up to 1st note of bar 21)	10 Studies Preparatory to The High School of Cello playing	IMC
Randy Newmann	You've Got A Friend in Me	Disney Solos for Cello	Hal Leonard
Dotzauer	Study No.37 in C# minor	Studies for the Cello Book 2	Peters
C-N Baudiot	Study No.77 (1st 20 bars)	La Technique du Violoncelle Vol. 5	Delrieu

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 5](#)

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 8](#)

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 11](#)

PLUS

Listening Skills:

Sing the prepared aural tests for this grade

[Page 13](#)

Musicianship Option 2

Reading Skills:

Perform the rhythm exercises for this grade

[Page 11](#)

PLUS

Duet:

Perform the duet for this grade

[Page 9](#)

Technical Exercises

Exercise 1 ♩=80



The following exercises (Exercise 2 & 3) 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 3 ♩=78 mid bow, legato with attention given to clarity of string crossing



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

C major	Three octaves
Db major	Two octaves
E harmonic minor	Two octaves
C melodic minor	Three octaves

Arpeggios

C major	Three octaves
Db major	Two 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 open 'C' Three octaves
Bowing: separate and slurred four notes to a bow.

Dominant 7th

In B major Two octaves
Bowing: separate and slurred four notes to a bow.

Diminished 7th

Starting on open 'G' Two octaves
Bowing: separate and slurred four notes to a bow.

Double stopping

Tetrachord in 6ths in C major
(see [MTB Scale Examples Grades 6-8](#))

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](#))

♩ = 72

C major scale - 3 octaves



Db major scale - 2 octaves



E harmonic minor scale - 2 octaves



C melodic minor scale - 3 octaves



♩ = 84

C chromatic scale - 3 octaves



Bowing: separate and slurred 4 notes to a bow



♩ = 68

Dominant 7th in B - 2 octaves



— Bowing: separate and slurred 4 notes to a bow

Diminished 7th on G - 2 octaves



Bowing: separate and slurred 4 notes to a bow

♩ = 68

Double stopping - tetrachord C major in 6ths



♩ = 100

C major arpeggio - 3 octaves



Db major arpeggio - 2 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.

♩=72

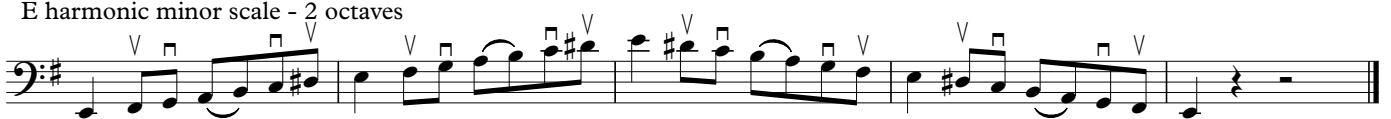
C major scale - 3 octaves



Db major scale - 2 octaves



E harmonic minor scale - 2 octaves

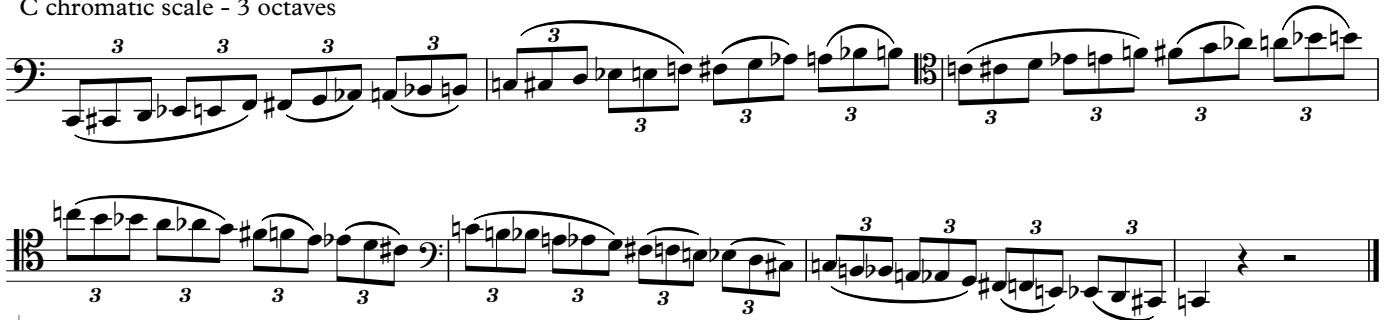


C melodic minor scale - 3 octaves



♩=84

C chromatic scale - 3 octaves



♩=68

Dominant 7th in B - 2 octaves



Diminished 7th on D - 2 octaves



♩=68

Double stopping - tetrachord C major in 6ths



♩=100

C major arpeggio - 3 octaves



E minor arpeggio - 2 octaves



1 (Candidate)

2

Duet

Getting Around

[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.

