

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 (play vocal line as printed)	Tomplay	tomplay.com
Simon & Garfunkel	The Sound of Silence in D minor	Tomplay	tomplay.com
Sinatra	Fly Me To The Moon in A minor (play vocal line as printed)	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 with time signatures 3/8, 4/8, and 5/8. The second staff contains three measures with time signatures 6/8, 7/8, and 6/8, ending with a fermata.

The following exercise (Exercise 2 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 2 ♩ = 92 mid bow, legato with attention given to clarity of string crossing

Exercise 2 consists of three staves of music in bass clef with a 12/8 time signature. The music features a continuous eighth-note pattern across all staves.

Exercise 3 ♩ = 92

The musical score for Exercise 3 is written in bass clef with a 4/4 time signature. The tempo is marked as ♩ = 92. The exercise consists of four staves of music. The first staff begins with a key signature of one sharp (F#). The second staff changes the key signature to two sharps (F# and C#). The third staff changes the key signature to one sharp (F#) and then to one flat (Bb). The fourth staff concludes the exercise with a key signature of one sharp (F#) and ends with a double bar line.

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

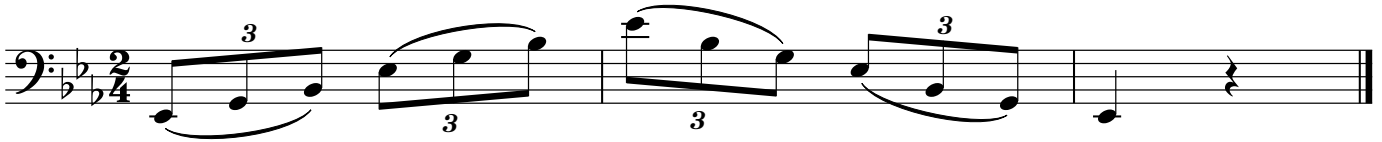
Tetrachord in octaves on E (see [MTB Scale Examples Grades 6-8](#))

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

Musical notation for the first line of the F major scale, 3 octaves. It starts with a bass clef, a 4/4 time signature, and a key signature of one flat (Bb). The scale is written in eighth notes, ascending and then descending.Musical notation for the second line of the F major scale, 3 octaves. It continues from the first line, alternating between bass and treble clefs.

Db major scale - 3 octaves

Musical notation for the first line of the Db major scale, 3 octaves. It starts with a bass clef, a 4/4 time signature, and a key signature of four flats (Bbb, Ebb, Abb, Dbb). The scale is written in eighth notes, ascending and then descending.Musical notation for the second line of the Db major scale, 3 octaves. It continues from the first line, alternating between bass and treble clefs.

C# melodic minor scale - 3 octaves

Musical notation for the first line of the C# melodic minor scale, 3 octaves. It starts with a bass clef, a 4/4 time signature, and a key signature of three sharps (F#, C#, G#). The scale is written in eighth notes, ascending and then descending.Musical notation for the second line of the C# melodic minor scale, 3 octaves. It continues from the first line, alternating between bass and treble clefs.

F harmonic minor scale - 3 octaves

Musical notation for the first line of the F harmonic minor scale, 3 octaves. It starts with a bass clef, a 4/4 time signature, and a key signature of one flat (Bb). The scale is written in eighth notes, ascending and then descending.Musical notation for the second line of the F harmonic minor scale, 3 octaves. It continues from the first line, alternating between bass and treble clefs.

♩ = 92

D chromatic scale - 3 octaves

Musical notation for a D chromatic scale spanning three octaves. The scale starts on D4 in the bass clef and ascends chromatically to D6, then descends chromatically back to D4. The notation includes sharp signs for F# and C#.

Bowing: separate and slurred 4 notes to a bow

Continuation of the D chromatic scale from the previous block, showing the final descending notes and a whole rest at the end of the phrase.

♩ = 68

Dominant 7th in F - 3 octaves

Musical notation for a dominant 7th scale in F major, spanning three octaves. The scale starts on F4 in the bass clef and ascends chromatically to F6, with a flat sign for Bb.

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. The scale starts on C4 in the bass clef and ascends chromatically to C6, with a flat sign for Bb.

Bowing: separate and slurred 4 notes to a bow

♩ = 84

Double stopping - G major in 6ths

Musical notation for double stopping in G major, using sixths. The notation is in the bass clef with a key signature of one sharp (F#). It shows a series of sixths ascending from G4 to G6.

Continuation of the double stopping exercise in G major using sixths, showing the final notes and a whole rest.

Double stopping - tetrachord E major in octaves

Musical notation for double stopping using a tetrachord in E major, spanning three octaves. The notation is in the bass clef with a key signature of three sharps (F#, C#, G#). It shows a series of tetrachords ascending from E4 to E6.

