MTB Grade 8
Cello

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.

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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	Fantasiestûcke Op.73 3rd movt: Rasch und mit Feuer	N/A	Peters
Bartok	Roumanian Folk Dances: 5th and 6th movts	N/A	Universal
Martinu	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. Martinn	Study No.86	La Technique du Violoncelle Vol 5	Delrieu
Kabalevsky	Study No.4	Five Studies in Major and Minor	Peters 4765

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MTB Grade 8
Cello

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

Page 4

PLUS

Scales from Memory:
Perform the scales from memory required for this grade from the sheet

Page 6

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

Page 10

Section Three: Musicianship (15 marks)

Prepare either option 1 or 2 below

Musicianship Option 1

Reading Skills:
Perform the rhythm exercises for this grade

Page 16

PLUS

Listening Skills:
Sing the prepared aural tests for this grade

Page 18

Musicianship Option 2

Reading Skills:
Perform the rhythm exercises for this grade

Page 16

PLUS

Duet:
Perform the duet for this grade

Page 12

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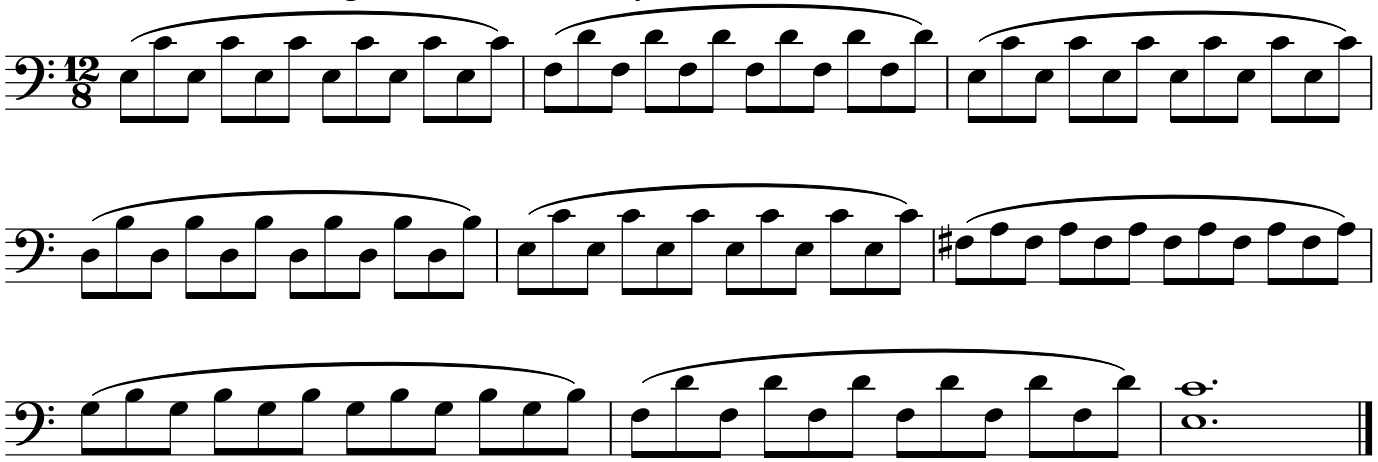
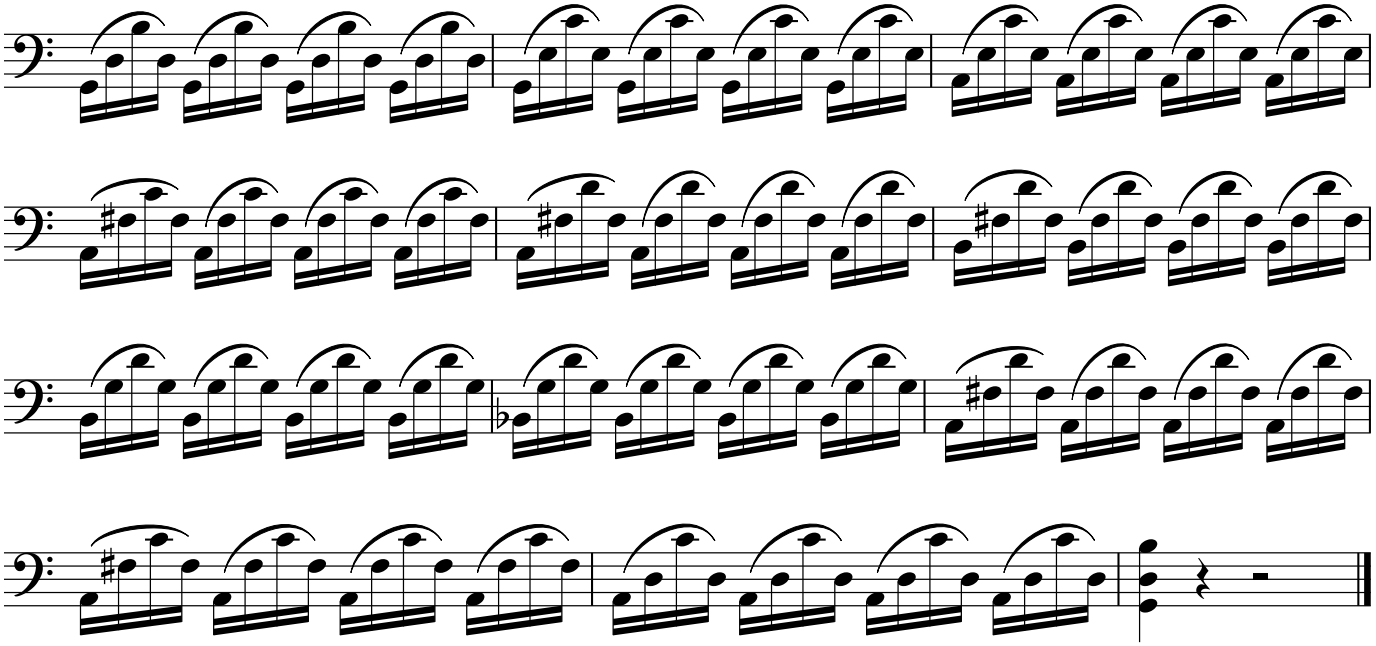
Technical Exercises

Exercise 1 ♩.=126 legato with accurate rhythm

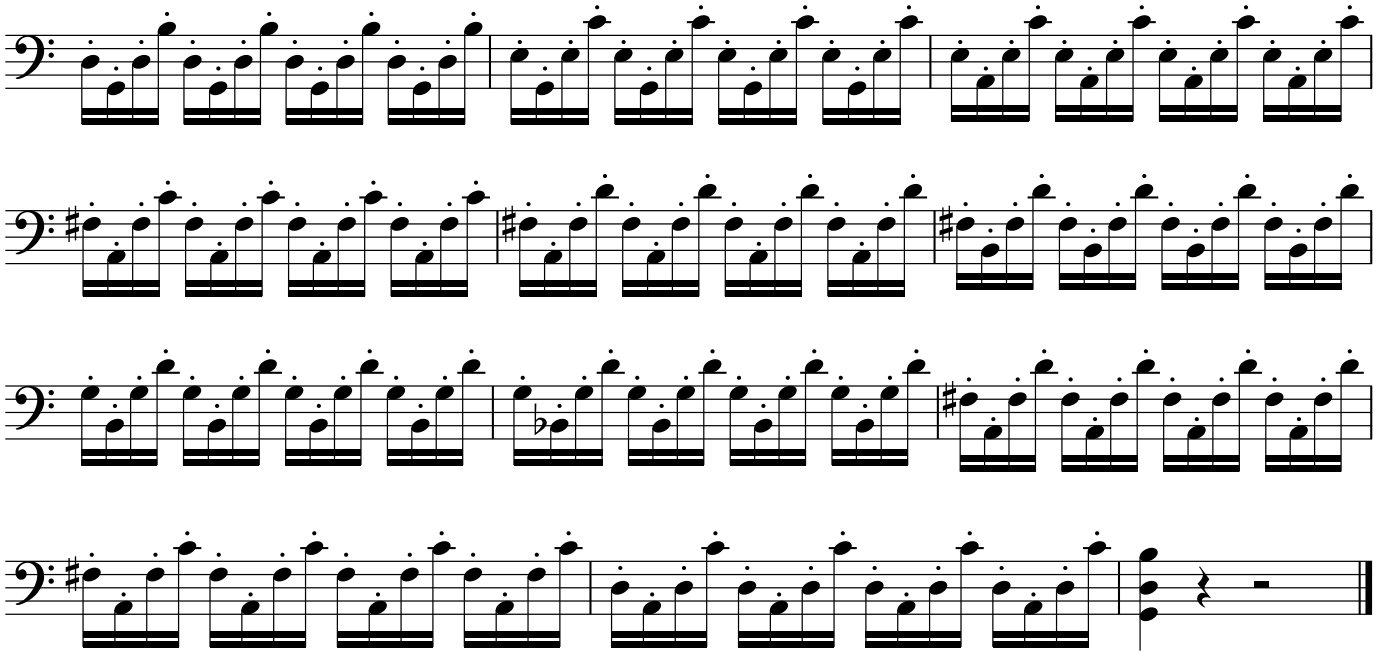


The following exercise (Exercise 2 only) to be played with change of point of contact: sul tasto bar 1 moving through bars 2-6 to ponticello by start of bar 7 and moving back to sul tasto by the end

