

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
Fauré	Elegy Op.24	Tomplay	tomplay.com
Brahms	Cello Sonata no.1 in E minor Op.38: I 'Allegro non troppo'	Tomplay or Peters	tomplay.com or Peters
Brahms	Cello Sonata no.1 in E minor Op.38: II 'Allegretto quasi Menuetto'	Tomplay or Peters	tomplay.com or Peters
Elgar	Chanson de Matin Op.15 no.2	Tomplay	tomplay.com
Rachmaninov	Cello Sonata in G minor Op.19: III Andante	Tomplay	tomplay.com
Bach	Prelude from Cello Suite No.1 in G major BWV 1007 (unaccompanied)	Tomplay	tomplay.com
Schubert	Piano Trio No.2 in E-flat major D.929 Op.100: II 'Andante con moto' (Barry Lyndon) (backing track: 'All but Cello')	Tomplay	tomplay.com
Williams	Schindler's List	Tomplay	tomplay.com
Elton John	Don't Let the Sun Go Down on Me (play vocal line as printed)	Tomplay	tomplay.com
Procol Harum	A Whiter Shade of Pale (play vocal line as printed)	Tomplay	tomplay.com
Bublé	Feeling Good (play vocal line as printed)	Tomplay	tomplay.com
Grieg	Sonata in A minor 1st movt: Allegro agitato	N/A	Peters
Henze	Sérénade	N/A	Schott 4330
Kabalevsky	Cello Concerto no.1 in g minor Op.49 1st movt: Allegro	N/A	Peters
Fauré	Elégie	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 8 Cello

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Goens	Tarantelle	N/A	Musica Budapest Z. 13595/MDS
A. Minsky	Truckin' Through the South	10 American Cello Etudes	OUP, Peters
Shostakovitch	Sonata 1st movt: Allegro non troppo	N/A	Any suitable
Prokofiev	Sonata 2nd movt: Moderato	N/A	Any suitable
Klengel	Concertino No.1 in C 1st movt	N/A	Boosey & Hawkes
Vivaldi	Concerto in A minor F. III No.18 1st or 3rd movt	N/A	Ricordi
Couperin/Bazelaire	Pièces en Concert	N/A	Leduc
Schumann	Fantasiestücke Op.73 3rd movt: Rasch und mit Feuer	N/A	Peters
Bartok	Roumanian Folk Dances: 5th and 6th movts	N/A	Universal
Martini	Sonata No.2 2nd movt: Largo	N/A	AMP
Saint-Saëns	Sonata No.1 3rd movt: Allegro moderato	N/A	MMP
Fauré	Sonata No.2 3rd movt: Allegro vivo	N/A	Durand
Popper	Study No.7 (Up to 1st note of bar 25)	10 Studies Preparatory to the High School of Cello playing	IMC
Popper	Study No.10	10 Studies Preparatory to the High School of Cello playing	IMC
Popper	Study No.3	10 Studies Preparatory to the High School of Cello playing	IMC
Dotzauer	Study No.58 in D major (Omitting last D major section)	Studies for the Cello Book 2	Peters
J. Martini	Study No.86	La Technique du Violoncelle Vol 5	Delrieu
Kabalevsky	Study No.4	Five Studies in Major and Minor	Peters 4765

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 ♩.=126 legato with accurate rhythm

Exercise 1 musical notation (Bass clef, 12/8 time, tempo 126). The exercise consists of three staves of music. The first staff has a key signature of one flat and a common time signature of 8. The music features a continuous eighth-note pattern with slurs over groups of notes. The second staff has a key signature change to two sharps. The third staff concludes with a whole note chord.

The following exercise (Exercise 2 only) to be played with change of point of contact: sul tasto bar 1 moving through bars 2-6 to ponticello by start of bar 7 and moving back to sul tasto by the end

Exercise 2

Exercise 2 musical notation (Bass clef, 12/8 time). The exercise consists of four staves of music. The first staff has a key signature of one flat. The second staff has a key signature change to two sharps. The third staff has a key signature change to one flat. The fourth staff has a key signature change to two sharps. The music features a continuous eighth-note pattern with slurs over groups of notes.

Exercise 3 ♩=72

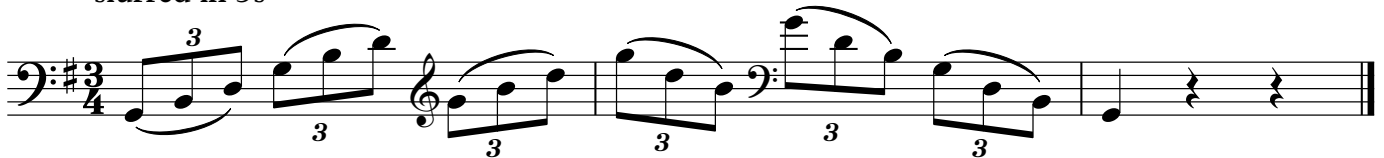
The musical score for Exercise 3 consists of four staves of bass clef music. The first staff is in C major and contains 12 measures of eighth-note chords with accents. The second staff is in D major and contains 12 measures of eighth-note chords with accents. The third staff is in C major and contains 12 measures of eighth-note chords with accents, with a key signature change to one flat (F major) in the final measure. The fourth staff is in D major and contains 12 measures of eighth-note chords with accents, ending with a double bar line.

