

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
Bizet	Carmen (Habenara) (Set metronome mark to 65 on Tomplay)	Tomplay	tomplay.com
Schumann	The Merry Peasant	Tomplay	tomplay.com
Ray Parker	Ghostbusters	Tomplay	tomplay.com
John Lennon	Imagine	Tomplay	tomplay.com
Ellington	Caravan	Tomplay	tomplay.com
Rae	Rachel and the Boys	Blue Saxophone	Universal UE19765 (Eb/Bb edition)
Granados	No.2 Spanish Dance	Three Spanish Dances	Emerson Edition 367
Harvey	2nd Movt: Adagio	Sonata for Alto Saxophone and Piano	Reedimensions RD078
Kershaw	Lengthening Shadows	Latin Nights	Eb ed: Hunt Ed. HE90/Spartan Press
Kershaw	End of a Perfect Day	Latin Nights	Eb ed: Hunt Ed. HE90/Spartan Press
Street	Cruisin'	Streets Ahead	Saxtet 008.
Chopin	Nocturne	The Joy of Saxophone	Yorktown YK21541

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 4

Alto Saxophone

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Bernstein	Somewhere	Leonard Bernstein for Alto Saxophone	Boosey
Debussy	Jimbo's Lullaby	Saxophone Album	Universal UE17777
Benjamin	Jamaican Rumba	Learn as you Play Saxophone	Boosey
Gorb	Habanera	Up Front Album for Eb Saxophone	Brass Wind 0307
Gregson	Stepping Out Towards the Blue Horizon	Up Front Album for Eb Saxophone	Brass Wind 0307
Puccini	Nessun Dorma	Classic Experience	Cramer
Elgar	Chanson de Matin	Classic Experience	Cramer
Williams	Hedwigs Theme	Play Hollywood	Faber
Williams	Star Wars	Play Hollywood	Faber
Gasselberger	Your Fairy Diary	Song Diary	UE
Rae	No.13 Pentathlon	Track and Field	Reedimensions RD062
Sands	Here We Go	21 Jazz Sax Etudes	Reedimensions RD082
Wilson	Anahata	The Seven Chakra for Solo Saxophone	Camden CM239
Salter	Sleepy Harbour	35 Melodic Studies	Emerson Edition 417
Salter	Summer Meadow	35 Melodic Studies	Emerson Edition 417
Rae	No.18 Full On	Style Workout for Solo Saxophone	UE
Vizzutti	Waltz	Dynamic Dances	De Haske
Street	A Little Piece	Street Beats	Saxtet
Harvey	No.2 Blue Reverie	Five Jazzy Trifles	Reedimensions RD025
Rae	No.4 Movin' and Groovin'	In the Groove	Reedimensions RD078
Jones	No.2 Moonlight Grey	Three Motifs	Emerson Edition 295

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 5](#)

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 6](#)

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 8](#)

PLUS

Listening Skills:

Sing the prepared aural tests for this grade

[Page 9](#)

Musicianship Option 2

Reading Skills:

Perform the rhythm exercises for this grade

[Page 8](#)

PLUS

Duet:

Perform the duet for this grade

[Page 7](#)

Technical Exercises

Exercise 1 (for tone) ♩=c60



Exercise 2 - (for speed and control of articulation) ♩=104+



Exercise 3 - (Swung quavers) ♩=c112

Bb major



G major



Exercise 4 - (for chromatics fingering) ♩=80+



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 ♩=72 Arpeggios triplet ♩=100

A major scale



E major scale - 12th



C major scale - 2 octaves



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



D melodic minor scale



F# harmonic minor scale - 12th (only 1 version harmonic or melodic required)



F# melodic minor scale



Dominant 7th in F



E major arpeggio - 12th



C major arpeggio



D minor arpeggio



F# minor arpeggio - 12th



Alternative to Scales from Memory

The following do not need to be played from memory
For the examination perform *all* the following

Scales ♩=72 Arpeggios triplet ♩=100

A major scale



E major scale



C major scale (swung quavers)