Exercise 2



Exercise 3 ♩=72



Scale 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

B major	Three octaves
A harmonic minor	Three octaves
B♭ melodic minor	Three Octaves

Arpeggios

B major	Three octaves
A minor	Three octaves
B minor	Three Octaves

Bowing

Scales: Play each scale with long tonics. Separate and slurred one octave per bow.
Arpeggios: separate and slurred in threes.
(See MTB Cello scale bowing patterns)

Chromatic Scale

Starting on 'B'	Three octaves

Bowing: separate and slurred six notes to a bow

Dominant 7th

In C major	Three octaves

Bowing: separate and slurred four notes to a bow

Diminished 7th

Starting on 'E'	Three octaves

Bowing: separate and slurred four notes to a bow

Double stopping

G major scale in 6ths	One octave
E major scale in octaves	One octave
F major scale in 3rds	One octave

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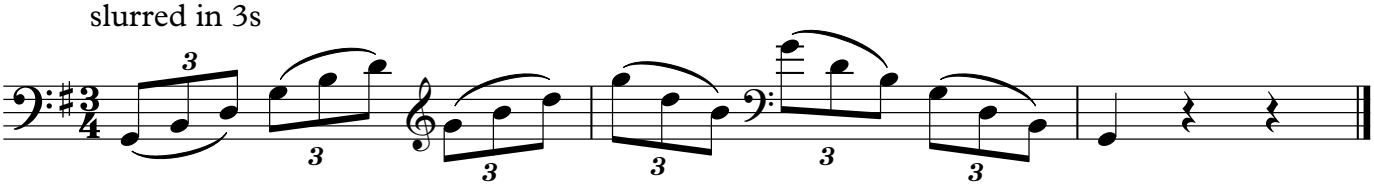
Bowing Patterns

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

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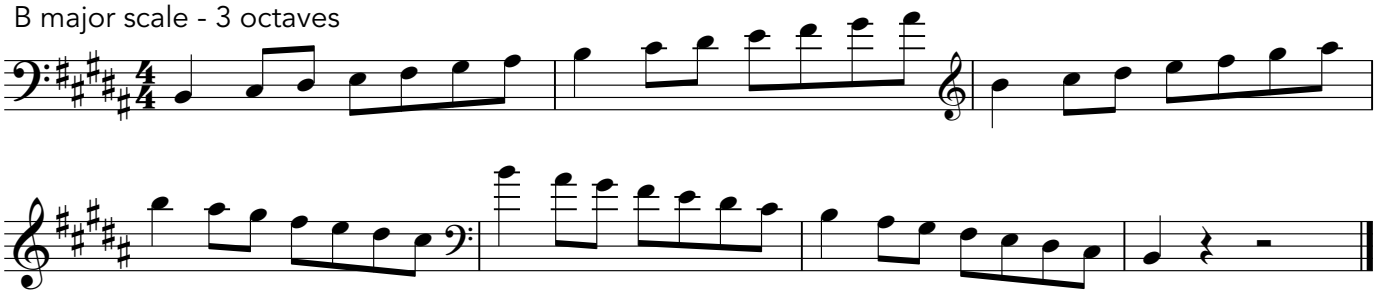
Scales & Arpeggios from Memory

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.

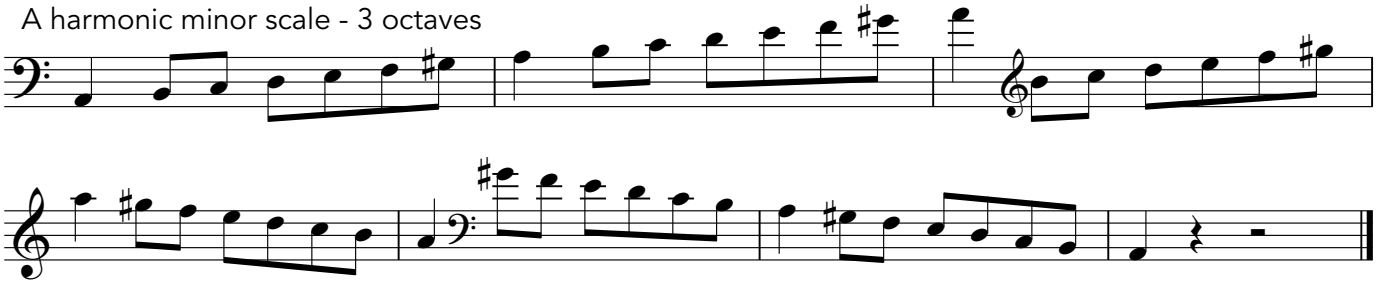
(See MTB Cello Scale Bowing Patterns)

