

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
Bridge	Spring Song (reset mm to 117 bpm)	Tomplay	tomplay.com
Albéniz	Una Rosa in Dono	Tomplay	tomplay.com
Vivaldi	Cello Sonata no.5 in E minor: II Allegro ma non troppo (Reset mm to 104 bpm)	Tomplay	tomplay.com
Vivaldi	Cello Sonata no.5 in E minor: IV Allegro con spirito	Tomplay or Complete Sonatas for Cello	tomplay.com or Bärenreiter 6995
Offenbach	Can-Can from 'Orpheus in the Underworld' (Optional mm reset to 76bpm) (Moulin Rouge)	Tomplay	tomplay.com
Silvestri	Forrest Gump	Tomplay	tomplay.com
Elton John	Sorry Seems to be the Hardest Word	Tomplay	tomplay.com
Thompson	Mad World	Tomplay	tomplay.com
The Supremes	You Can't Hurry Love	Tomplay	tomplay.com
Birdy	People Help the People	Tomplay	tomplay.com
Joplin	Rose Leaf Rag	Tomplay	tomplay.com
Nazareth	Tango Habanera	Tomplay	tomplay.com
P Legg & A Gout	Hopak	Thumb Position for Beginners	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 5 Cello

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Bernstein	Tonight	Play Showtime	Faber
Gabriel-Marie	La Cinquantaine	Cello Solos	Amsco
Tchaikovsky	Chanson Triste	Learning the Tenor Clef	Faber
Pergolesi	Nina	Violoncello Music for Beginners Vol 3	EMB Z 14037
Mozart	Ave Verum Corpus	Violoncello Music for Beginners Vol 3	EMB Z 14037
Tchaikovsky	Air de Danse Napolitaine	Violoncello Music for Beginners Vol 3	EMB Z 14037
Lloyd Webber	Memory	Play Showtime	Faber
Marcello	Sonata No.6 in G 4th Movt: Allegro	N/A	Peters 7394
Boccherini	Minuet	Suzuki Cello School Vol 3	Alfred Music Publishers
Gershwin	I Got Rhythm	Play Gershwin	Faber
Pat Legg	Butterflies	Superstudies for Cello Book 1	Faber
Pat Legg	The Spinning Wheel	Superstudies for Cello Book 2	Faber
Pat Legg	Mini – Shift Waltz	Superstudies for Cello Book 2	Faber
M Cohen	Dormez-vous?	Technique ~Takes Off	Faber
Elton John	Can You Feel the Love Tonight	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

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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 ♩=80

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

Exercise 2 ♩=110

Exercise 2 is a single staff in bass clef with a key signature of one flat and a 4/4 time signature. It contains eight measures of whole notes, with the key signature changing to one sharp in the sixth measure.

Exercise 2a ♩=60 mid bow, legato with attention given to clarity of string crossing

Exercise 2a consists of two staves in bass clef with a 4/4 time signature. The first staff has four measures of eighth-note patterns. The second staff has four measures of eighth-note patterns, with the key signature changing to one sharp in the second measure.

Exercise 3 ♩=72

Exercise 3 consists of three staves in bass clef with a 4/4 time signature. Each staff contains eighth-note patterns with slurs and accents, and the key signature changes to one sharp in the second measure of the third staff.

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
Bb major	Two octaves
E major	Two octaves
A harmonic or melodic minor	Two octaves

Arpeggios

Bb major	Two octaves
E major	Two octaves
A minor	Two 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' Two octaves
Bowing: separate and slurred three notes to a bow

Dominant 7th

In G Major Two octaves
Bowing: separate, and slurred four notes to a bow

Diminished 7th

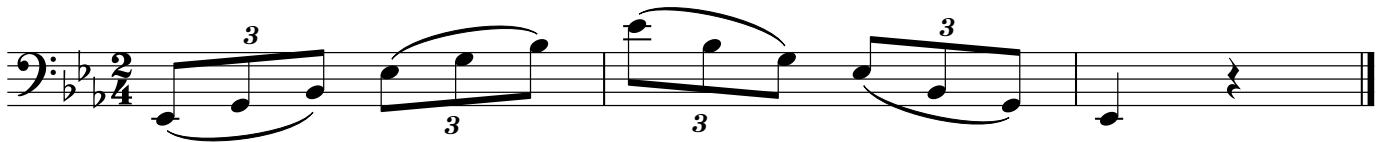
Starting on open 'D' One octave
Bowing: separate

Bowing Patterns

Long tonics. Separate & slurred two bows per octave



Arpeggios separate, even and slurred in 3s



Chromatics

Separate and slurred 3 notes to a bow

Dominant 7ths

Separate, even and slurred 4 notes to a bow

Diminished 7ths

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 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

Bb major scale - 2 octaves

C major scale - 3 octaves

E major scale - 2 octaves

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

A melodic minor scale - 2 octaves

♩ = 52

C chromatic scale - 2 octaves

Bowing: separate and slurred 3 notes to a bow

♩ = 64

Dominant 7th in G - 2 octaves

Bowing: separate and slurred 4 notes to a bow

Diminished 7th on D

Bowing: separate

♩ = 100

Bb major arpeggio - 2 octaves

E major arpeggio - 2 octaves

A 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. All tempi given are minimum speeds.

♩=72

Bb major scale

E major scale with rhythmic pattern

C major scale - 3 octaves

A harmonic minor scale

C melodic minor scale

♩=52

C chromatic scale

♩=64

Dominant 7th in C

Diminished 7th on D

♩=100

Bb major arpeggio

E major arpeggio

A minor arpeggio

Duet

On Parade!

*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.

Quick March!

The musical score is written for two cellos in 2/4 time with a key signature of two sharps (F# and C#). It is divided into six systems, each consisting of two staves. The first system includes dynamic markings 'f' and '(arco)'. The piece concludes with a double bar line.

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).

♩ = 90

1

candidate

metronome

♩ = 76

2

♩ = 84

3

♩ = 66

4

3/4

♩ = 70

5

2/4

♩ = 60

6

4/4

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 will sing back the highest, middle, then lowest notes. We shall do this for 4 different chords.


Treble Clef

1. 2. 3. 4.



Bass Clef

1. 2. 3. 4.

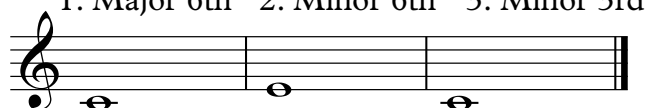


Test 2 - Intervals.

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

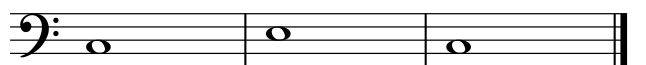
Treble Clef

1. Major 6th 2. Minor 6th 3. Minor 3rd



Bass Clef

1. Major 6th 2. Minor 6th 3. Minor 3rd



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

1.



Bass Clef

1.



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.
- 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.