

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	Tomplay	tomplay.com
Simon & Garfunkel	The Sound of Silence in D minor	Tomplay	tomplay.com
Sinatra	Fly Me To The Moon in A minor	Tomplay	tomplay.com
Adele	Skyfall in C minor	Tomplay	tomplay.com
Schumann	Fantasiestücke 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](#).

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

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 Quaver=80

Exercise 1 consists of two staves of music. The first staff contains three measures of eighth-note patterns in 3/8, 4/8, and 5/8 time signatures. The second staff contains two measures of eighth-note patterns in 6/8 and 7/8 time signatures, followed by a whole rest and a fermata.

Exercise 2 Quaver = 80

Exercise 2 consists of two staves of music. The first staff contains three measures of eighth-note patterns in 3/8, 4/8, and 5/8 time signatures. The second staff contains two measures of eighth-note patterns in 6/8 and 7/8 time signatures, followed by a whole rest and a fermata.

The following exercise (Exercise 3 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 3 ♩ = 92 mid bow, legato with attention given to clarity of string crossing

Exercise 3 consists of three staves of music. The first staff has 12 measures of eighth-note patterns in 12/8 time signature. The second staff has 12 measures of eighth-note patterns in 12/8 time signature. The third staff has 12 measures of eighth-note patterns in 12/8 time signature.

Exercise 4 ♩ = 92 mid bow, legato with attention given to clarity of string crossing

Exercise 4 consists of four staves of music in 4/4 time. The first staff begins with a treble clef and a 4/4 time signature. The second and third staves use a bass clef. The fourth staff also uses a bass clef and concludes with a double bar line. The music is composed of eighth-note patterns with slurs, alternating between two rhythmic figures: a sequence of eighth notes and a sequence of eighth notes with a dotted quarter note.

Exercise 5

Exercise 5 consists of four staves of music in 4/4 time, all using a bass clef. The music features eighth-note patterns with slurs, including chromatic runs and changes in key signature. The first staff starts with a 4/4 time signature. The second and third staves use a bass clef. The fourth staff also uses a bass clef and concludes with a double bar line. The music is composed of eighth-note patterns with slurs, including chromatic runs and changes in key signature.

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

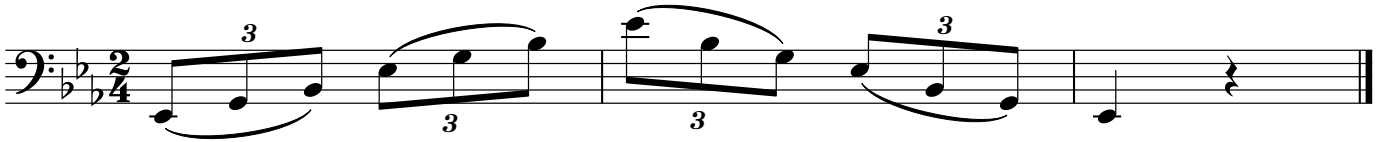
Tetrachord in octaves on E (see [MTB Scale Examples Grades 6-8](#))

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](#))

♩ = 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

Musical notation for a D chromatic scale spanning three octaves. It is written in bass clef, starting on D2 and ascending to D5, then descending back to D2. The notes are: D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2.

Bowing: separate and slurred 4 notes to a bow

A second musical notation for the D chromatic scale, spanning three octaves. It is written in treble clef, starting on D4 and descending to D1, then ascending back to D4. The notes are: D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1, B0, A0, G0, F0, E0, D0, C0, B-1, A-1, G-1, F-1, E-1, D-1, C-1, B-2, A-2, G-2, F-2, E-2, D-2, C-2, B-3, A-3, G-3, F-3, E-3, D-3, C-3, B-4, A-4, G-4, F-4, E-4, D-4.

♩ = 68

Dominant 7th in F - 3 octaves

Musical notation for a dominant 7th scale in F major, spanning three octaves. It is written in bass clef, starting on F2 and ascending to F5. The notes are: F2, G2, A2, Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5, D5, E5, F5.

Bowing: separate and slurred 4 notes to a bow

Diminished 7th on C - 3 octaves

Musical notation for a diminished 7th scale on C, spanning three octaves. It is written in bass clef, starting on C2 and ascending to C5. The notes are: C2, Bb2, Ab2, Gb2, F3, E3, D3, C3, Bb3, Ab3, Gb3, F4, E4, D4, C4, Bb4, Ab4, Gb4, F5, E5, D5, C5.

Bowing: separate and slurred 4 notes to a bow

♩ = 84

Double stopping - G major in 6ths

Musical notation for double stopping in G major, spanning three octaves. It is written in bass clef, starting on G2 and ascending to G5. The notes are: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5.A second musical notation for double stopping in G major, spanning three octaves. It is written in bass clef, starting on G3 and ascending to G6. The notes are: G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6.

Double stopping - tetrachord E major in octaves

Musical notation for double stopping tetrachord E major, spanning three octaves. It is written in bass clef, starting on E2 and ascending to E5. The notes are: E2, F#2, G#2, A#2, E3, F#3, G#3, A#3, E4, F#4, G#4, A#4, E5, F#5, G#5, A#5.

♩ = 37

F major arpeggio - 3 octaves

Musical notation for an F major arpeggio, spanning three octaves. It is written in bass clef, starting on F2 and ascending to F5. The notes are: F2, A2, C3, F3, A3, C4, F4, A4, C5, F5.

C# minor arpeggio - 3 octaves

Musical notation for a C# minor arpeggio, spanning three octaves. It is written in bass clef, starting on C#2 and ascending to C#5. The notes are: C#2, D#2, F#2, C#3, D#3, F#3, C#4, D#4, F#4, C#5, D#5, F#5.