♩ = 92

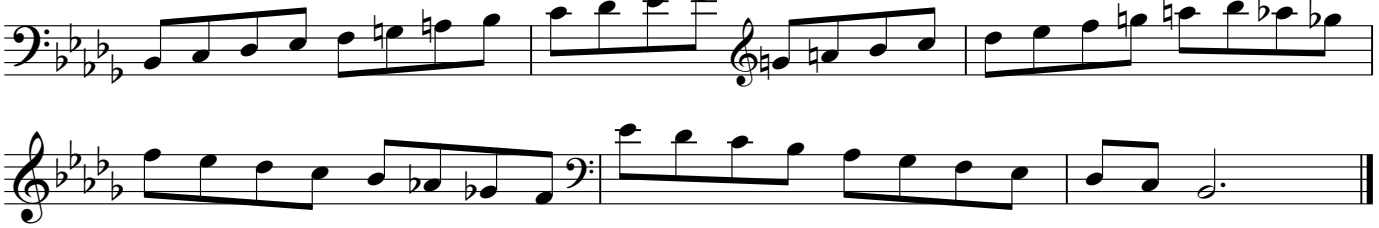
B major scale - 3 octaves



A harmonic minor scale - 3 octaves

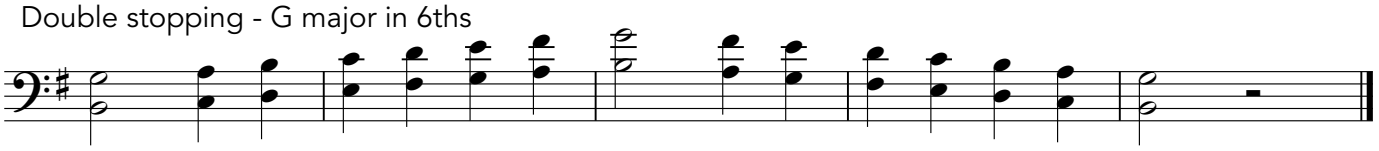


B♭ melodic minor scale - 3 octaves



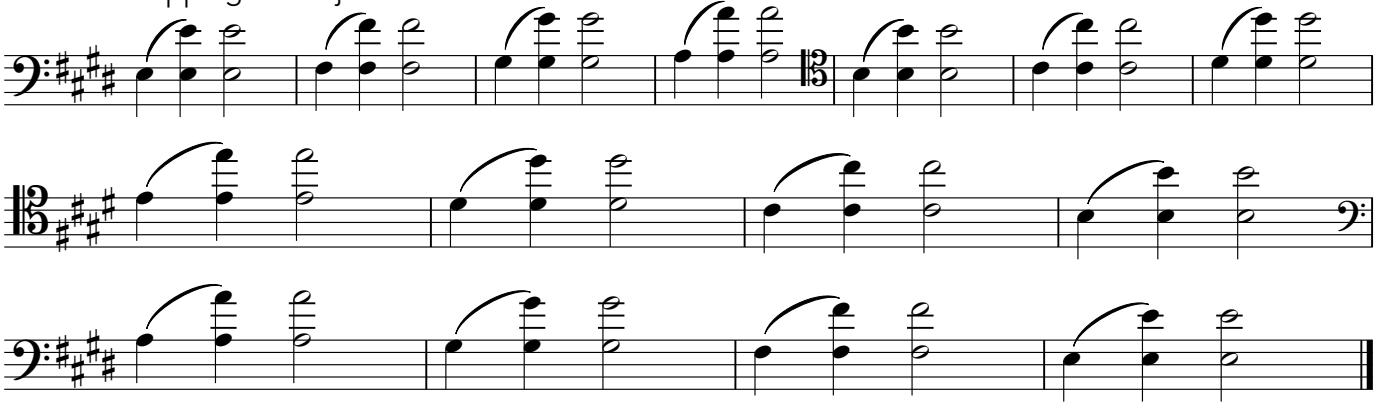
♩ = 72

Double stopping - G major in 6ths

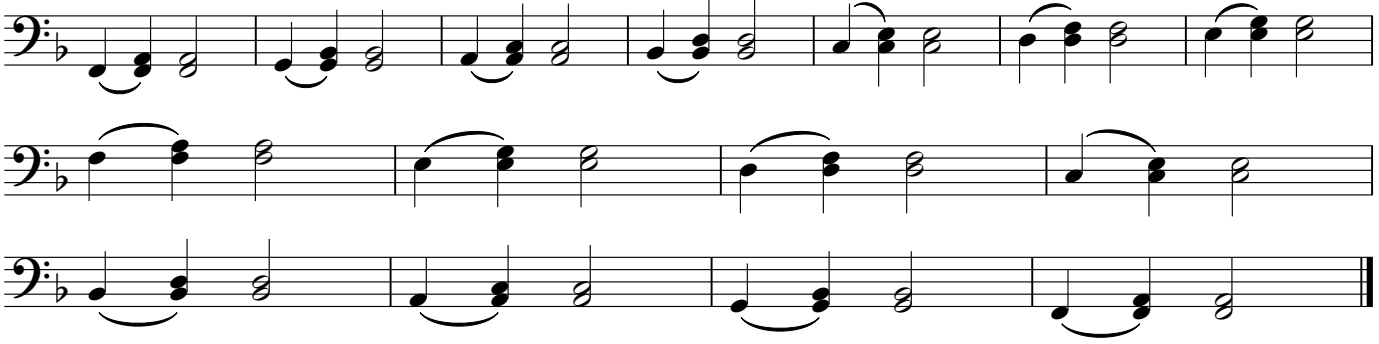


♩ = 92

Double stopping - E major in 8ves

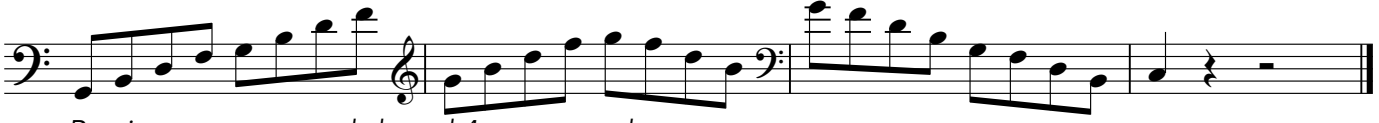


Double stopping - F major in 3rds



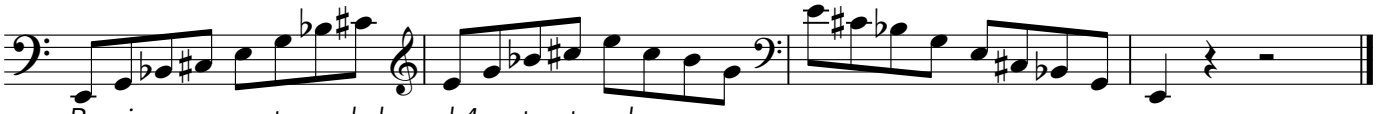
♩ = 68

Dominant 7th in C - 3 octaves



Bowing: separate and slurred 4 notes to a bow

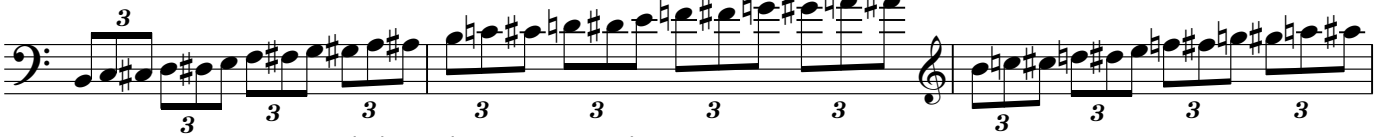
Diminished 7th on E - 3 octaves



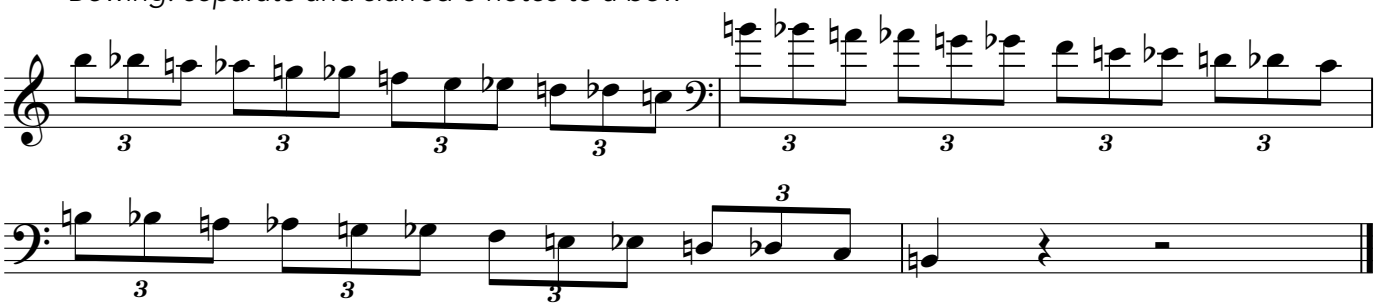
Bowing: separate and slurred 4 notes to a bow

♩ = 76

B chromatic scale - 3 octaves

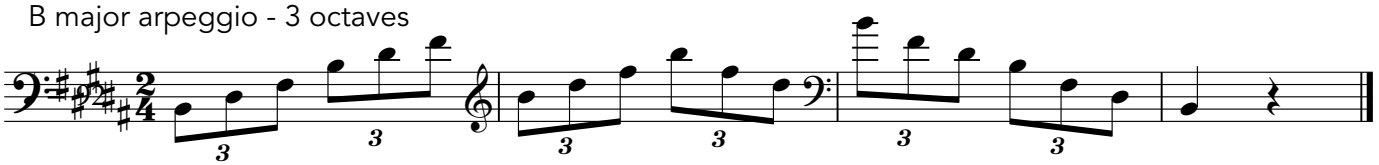


Bowing: separate and slurred 6 notes to a bow

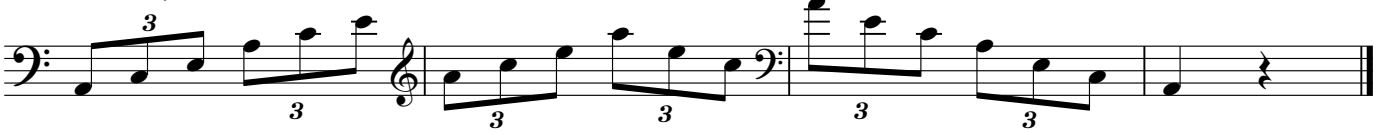


♩. = 37

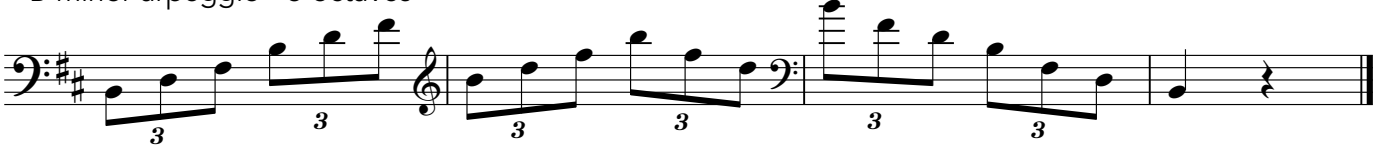
B major arpeggio - 3 octaves



A minor arpeggio - 3 octaves



B minor arpeggio - 3 octaves



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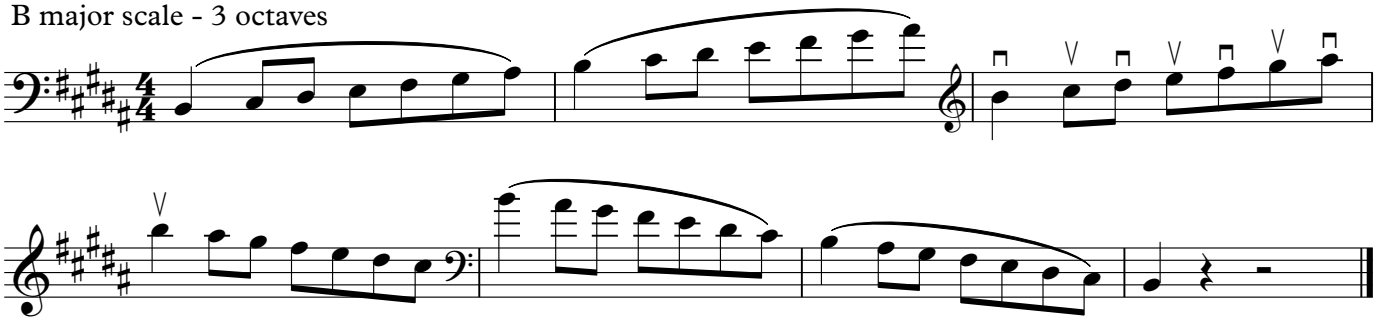
Alternative to Scales from Memory

