

# MTB Grade 3

## Alto Saxophone

### 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
Haydn	Minuet No.12 in F Major HOB IX: 8 (Set tempo to 100 in Tomplay)	Tomplay	<a href="https://tomplay.com">tomplay.com</a>
Holst	The Planets Op.32: Jupiter	Tomplay	<a href="https://tomplay.com">tomplay.com</a>
Francis Lai	Love Story	Tomplay	<a href="https://tomplay.com">tomplay.com</a>
Hans Zimmer	Pirates of the Caribbean (Set tempo to 127 on Tomplay)	Tomplay	<a href="https://tomplay.com">tomplay.com</a>
John Barry	Dr. No (James Bond) (Set metronome mark to 123 on Tomplay)	Tomplay	<a href="https://tomplay.com">tomplay.com</a>
Bechet	Petite Fleur	Tomplay	<a href="https://tomplay.com">tomplay.com</a>
Djawadi/ Ashanti	Game of Thrones	Tomplay	<a href="https://tomplay.com">tomplay.com</a>
Nightingale	No.7 From Drainpipes to Flares	Lucky Dip	Eb Ed. Warwick Music
Ellerby	Monsieur Satie Reflects	Recital Album for Alto Saxophone	De Haske
Gershwin	No.11 They Can't Take That Away from Me	Easy Gershwin for Alto Saxophone	OUP
Bullard	Dancing Dolls	Circus Skills	Spartan SP726
Harris	Foxtrot	First Repertoire Pieces for Alto Saxophone	Boosey
Schubert	Serenade	First Repertoire Pieces for Alto Saxophone	Boosey

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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Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Sands	Up Tempo Latin	21 Jazz Sax Etudes	Reedimensions RD082
Lyons	The Coolest Camel	Compositions for Alto Saxophone Vol 1	Useful Music U123
Norton	Latin	The Microjazz Alto Saxophone Collection 2	Boosey
Ellington	It Don't Mean A Thing if it Ain't Got That Swing	Take Another Ten for Saxophone	Universal UE21170
Andersson/ Ulveaus	Mamma Mia p.9	Winner Scores All	Brass Wind
Grieg	Morning	Classic Experience	Cramer
MacDowall	To A Wild Rose	Time Travels	Astute Music
Purcell	Air	Take Ten for Saxophone	Universal UE18836
Wilson	Manipura	The Seven Chakra for Solo Saxophone	Camden CM239
Cowles	No.2 Slightly Latin	Finger Bobbins for Unaccompanied Saxophone	Studio Music
Rae	Long Jump	Track and Field	Reedimensions RD062
Salter	The Hunt	35 Melodic Studies	Emerson Edition 417
Gumbley	Puddle Jump	Cool School	Brass Wind
Rae	No.14 Clean Machine	Style Workout for Solo Saxophone	Universal UE21232
Blyton	No.8 In Memoriam Scott Fitzgerald	Saxophone Solos Vol 1	Chester Music
Graves	No.4 Rondeau	Petite Suite	Emerson Edition 349
Graves	No.1 Farandole	Petite Suite	Emerson Edition
Jacob	No.2 Folk Song	Miscellanies	Emerson Edition 66
Rae	As If	In the Groove	Reedimensions RD039

### 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 3

Exercise 1 (for tone and breath control) ♩=c66

*p* *f* *p* *f* *p* *f* *p*

Exercise 2 (for speed and control of articulation) ♩=c100 +

Exercise 3 - ♩=c96 (for articulation and fingers)

Exercise 4 - ♩=c96 (slurs across registers)

# 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 either tongued or slurred as requested by the teacher. The teacher should aim for an even distribution of articulations.

Scales ♩=66 Chromatic & Arpeggios triplet ♩=92

D major scale - 2 octaves



Bb major scale



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



G melodic minor scale



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



E melodic minor scale



G chromatic scale



D major arpeggio



Bb major arpeggio



G minor arpeggio



E minor arpeggio



# Alternative to Scales from Memory

The following do not need to be played from memory

For the examination perform *all* the following

Scales ♩=66 Chromatic & Arpeggios triplet ♩=92

G major scale - swung quavers



G major scale with rhythmic pattern



D major scale - 12th



D major scale with rhythmic pattern



Bb major scale



G harmonic minor scale



G chromatic scale



Bb major arpeggio



B minor arpeggio



# Sea Song

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.

Alto Saxophone 1

Alto Saxophone 2

1 **Lively!**

*mf*

*mf*

6

11

*p*

*cresc.*

*p*

*cresc.*

14

*ff*

*ff*





# Listening Skills

[Click here to find the MTB Listening skills recordings in Treble Clef](#)

[Click here to find the MTB Listening skills recordings in Bass 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 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.