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

Musical notation for the F major scale (3 octaves) in 4/4 time. The scale is written in bass clef for the first two staves and treble clef for the last two staves. The first staff shows the ascending scale, and the second staff shows the descending scale. The key signature has one flat (Bb).

C# harmonic minor scale - 3 octaves

Musical notation for the C# harmonic minor scale (3 octaves) in 4/4 time. The scale is written in bass clef for the first two staves and treble clef for the last two staves. The first staff shows the ascending scale, and the second staff shows the descending scale. The key signature has three sharps (F#, C#, G#).

F melodic minor scale - 3 octaves

Musical notation for the F melodic minor scale (3 octaves) in 4/4 time. The scale is written in bass clef for the first two staves and treble clef for the last two staves. The first staff shows the ascending scale, and the second staff shows the descending scale. The key signature has three flats (Bb, Eb, Ab).

♩ = 68

Dominant 7th in F - 3 octaves.

Musical notation for the Dominant 7th in F (3 octaves) in 4/4 time. The scale is written in bass clef for the first two staves and treble clef for the last two staves. The first staff shows the ascending scale, and the second staff shows the descending scale. The key signature has three flats (Bb, Eb, Ab).

Diminished 7th on C - 3 octaves

Musical notation for the Diminished 7th on C (3 octaves) in 4/4 time. The scale is written in bass clef for the first two staves and treble clef for the last two staves. The first staff shows the ascending scale, and the second staff shows the descending scale. The key signature has no sharps or flats.

♩ = 84

Double stopping - G major in 6ths

Two staves of music in G major, 6/8 time. The first staff contains the first eight measures, and the second staff contains the next eight measures. The music consists of double-stopping chords in the bass clef, moving in sixths: G-B, A-C, B-D, C-E, D-F#, E-G, F#-A, G-B, and A-C.

Double stopping - tetrachord E major in octaves

One staff of music in E major, 6/8 time. The music consists of double-stopping chords in the bass clef, moving in octaves: E-G, F#-A, B-C#, D-E, F#-G#, A-B, C#-D#, E-F#, G-A, B-C#, and D-E.

♩ = 92

D chromatic scale - 3 octaves

Three staves of music in D major, 6/8 time. The first staff is in the bass clef and contains the first 12 measures of the chromatic scale, with triplets over groups of four notes. The second staff is in the alto clef and contains the next 12 measures. The third staff is in the bass clef and contains the final 12 measures. The scale is: D, D#, E, E#, F, F#, G, G#, A, A#, B, B#, C, C#, D.

♩ = 37

F major arpeggio - 3 octaves

One staff of music in F major, 6/8 time. The music consists of arpeggiated chords in the bass clef, moving in octaves: F-A-C, F-A-C, F-A-C, F-A-C, F-A-C, F-A-C, F-A-C, and F-A-C.

C# minor arpeggio - 3 octaves

One staff of music in C# minor, 6/8 time. The music consists of arpeggiated chords in the bass clef, moving in octaves: C#-E-G, C#-E-G, C#-E-G, C#-E-G, C#-E-G, C#-E-G, C#-E-G, and C#-E-G.

Duet

Grade 7 - Reel Deal!

Vivace (arco)

The musical score is written for two cellos in a duet format. It is in 6/8 time and the key signature has one sharp (F#). The tempo is marked 'Vivace (arco)'. The score is divided into four systems, each with two staves. The first system starts with a dynamic of *f* (arco) and includes a *ff* dynamic. The second system features dynamics of *mp*, *cresc*, and *f*. The third system includes *mp*, *cresc*, and *ff*. The piece ends with a final cadence.

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).

♩ = 140

1 candidate

metronome

Exercise 1: 4/4 time, tempo 140. The candidate part (top staff) starts with a rest, followed by a sequence of eighth and quarter notes. The metronome part (bottom staff) consists of a steady quarter-note pulse.

♩ = 120

2

Exercise 2: 3/4 time, tempo 120. The candidate part (top staff) starts with a rest, followed by a sequence of eighth and quarter notes. The metronome part (bottom staff) consists of a steady quarter-note pulse.

Exercise 3: 4/4 time, tempo 104. The candidate part (top staff) starts with a rest, followed by a sequence of eighth and quarter notes, including a slur over two eighth notes. The metronome part (bottom staff) consists of a steady quarter-note pulse.

♩ = 104

3

Exercise 4: 4/4 time, tempo 104. The candidate part (top staff) starts with a rest, followed by a sequence of eighth and quarter notes, including a slur over two eighth notes. The metronome part (bottom staff) consists of a steady quarter-note pulse.

♩ = 90

4

3 3 3 3 3

3 3 3 3 3

♩ = 106

5

3 3 3 3 3 3 3 3

♩ = 86

6

3 3

3

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.

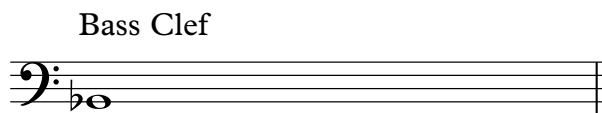
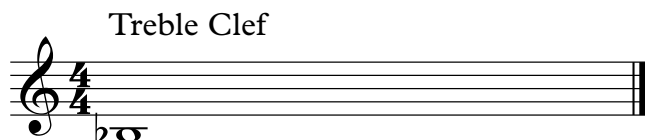
Only the teacher should have this sheet in front of them during the exam.

For each test, select either the treble or the bass clef exercises as appropriate to the range of the candidate's voice.

Test 1 - 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.



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.



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.