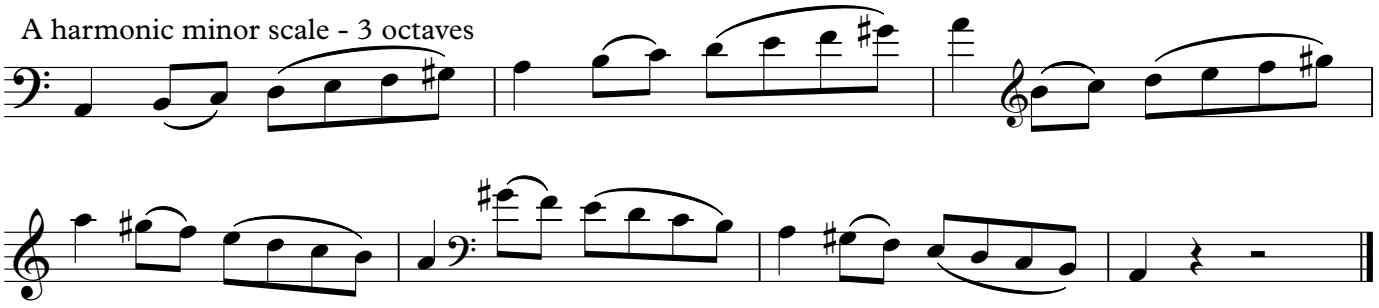
The following do not need to be played from memory. For the examination, perform *all* the following. All tempi given are minimum speeds.

♩=92

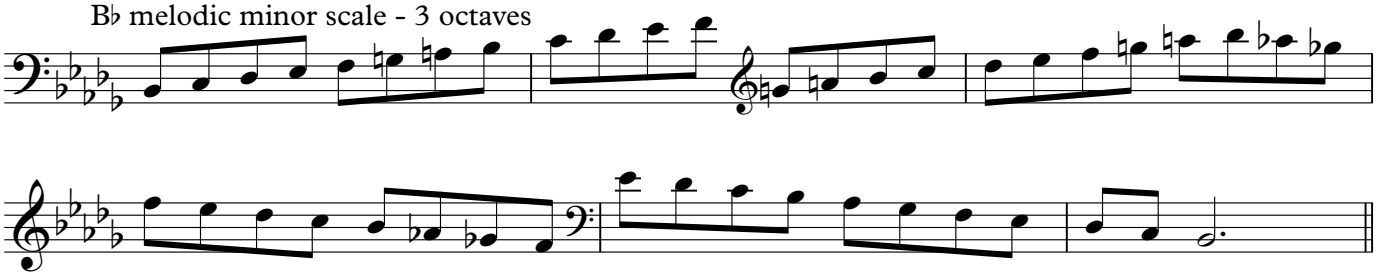
B major scale - 3 octaves



A harmonic minor scale - 3 octaves

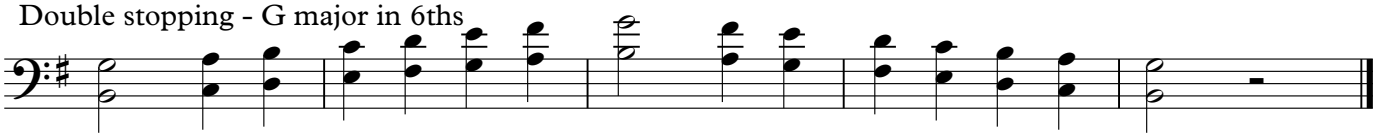


B♭ melodic minor scale - 3 octaves



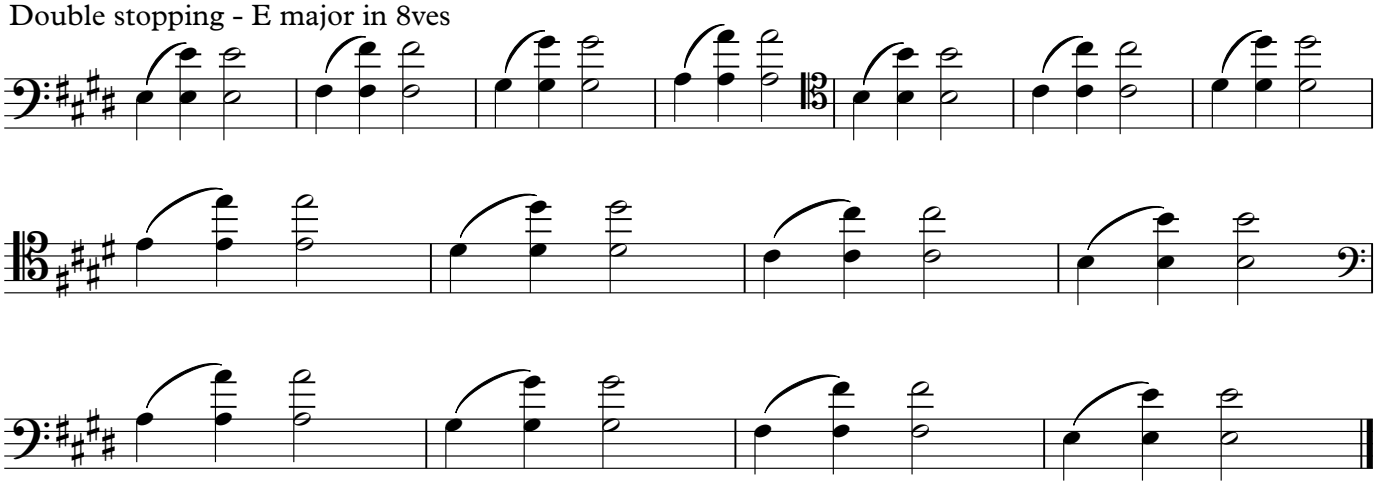
♩=72

Double stopping - G major in 6ths



♩=92

Double stopping - E major in 8ves



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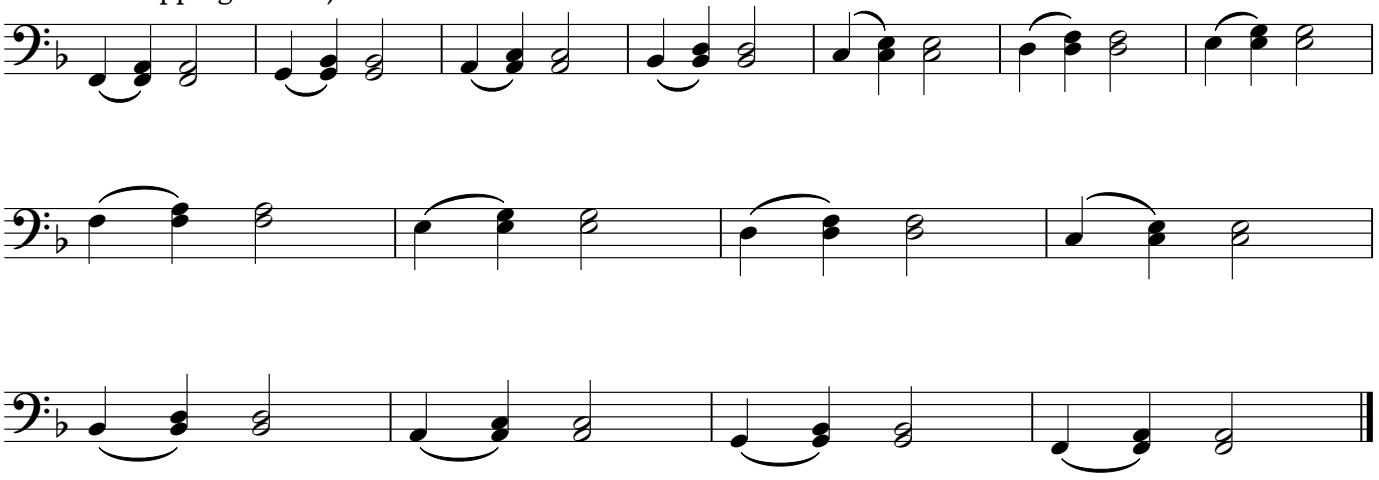
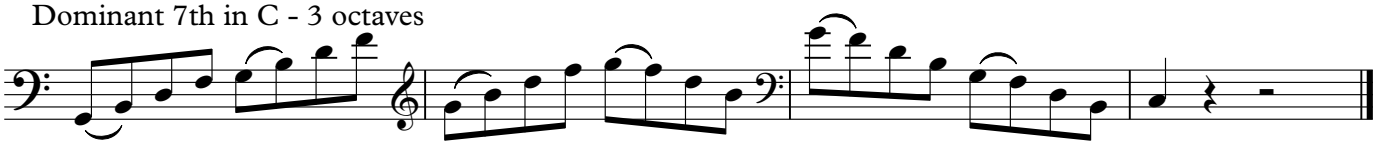
Double stopping - F major in 3rds