Jazz Waltz

pizz

1 

2 

arco




pizz






arco






Reading Skills

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

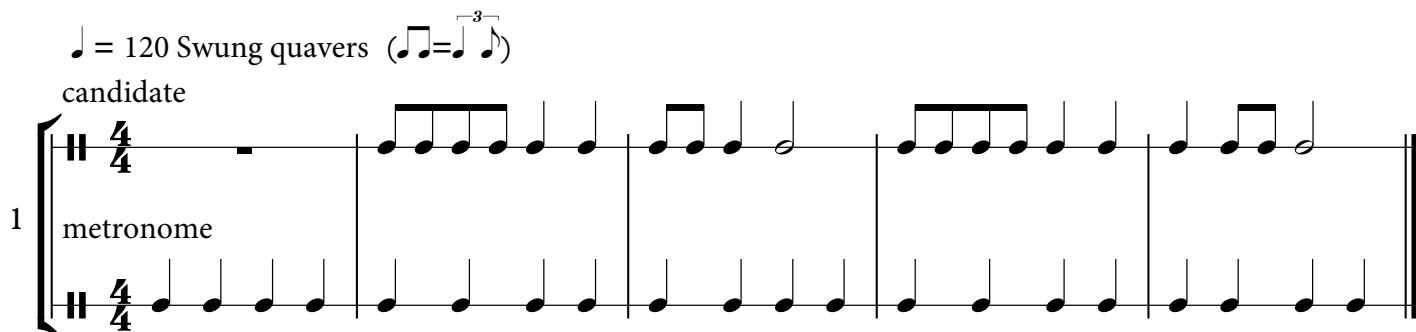
For the exam itself, the candidate should perform all six exercises in the order below at the indicated tempi. The candidate part should be clapped and the lower part should be provided using either the MTB Reading Skills recording for this grade or a metronome (not clapped).

♩ = 120 Swung quavers (♩♩=♩♩)

1

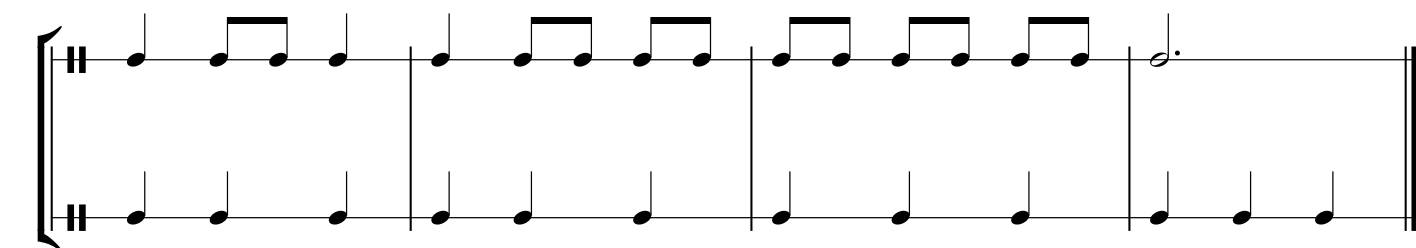
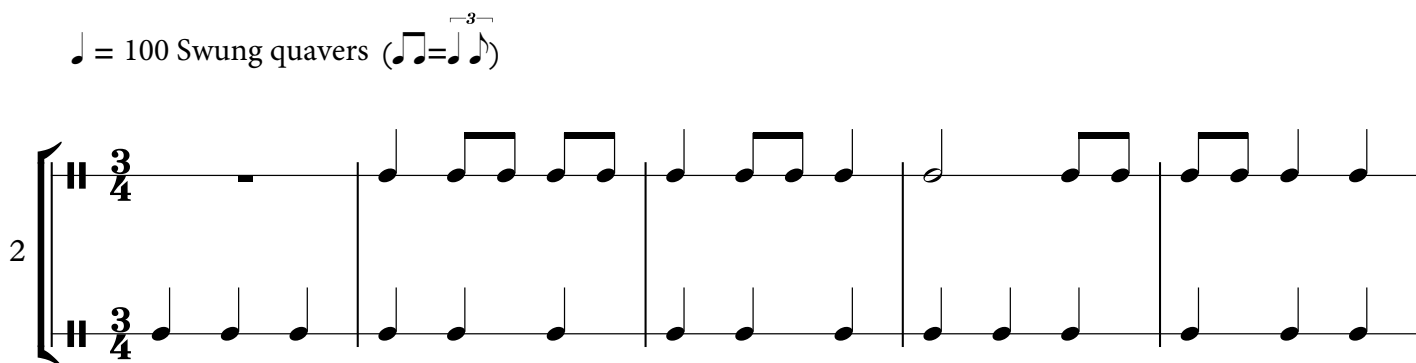
candidate

