

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
Schubert	Ave Maria	Tomplay	tomplay.com
Rachmaninov	Theme Piano Concerto No.3	Tomplay	tomplay.com
Satie	Gymnopédie No.1	Tomplay	tomplay.com
Gardel	Por una Cabeza (True Lies)	Tomplay	tomplay.com
Francis Lai	Love Story	Tomplay	tomplay.com
OneRepublic	Apologize	Tomplay	tomplay.com
Cat Stevens	Morning Has Broken	Tomplay	tomplay.com
Lennon	Imagine	Tomplay	tomplay.com
Fats Waller	Honeysuckle Rose	Tomplay	tomplay.com
Spencer Williams	I Ain't Got Nobody	Tomplay	tomplay.com
Bechet	Petite Fleur	Tomplay	tomplay.com
Tchaikovsky	'March' from The Nutcracker	Piece by Piece Vol 2	Boosey & Hawkes
Carse	Minuet	The Fiddler's Nursery	Stainer and Bell

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 3 Cello

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
K & H Colledge	Cossacks	Shooting Stars	Boosey & Hawkes
K & H Colledge	Chinatown	Shooting Stars	Boosey & Hawkes
E Huws Jones	Harvest Home (with repeats)	Jigs Reels & More	Boosey & Hawkes
P Wedgwood	Hungarian Stomp	Jazzin' About	Faber
P Wedgwood	The Next Time	Jazzin' About	Faber
Arbeau	Branle	First Repertoire for Cello Book 1	Faber
Galliard	Hornpipe a l'Inglese	First Repertoire for Cello Book 2	Faber
Tchaikovsky	Symphony No.5 2nd movt	First Repertoire for Cello Book 2	Faber
P Legg	Cornish Caper	First Repertoire for Cello Book 2	Faber
Rameau	Tambourin	Blue Baroque	UE21381
Purcell	Fairest Isle	Blue Baroque	UE21381
Telemann	Arioso	Blue Baroque	UE21381
Radanovics	Keep Cool	Jazzy Cello 1	UE16553
Lukaszewski (HS.132809)	Number 1 or 2	Small Concertinos for Cello & Piano	PWM HS.132809
Pat Legg	Hidden Heart-Beat	Superstudies for Cello Book 1	Faber
Pat Legg	Maypole Song	Superstudies for Cello Book 1	Faber
Pat Legg	Calypso (in 4/4 or 9/8)	Superstudies for Cello Book 1	Faber
A Hewitt-Jones	Spiccato Race (played 'spiccato')	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

Exercise 1 ♩=72

0 3 0 3 0 3 0 3

II III II III IV III I II I

Note - 2nd note of each bar may be fingered at candidate's choice

Exercise 2 - Double Stopping ♩=40

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

Eb major	One octave
F major	Two octaves
G major	Two octaves
D minor	Two octaves (harmonic <u>or</u> melodic)

Arpeggios

Eb major	One octave
F major	Two octaves
G major	Two octaves
D minor	Two octaves

Bowing

Scales: Play each scale with long tonics. Separate and slurred in pairs.

Arpeggios: separate and slurred in threes.

(See [MTB Cello Scale bowing patterns](#))

Chromatic Scale

On G One Octave

Bowing: separate

Dominant 7th

In F major One Octave

Bowing: separate

Bowing Patterns

Long tonics. Separate & slurred in pairs

Arpeggios separate, even
and slurred in 3s



Chromatics

Separate, even

Dominant 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.

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

♩ = 56

E♭ major scale - 1 octave



F major scale - 2 octaves



G major scale - 2 octaves



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



D melodic minor scale - 2 octaves



♩ = 44

G chromatic scale - 1 octave



♩ = 56

Dominant 7th in F



♩ = 92

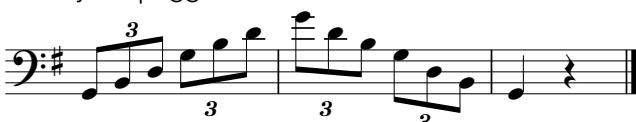
E♭ major arpeggio - 1 octave



F major arpeggio - 2 octaves



G major arpeggio - 2 octaves



D 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 (only 1 version of minors - harmonic or melodic are required.) All tempi given are minimum speeds.

Scales $\text{♩} = 56$

E♭ major scale

E♭ major scale with rhythmic pattern

F major scale

G major scale

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

D melodic minor scale

$\text{♩} = 44$

G chromatic scale

$\text{♩} = 56$

Dominant 7th in F

$\text{♩} = 92$

E♭ major Arpeggio

F major arpeggio

D minor arpeggio

Duet

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

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

Grade 3 - Sea Song

Lively!

The musical score is written for two bass staves in 4/4 time, with a key signature of one flat (Bb). The tempo is marked 'Lively!'. The score consists of five systems of two staves each. Dynamics include *mf* (mezzo-forte), *p* (piano), *cresc* (crescendo), and *ff* (fortissimo). The first system starts with *mf* in both staves. The second system continues with *mf*. The third system begins with *p* in the first staff and *cresc* in the second. The fourth system starts with *p* in the first staff and *cresc* in the second. The fifth system concludes with *ff* in both staves. The piece ends 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).

1 $\text{♩} = 74$
candidate
metronome

2 $\text{♩} = 78$

3 $\text{♩} = 104$

4 $\text{♩} = 70$

5 $\text{♩} = 110$

6 $\text{♩} = 90$

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 2 note chord, and then you shall sing back both the upper and lower notes.

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.