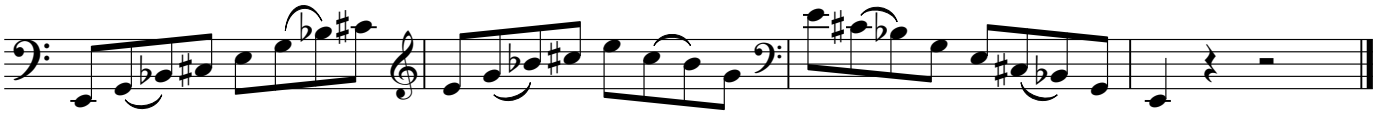


♩=68

Dominant 7th in C - 3 octaves

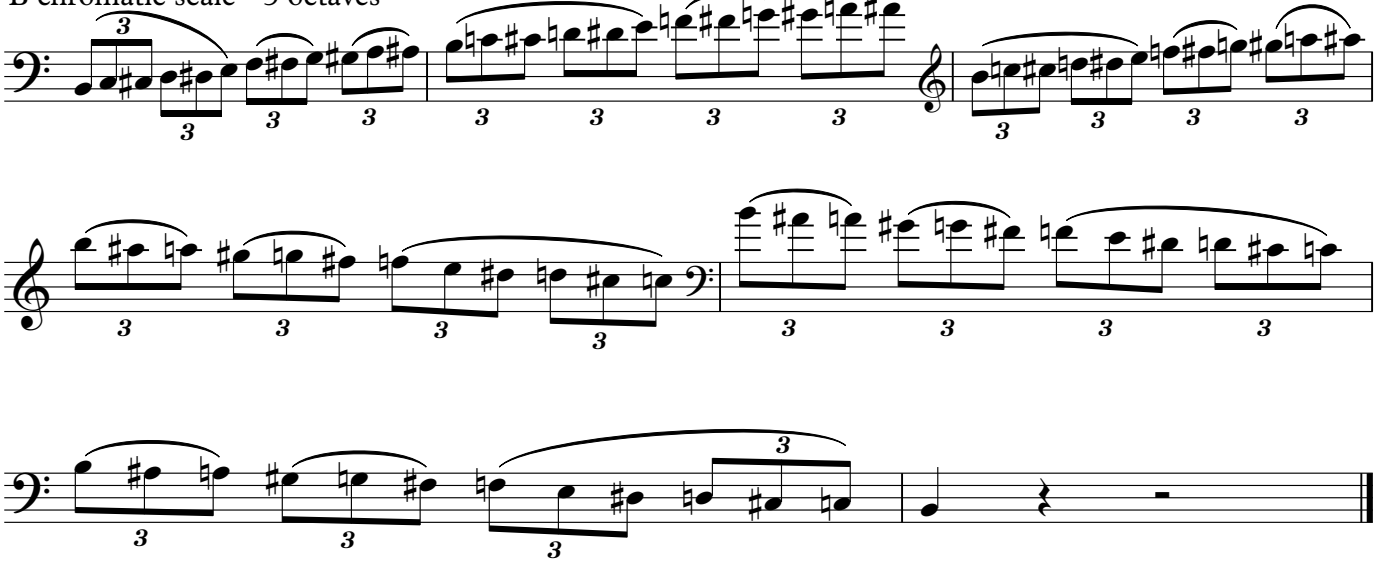


Diminished 7th on E - 3 octaves



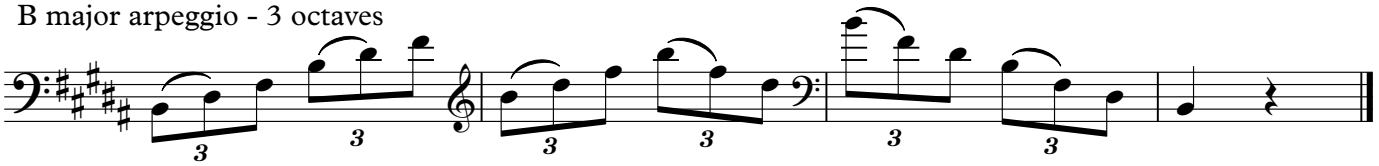
♩=76

B chromatic scale - 3 octaves

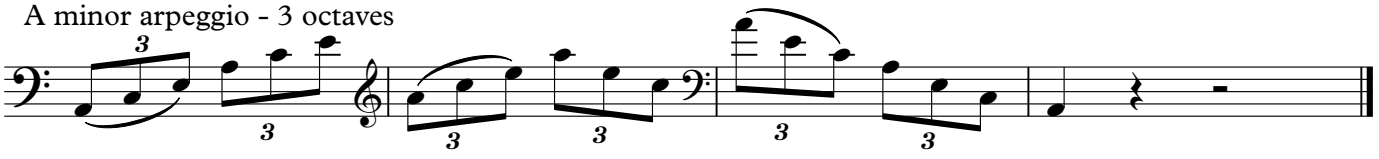


♩. = 37

B major arpeggio - 3 octaves



A minor arpeggio - 3 octaves



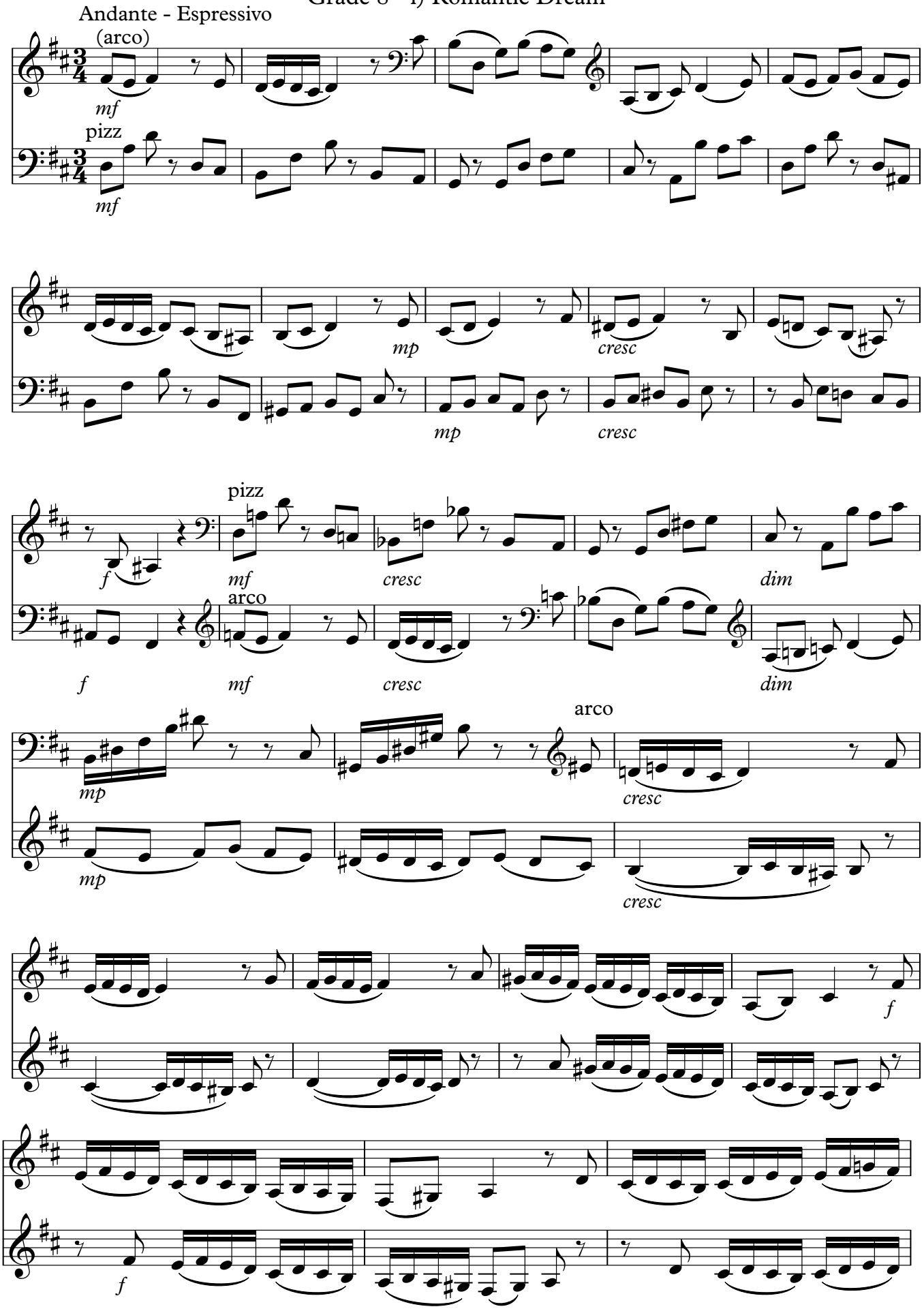
Duets

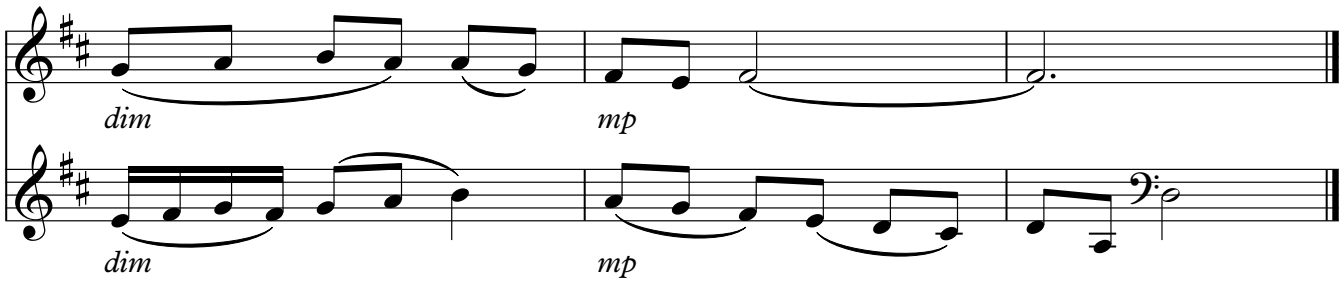
[Click here to find exam speed duet recordings]

[Click here to find practise speed duet recordings]