Bowing Patterns

Long tonics. Separate & slurred one bow per octave



Arpeggios separate, even and slurred in 3s



Chromatics

Separate and slurred 6 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](#))

♩ = 92

B major scale - 3 octaves

Musical notation for the B major scale, 3 octaves. The piece is in 4/4 time with a key signature of three sharps (F#, C#, G#). The notation is split across two staves: the first staff is in bass clef and the second in treble clef. The scale is written as a single melodic line.

A harmonic minor scale - 3 octaves

Musical notation for the A harmonic minor scale, 3 octaves. The piece is in 4/4 time with a key signature of no sharps or flats. The notation is split across two staves: the first staff is in bass clef and the second in treble clef. The scale is written as a single melodic line.

B \flat melodic minor scale - 3 octaves

Musical notation for the B \flat melodic minor scale, 3 octaves. The piece is in 4/4 time with a key signature of two flats (B \flat , E \flat). The notation is split across two staves: the first staff is in bass clef and the second in treble clef. The scale is written as a single melodic line.

♩ = 72

Double stopping - G major in 6ths

Musical notation for double stopping in G major, 6ths. The piece is in 4/4 time with a key signature of one sharp (F#). The notation is on a single bass clef staff, showing pairs of notes (dyads) in sixths.

♩ = 92

Double stopping - E major in 8ves

Musical notation for double stopping in E major, 8ves. The piece is in 4/4 time with a key signature of two sharps (F#, C#). The notation is split across three staves: the first two are in bass clef and the third is in treble clef. The notation shows pairs of notes (dyads) in octaves.

Double stopping - F major in 3rds

♩ = 68

Dominant 7th in C - 3 octaves

Diminished 7th on E - 3 octaves

♩ = 76

B chromatic scale - 3 octaves

♩ = 37

B major arpeggio - 3 octaves

A minor arpeggio - 3 octaves

B minor arpeggio - 3 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.

♩=92

B major scale - 3 octaves

Musical notation for the B major scale, 3 octaves. The piece is in 4/4 time with a tempo of 92. It consists of two staves. The first staff is in bass clef and the second is in treble clef. The key signature has three sharps (F#, C#, G#). The notation includes slurs for the ascending and descending lines, and 'V' marks above the notes in the final measure of each line.

A harmonic minor scale - 3 octaves

Musical notation for the A harmonic minor scale, 3 octaves. The piece is in 4/4 time with a tempo of 92. It consists of two staves. The first staff is in bass clef and the second is in treble clef. The key signature has no sharps or flats. The notation includes slurs for the ascending and descending lines, and a sharp sign above the notes in the final measure of each line.

B \flat melodic minor scale - 3 octaves

Musical notation for the B \flat melodic minor scale, 3 octaves. The piece is in 4/4 time with a tempo of 92. It consists of two staves. The first staff is in bass clef and the second is in treble clef. The key signature has two flats (B \flat , E \flat). The notation includes slurs for the ascending and descending lines.

♩=72

Double stopping - G major in 6ths

Musical notation for double stopping in G major, 6ths. The piece is in 4/4 time with a tempo of 72. It consists of one staff in bass clef. The key signature has one sharp (F#). The notation shows pairs of notes in sixths, with slurs over each pair.

♩=92

Double stopping - E major in 8ves

Musical notation for double stopping in E major, 8ves. The piece is in 4/4 time with a tempo of 92. It consists of three staves. The first staff is in bass clef, the second is in alto clef (C4), and the third is in bass clef. The key signature has three sharps (F#, C#, G#). The notation shows pairs of notes in octaves, with slurs over each pair.

Double stopping - F major in 3rds

Three staves of music in bass clef, F major key signature (one flat). The first staff shows a sequence of double-stopped chords in thirds: F2-A2, G2-Bb2, A2-C3, Bb2-D3, C3-E3, D3-F3, E3-G3, D3-F3. The second staff continues with: F3-A3, G3-Bb3, A3-C4, Bb3-D4, C4-E4, D4-F4, E4-G4, D4-F4. The third staff shows: F4-A4, G4-Bb4, A4-C5, Bb4-D5, C5-E5, D5-F5, E5-G5, D5-F5.

$\text{♩} = 68$
Dominant 7th in C - 3 octaves

Two staves of music. The first staff is in bass clef, C major key signature, showing a descending eighth-note scale of the dominant 7th chord: C2-Bb2-A2-G2-F2-E2-D2. The second staff is in bass clef, showing an ascending eighth-note scale: C3-D3-E3-F3-G3-A3-Bb3. The piece ends with a whole rest on C4.