D melodic minor scale



F# harmonic minor scale - 12th



Dominant 7th in F



E major arpeggio



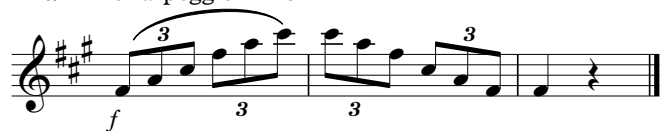
C major arpeggio



D minor arpeggio



F# minor arpeggio - 12th



Cup Final

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 **Excitedly!**

6

11

14

f

ff

Reading Skills

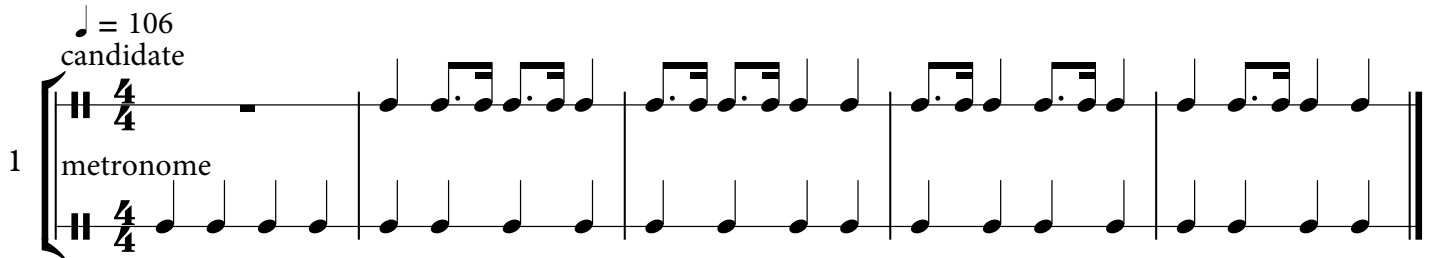
Candidates should practise the six clapping exercises below as part of their preparation to take this grade.

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, which can be downloaded [here](#), or a metronome (not clapped).