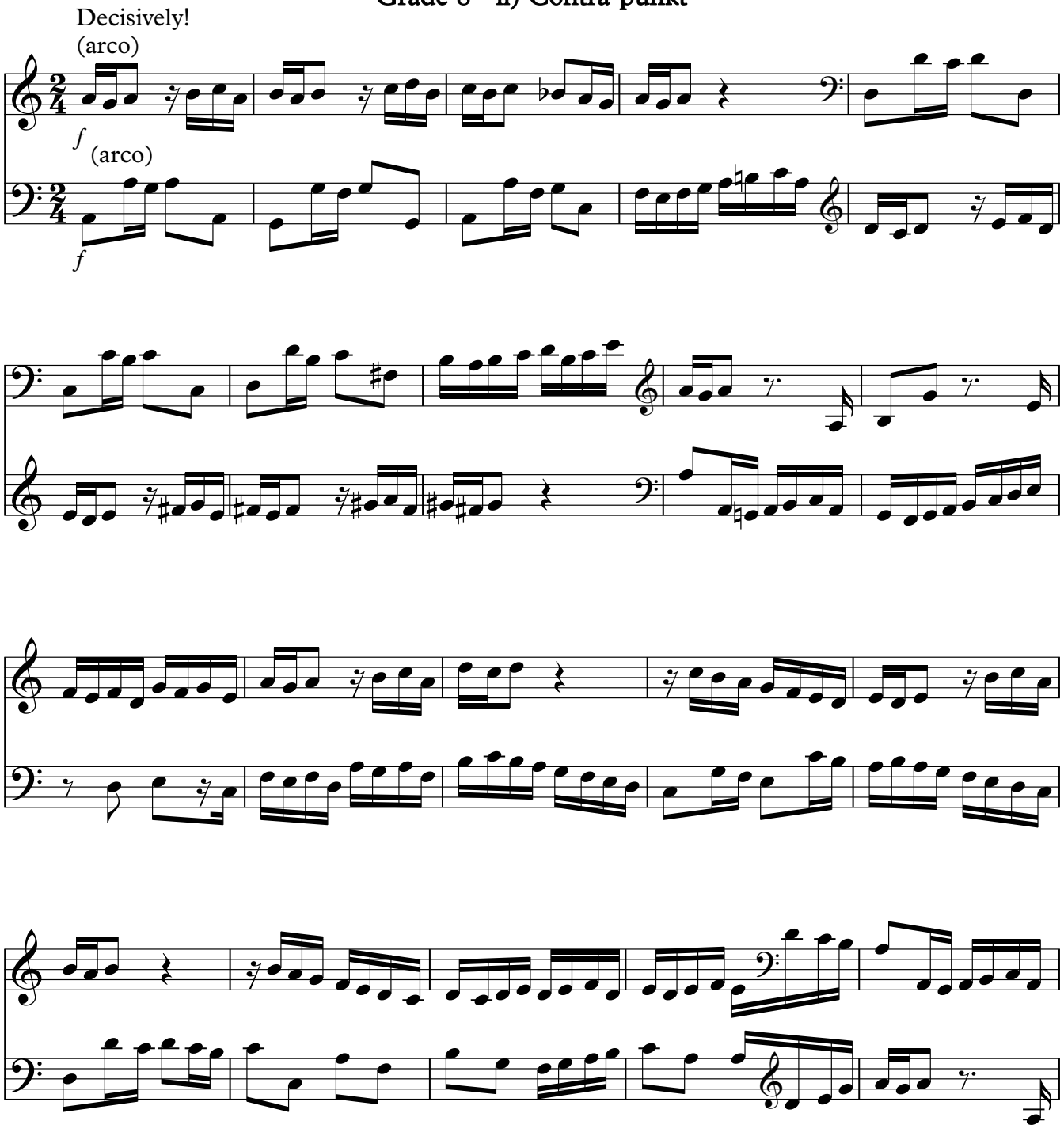
Select ONE of the following two duets

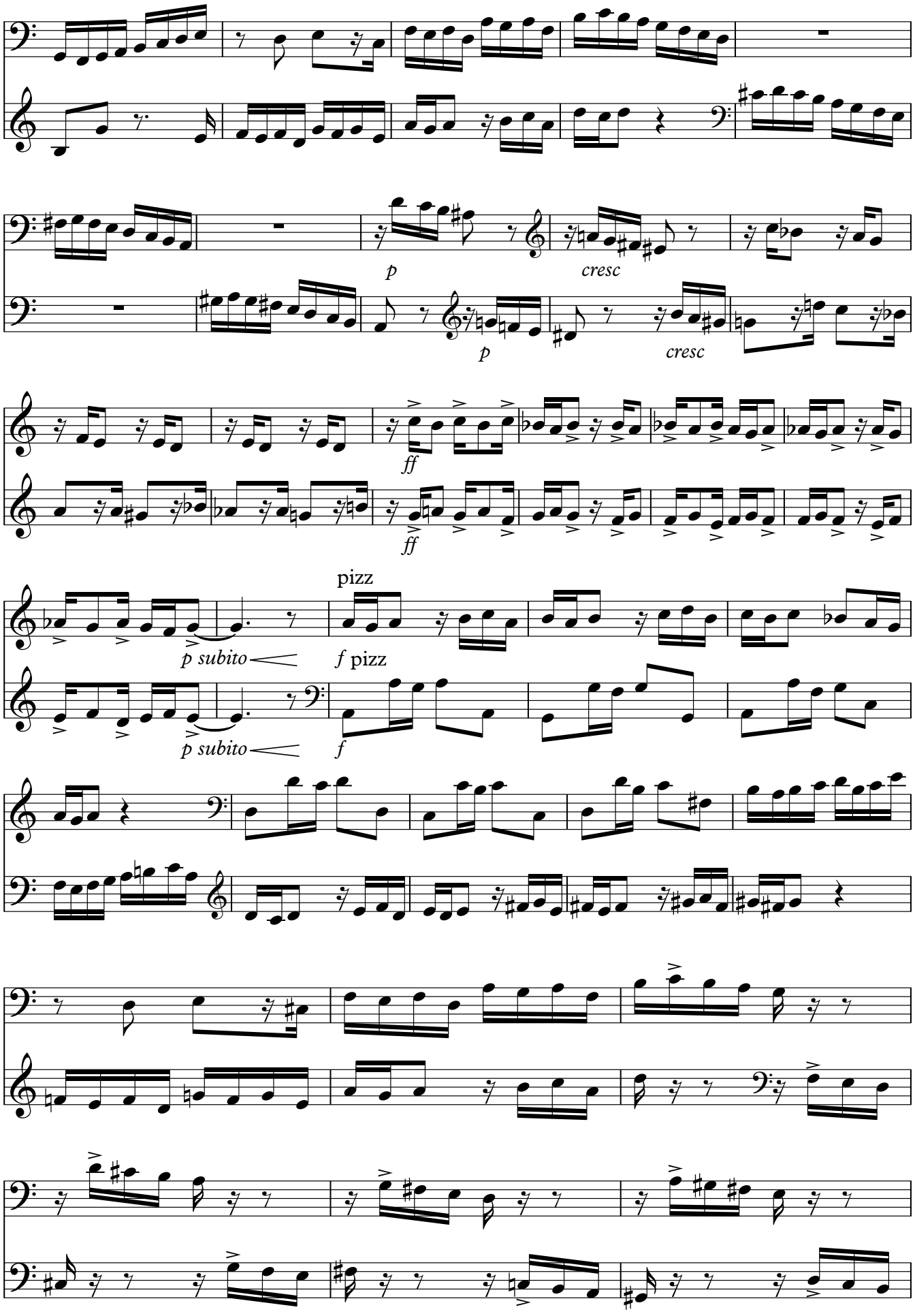
Grade 8 - i) Romantic Dream





Grade 8 - ii) Contra-punkt





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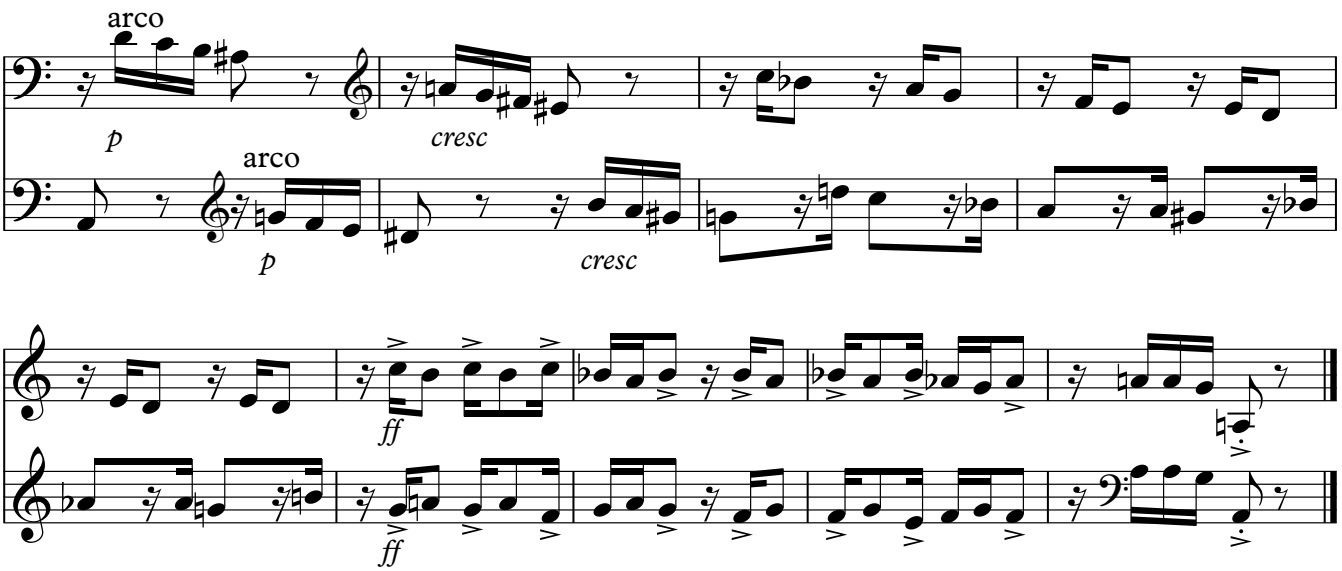
arco
p
cresc
arco