Diminished 7th on E - 3 octaves

Two staves of music. The first staff is in bass clef, E minor key signature (two flats), showing a descending eighth-note scale of the diminished 7th chord: E2-D2-C2-Bb2. The second staff is in bass clef, showing an ascending eighth-note scale: E3-F3-G3-A3-Bb3. The piece ends with a whole rest on E4.

$\text{♩} = 76$
B chromatic scale - 3 octaves

Three staves of music. The first staff is in bass clef, B major key signature (two sharps), showing a chromatic scale with triplets: B2-Bb2-A2-A#2-G2-G#2-F2-F#2-E2-E#2-D2-D#2-C2-C#2-Bb2-B2. The second staff continues the chromatic scale: B2-Bb2-A2-A#2-G2-G#2-F2-F#2-E2-E#2-D2-D#2-C2-C#2-Bb2-B2. The third staff continues: B2-Bb2-A2-A#2-G2-G#2-F2-F#2-E2-E#2-D2-D#2-C2-C#2-Bb2-B2. The piece ends with a whole rest on B2.

$\text{♩} = 37$
B major arpeggio - 3 octaves

Two staves of music. The first staff is in bass clef, B major key signature, showing a descending eighth-note arpeggio: B2-D2-F#2-A2. The second staff is in bass clef, showing an ascending eighth-note arpeggio: B2-D2-F#2-A2. The piece ends with a whole rest on B2.

A minor arpeggio - 3 octaves

Two staves of music. The first staff is in bass clef, A minor key signature (no sharps or flats), showing a descending eighth-note arpeggio: A2-C2-E2. The second staff is in bass clef, showing an ascending eighth-note arpeggio: A2-C2-E2. The piece ends with a whole rest on A2.

Duets

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

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

Select ONE of the following two duets

Grade 8 - i) Romantic Dream

Andante - Espressivo

The first system of musical notation for 'Romantic Dream' consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two sharps (F# and C#) and the time signature is 3/4. The top staff begins with the instruction '(arco)' and the dynamic 'mf'. The bottom staff begins with 'pizz' and 'mf'. The music features a mix of eighth and sixteenth notes with some rests.

The second system of musical notation continues the piece. It consists of two staves. The top staff has dynamics 'mp' and 'cresc'. The bottom staff has dynamics 'mp' and 'cresc'. The music continues with similar rhythmic patterns and melodic lines.

The third system of musical notation continues the piece. It consists of two staves. The top staff has dynamics 'f', 'mf', 'cresc', and 'dim'. The bottom staff has dynamics 'f', 'mf', 'cresc', and 'dim'. The music features a variety of dynamics and includes a 'pizz' instruction in the top staff and an 'arco' instruction in the bottom staff.

The fourth system of musical notation continues the piece. It consists of two staves. The top staff has dynamics 'mp' and 'cresc'. The bottom staff has dynamics 'mp' and 'cresc'. The music continues with similar rhythmic patterns and melodic lines.

The fifth system of musical notation continues the piece. It consists of two staves. The top staff has a dynamic 'f'. The bottom staff has a dynamic 'f'. The music continues with similar rhythmic patterns and melodic lines.

The sixth system of musical notation continues the piece. It consists of two staves. The top staff has a dynamic 'f'. The bottom staff has a dynamic 'f'. The music continues with similar rhythmic patterns and melodic lines.

dim mp

dim mp

Grade 8 - ii) Contra-punkt

Decisively!

(arco)

f (arco)

f

First system of musical notation, consisting of a bass staff and a treble staff. The music features eighth and sixteenth notes with various accidentals and rests.

Second system of musical notation, including dynamic markings *p* and *cresc*. The notation continues with eighth and sixteenth notes and rests.

Third system of musical notation, including dynamic markings *ff*. The notation continues with eighth and sixteenth notes and rests.

Fourth system of musical notation, including dynamic markings *pizz*, *p subito*, and *f*. The notation continues with eighth and sixteenth notes and rests.

Fifth system of musical notation, featuring a treble staff and a bass staff. The notation continues with eighth and sixteenth notes and rests.

Sixth system of musical notation, featuring a bass staff and a treble staff. The notation continues with eighth and sixteenth notes and rests.

Seventh system of musical notation, featuring a bass staff and a treble staff. The notation continues with eighth and sixteenth notes and rests.

The image displays a musical score for Cello, organized into two systems. The first system consists of two staves, both in bass clef. The top staff begins with the instruction "arco" above the first measure. The first measure of both staves is marked with a piano (*p*) dynamic. The second measure of the top staff is marked with a crescendo (*cresc*) dynamic. The second system also consists of two staves, both in treble clef. The first measure of the top staff is marked with a fortissimo (*ff*) dynamic. The first measure of the bottom staff is also marked with a fortissimo (*ff*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

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).

♩ = 244
candidate

1

metronome

♩ = 80

2

♩ = 104

3

♩ = 200

4

♩ = 90

5

♩ = 62

6

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.