

## 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
Weber	Hunter's Chorus	Tomplay	<a href="https://tomplay.com">tomplay.com</a>
Breval	Branle	Tomplay	<a href="https://tomplay.com">tomplay.com</a>
Trad.	Greensleeves	Tomplay	<a href="https://tomplay.com">tomplay.com</a>
Trad.	Scarborough Fair	Tomplay	<a href="https://tomplay.com">tomplay.com</a>
Elton John	Can You Feel the Love Tonight (Lion King)	Tomplay	Currently Unavailable
Menzel	Let it Go (Frozen)	Tomplay	Currently Unavailable
Horner	My Heart Will Go On (Titanic)	Tomplay	<a href="https://tomplay.com">tomplay.com</a>
World Music	La Cucaracha (Optional mm reset to 119bpm)	Tomplay	<a href="https://tomplay.com">tomplay.com</a>
Lauren Daigle	You Say	Tomplay	<a href="https://tomplay.com">tomplay.com</a>
Trad.	House of the Rising Sun	Tomplay	<a href="https://tomplay.com">tomplay.com</a>
Hafliði Hallgrímsson	Lullaby	7 Folk Songs from Iceland	Ricordi
Blake	The Hungarian Detective	The Really Easy Cello Book	Faber
Nelson	Chromatic Waltz	Piece by Piece Vol 2	Boosey & Hawkes

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 2

## Cello

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Prelleur	March in D	Piece by Piece Vol 2	Boosey & Hawkes
K & D Blackwell	Pick a Bale of Cotton	Cello Time Runners	OUP
K & D Blackwell	You and Me	Cello Time Runners	OUP
K & H Colledge	Morris Dancers	Shooting Stars	Boosey & Hawkes
K & H Colledge	The Old Oak Tree	Shooting Stars	Boosey & Hawkes
P Legg & A Gout	Branle	First Repertoire for Cello Book 1	Faber
Dacre	Daisy Bell	First Repertoire for Cello Book 1	Faber
American Trad.	The Cowboy's Lament arr. P Legg & A Gout	First Repertoire for Cello Book 1	Faber
Mozart	May Time	Suzuki Cello School Vol 2 Publications	Alfred Music
J S Bach	Minuet No.1	Suzuki Cello School Vol 2 Publications	Alfred Music
Traditional	Old Joe Clark	O Shenandoah!	Faber
L Bart	As Long As He Needs Me	Play Showtime	Faber
Rae	TV Tango	Cello Debut	UE21534
Pat Legg	Phrygian Frolic	Superstudies for Cello Book 1	Faber
Pat Legg	The Train	Superstudies for Cello Book 1	Faber
Pat Legg	The Swing	Superstudies for Cello Book 1	Faber
Pat Legg	Bouncing Beach Ball	Superstudies for Cello Book 1	Faber
A Hewitt-Jones	Travelling Along (unaccompanied)	Bow Strokes	Musicland
A Hewitt-Jones	Climbing the Scale (unaccompanied)	Bow Strokes	Musicland

### 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

## Grade 2

### Exercise 1

Exercise 1

### Exercise 2 - Backward extension

Note - aim to have 2 clear hand shapes

$\text{♩} = 120$

Exercise 2 - Backward extension

### Exercise 3 - Forward extension

Note - close L.H. on 3rd note. Do forward extension during last Bb of the bar.  
Start the first note with L.H. fingers already in place.

Aim: Forward extension hand shape to be the same as that in the backward extension.

$\text{♩} = 120$

Exercise 3 - Forward extension



# 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.

♩ = 52

(See [MTB Cello Scale Bowing Patterns](#))

A major scale - 1 octave



B♭ major scale - 1 octave



G major scale - 2 octaves



D harmonic minor scale - 1 octave (only 1 version harmonic or melodic required)



D melodic minor scale - 1 octave



♩ = 80

D major arpeggio - 2 octaves



A major arpeggio - 1 octave



B♭ major arpeggio - 1 octave



D minor arpeggio - 1 octave



# 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.

Scales ♩=52 Arpeggios triplet ♩=80

A major scale



A major scale with rhythmic pattern



Bb major scale



Bb major scale with rhythmic pattern



G major scale



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



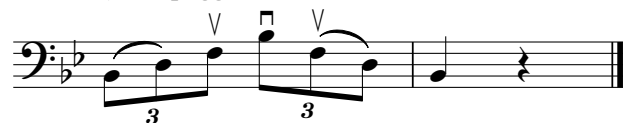
D melodic minor scale



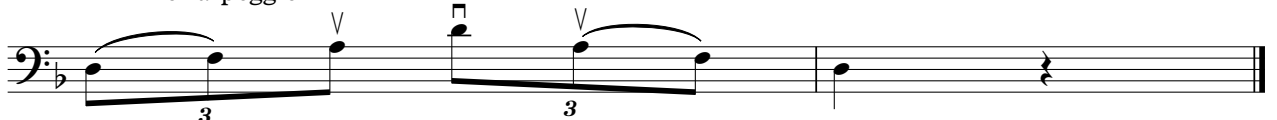
A major arpeggio



Bb major arpeggio



D minor arpeggio



# Duet

[Click here to find exam speed duet recordings](#)

[Click here to find practise speed duet recordings](#)

## Grade 2 - Jumping Beans

Playful

*mf* *cresc* *f*

*mf* *cresc* *f*

*p* *p*

*cresc* *f*

*cresc* *f*





# Listening Skills

## (Aural tests)

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 2 note chord, and then you shall sing back the upper note. We shall do this with 4 different chords.

#### Treble Clef

1. 2. 3. 4.

#### Bass Clef

1. 2. 3. 4.

### Test 2 - Clapping back rhythms.

I shall count the pulse and then clap a rhythm. Clap it back immediately after you hear it.

We shall do this with 4 different rhythms.

1.

2.

3.

4.

### 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.

#### Treble Clef

1.

2.

3.

#### Bass Clef

1.

2.

3.

## 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.
- 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.