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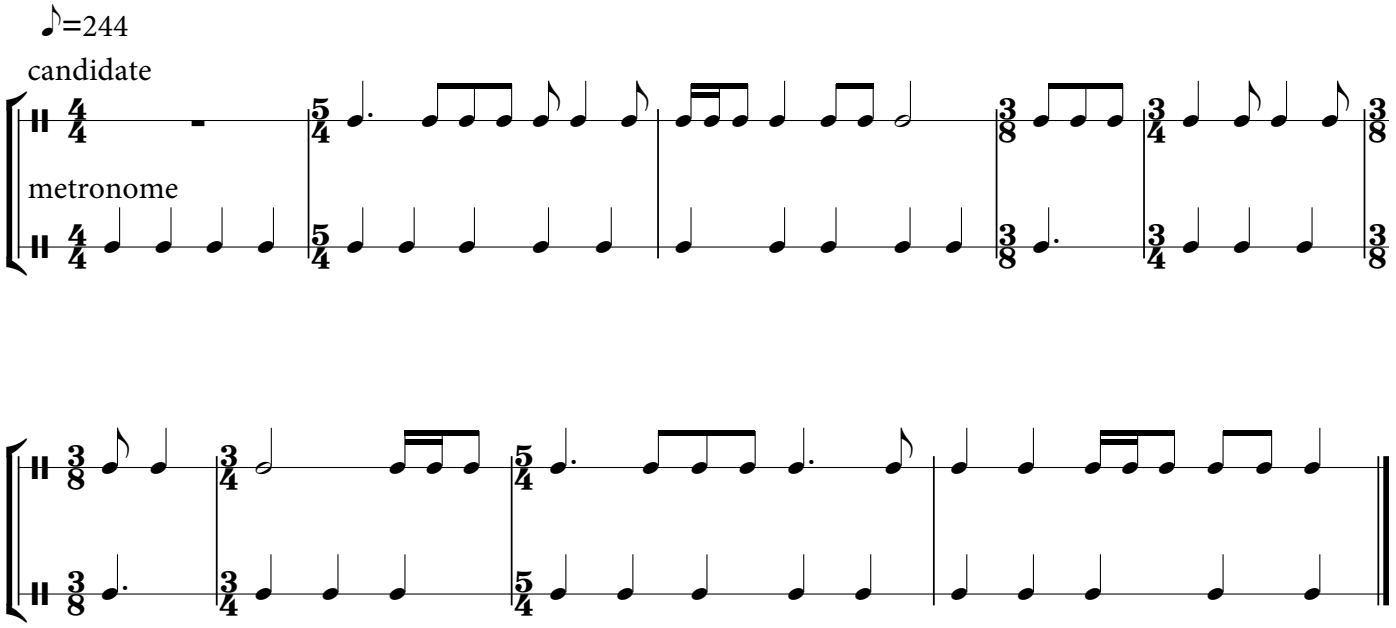
Click here to find the MTB Reading Skills recordings

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



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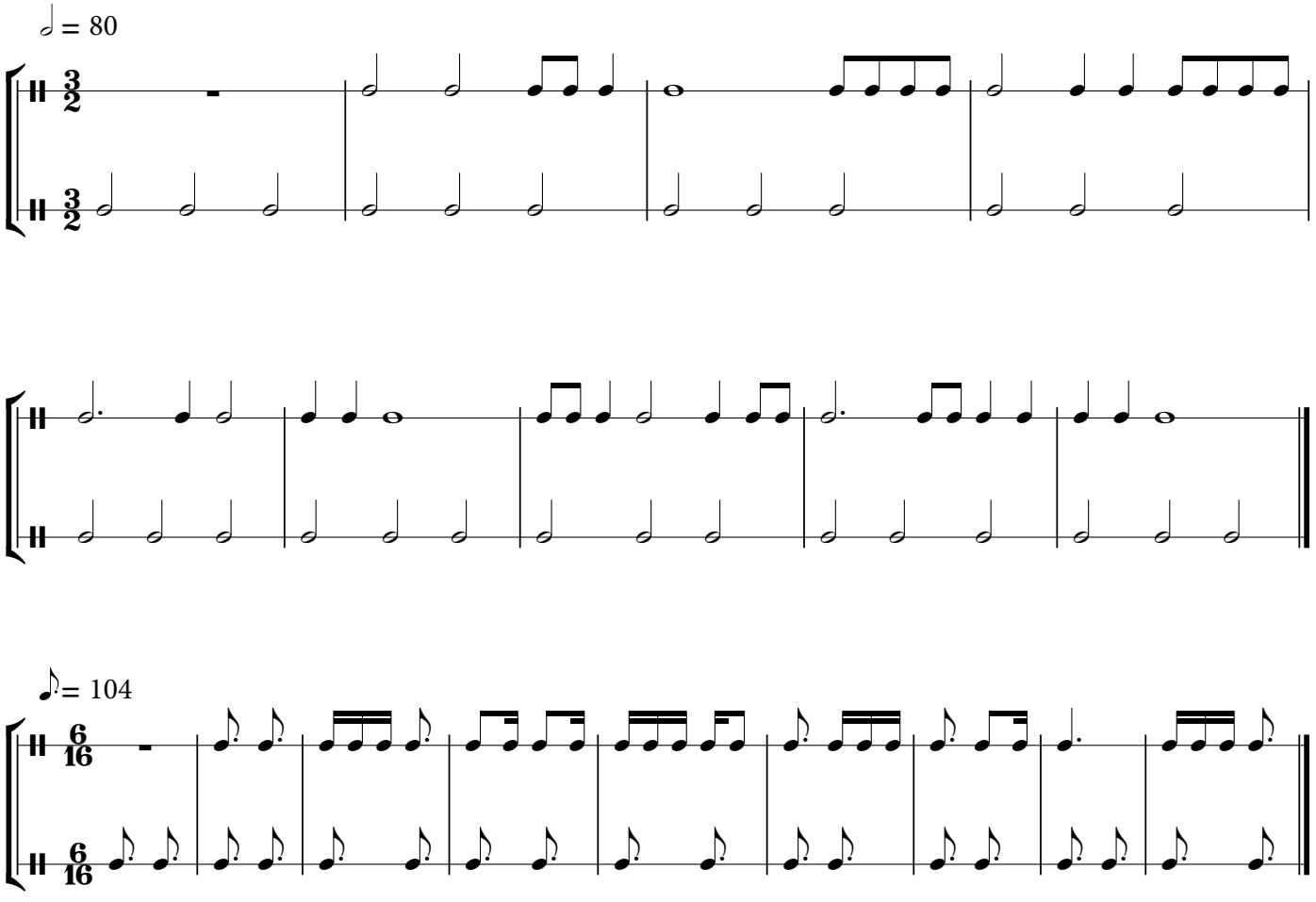