metronome



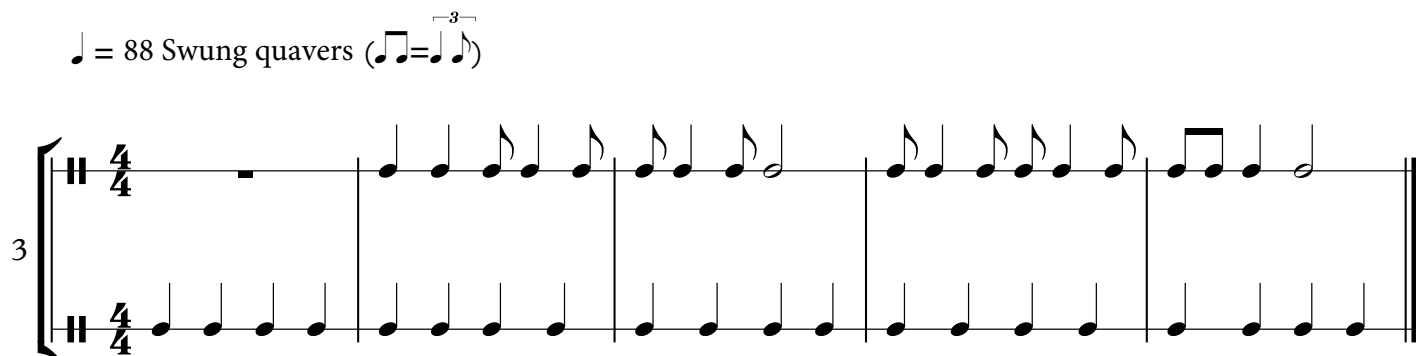
♩ = 100 Swung quavers (♩♩=♩♩)

2



♩ = 88 Swung quavers (♩♩=♩♩)

3



♩ = 128 Swung quavers (♩♩=♩♩³)

4

Exercise 4 consists of two staves in 3/4 time. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The first measure of the first staff contains a whole rest. The first measure of the second staff contains a whole note. The remaining measures (2-5) contain eighth notes and quarter notes in a rhythmic pattern.

Measures 6-8 of exercise 4. The first staff contains eighth notes and quarter notes. The second staff contains eighth notes and quarter notes. The exercise ends with a double bar line.

♩ = 90 Swung quavers (♩♩=♩♩³)

5

Exercise 5 consists of two staves in 2/4 time. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The first measure of the first staff contains a whole rest. The first measure of the second staff contains a whole note. The remaining measures (2-8) contain eighth notes and quarter notes in a rhythmic pattern.

♩ = 118 Swung quavers (♩♩=♩♩³)

6

Exercise 6 consists of two staves in 4/4 time. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The first measure of the first staff contains a whole rest. The first measure of the second staff contains a whole note. The remaining measures (2-3) contain eighth notes and quarter notes in a rhythmic pattern.

Measures 4-5 of exercise 6. The first staff contains eighth notes and quarter notes. The second staff contains eighth notes and quarter notes. The exercise ends with a double bar line.

Listening Skills

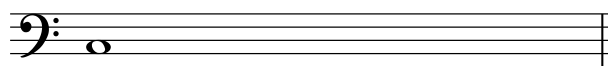
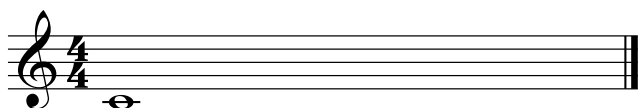
(Aural Skills)

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 - Triads.

I shall ask you to sing an ascending major triad in root position, after I give you the starting note. Then, I shall ask you to sing an ascending minor triad, after I give you the starting note again.

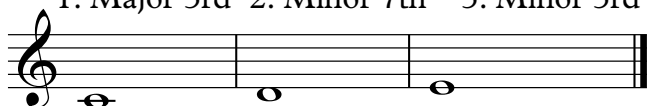


Test 2 - Intervals.

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 3rd 2. Minor 7th 3. Minor 3rd



Bass Clef

1. Major 3rd 2. Minor 7th 3. Minor 3rd



Test 3 - Singing upper and lower notes.

I shall play a 2 note interval and then you will sing the higher and lower note. We shall do this 4 times.

Treble Clef

1. 2. 3. 4.



Bass Clef

1. 2. 3. 4.



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.