♩ = 37

F major arpeggio - 3 octaves

Musical notation for an F major arpeggio spanning three octaves. The notation is in the bass clef with a key signature of one flat (Bb). It shows the notes F, A, C ascending and then descending in groups of three (trios).

C# minor arpeggio - 3 octaves

Musical notation for a C# minor arpeggio spanning three octaves. The notation is in the bass clef with a key signature of three sharps (F#, C#, G#). It shows the notes C#, E, G ascending and then descending in groups of three (trios).

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. The piece is in 4/4 time. It begins in the bass clef and moves to the treble clef after the first measure. The scale is written in a single line, with notes connected by slurs and beams. The key signature has one flat (Bb).

C# harmonic minor scale - 3 octaves

Musical notation for the C# harmonic minor scale, 3 octaves. The piece is in 4/4 time. It begins in the bass clef and moves to the treble clef after the first measure. The scale is written in a single line, with notes connected by slurs and beams. 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. The piece is in 4/4 time. It begins in the bass clef and moves to the treble clef after the first measure. The scale is written in a single line, with notes connected by slurs and beams. 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. The piece is in 4/4 time. It begins in the bass clef and moves to the treble clef after the first measure. The scale is written in a single line, with notes connected by slurs and beams. 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. The piece is in 4/4 time. It begins in the bass clef and moves to the treble clef after the first measure. The scale is written in a single line, with notes connected by slurs and beams. 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 12 measures of double-stopping chords in sixths, starting on G2 and moving up stepwise to G4. The second staff contains 8 measures of double-stopping chords in sixths, starting on G3 and moving up stepwise to G5.

Double stopping - tetrachord E major in octaves

One staff of music in E major, 6/8 time. It contains 8 measures of double-stopping chords in octaves, starting on E2 and moving up stepwise to E5.

♩ = 92

D chromatic scale - 3 octaves

Three staves of music in D major, 6/8 time. The first staff contains 12 measures of a chromatic scale starting on D2 and moving up to D5, with triplets over groups of three notes. The second staff contains 8 measures of a chromatic scale starting on D3 and moving up to D6, with triplets over groups of three notes. The third staff contains 4 measures of a chromatic scale starting on D4 and moving up to D7, with triplets over groups of three notes.

♩ = 37

F major arpeggio - 3 octaves

One staff of music in F major, 6/8 time. It contains 8 measures of an arpeggiated chord starting on F2 and moving up to F5, with triplets over groups of three notes.

C# minor arpeggio - 3 octaves

One staff of music in C# minor, 6/8 time. It contains 8 measures of an arpeggiated chord starting on C#2 and moving up to C#5, with triplets over groups of three notes.

Duet

[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.

Vivace (arco)

Reel Deal!

The musical score for 'Reel Deal!' is written for two staves in 6/8 time, with a key signature of one sharp (F#). The piece is marked 'Vivace (arco)'. The score consists of several systems of two staves each. Dynamics include *f* (arco), *ff*, *mp*, *cresc*, and *ff*. Articulations such as accents and slurs are used throughout. The piece concludes with a final cadence on the second staff of the last system.

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

♩ = 120

2

♩ = 104

3

♩ = 90

4

♩ = 106

5

♩ = 86

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.

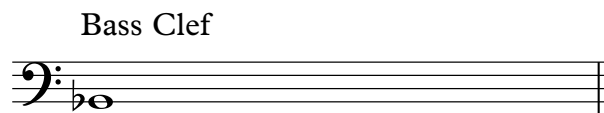
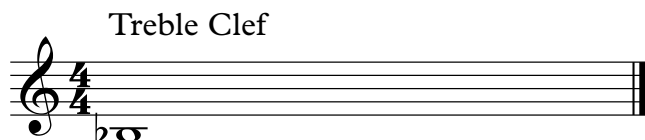
Only the teacher should have this sheet in front of them during the exam.

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

Test 1 - 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.

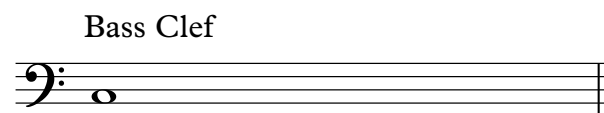
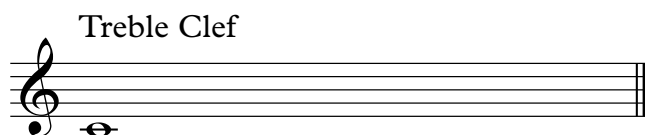
We shall do this for 4 chords.



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.



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.