3

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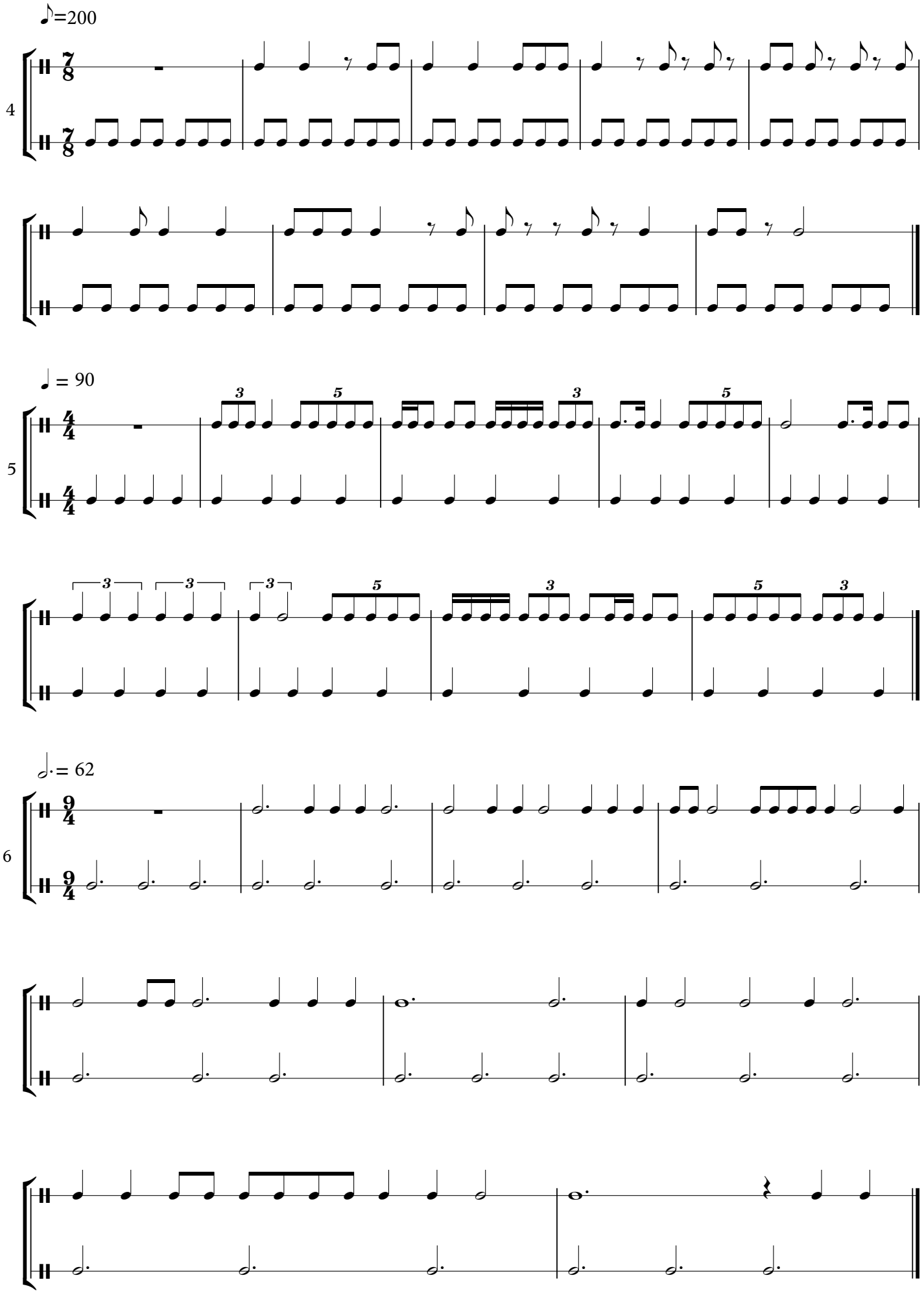

♪=200
4
7/8
7/8
♩ = 90
5
4/4
4/4
3
5
3
5
3
3
3
5
3
5
3
♩.= 62
6
9/4
9/4

Click here to find the MTB Listening skills recordings in Bass Clef

Listening Skills

(Aural Skills)

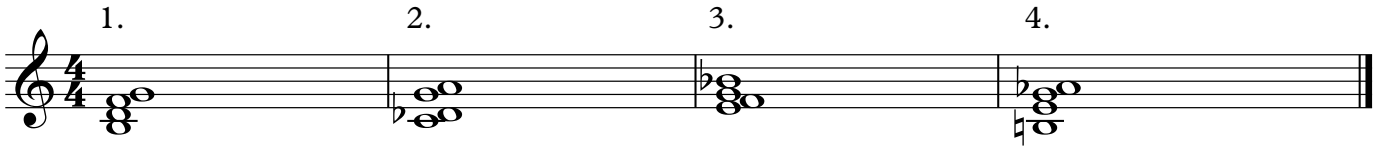
Click here to find the MTB Listening skills recordings in Treble Clef

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.

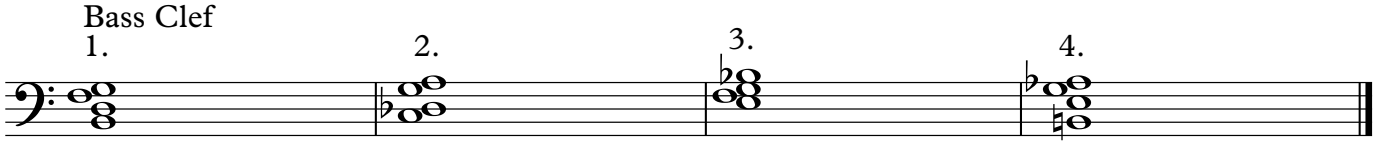
Only the teacher should have this sheet in front of them during the exam.
For each test, select *either* the treble *or* the bass clef exercises as appropriate to the range of the candidate's voice.

Test 1 - Singing notes from a chord.
I will play a 4 note chord and you will sing back **all** of the notes, starting with the highest.
We shall do this for 4 chords.

Treble Clef

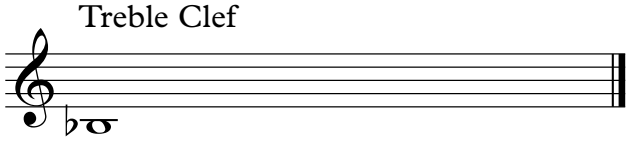


Bass Clef

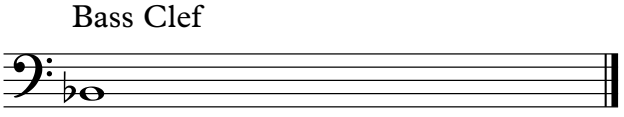


Test 2 - Scales
I shall ask you to sing a whole tone scale up and down after giving you the starting note.
Then, I shall ask you to sing a melodic minor scale up and down after giving you the same starting note again.

Treble Clef

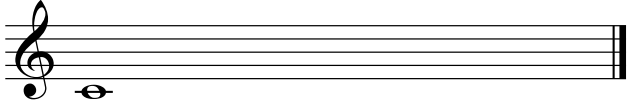


Bass Clef

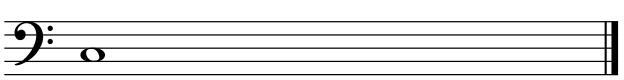


Test 3 - Triads
I shall give you the starting note, and then you shall sing the major, minor, diminished and augmented triads in root position all starting on that same note. The starting note will be given before you sing each of the 4 triads.

Treble Clef



Bass Clef



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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.

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