1

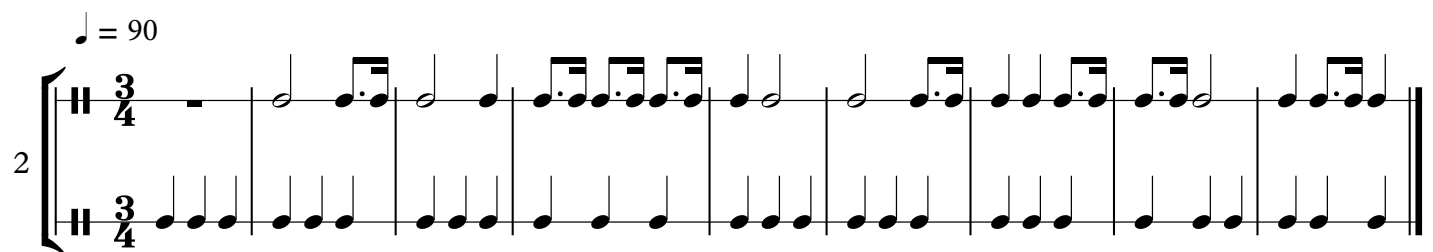
♩ = 106
candidate

metronome



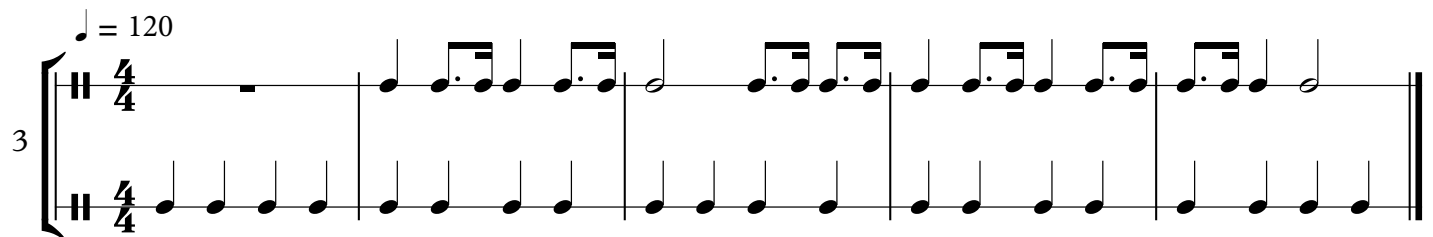
2

♩ = 90



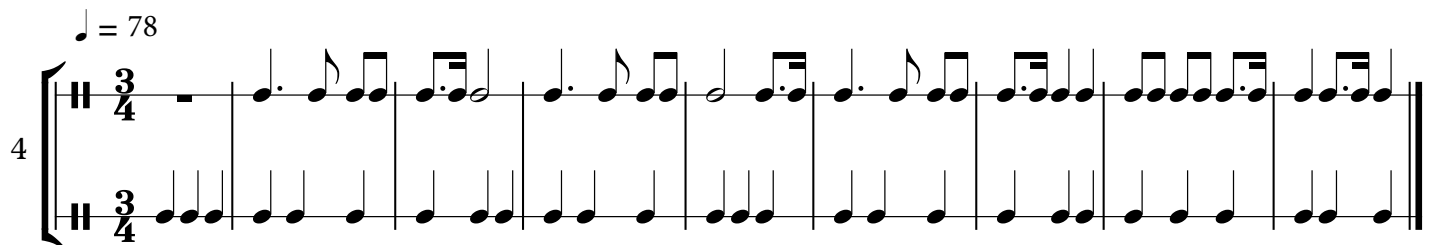
3

♩ = 120



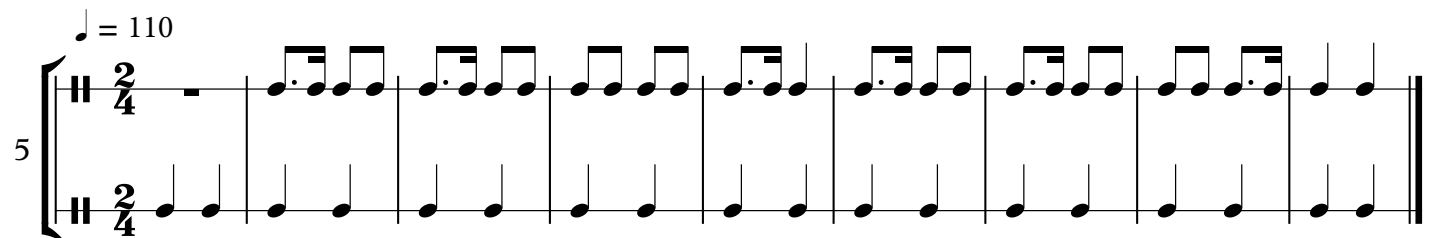
4

♩ = 78



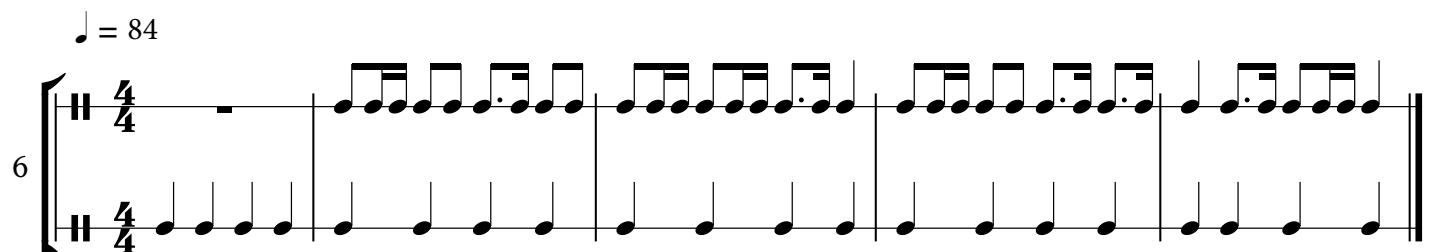
5

♩ = 110



6

♩ = 84



Listening 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 3 note chord, and then you shall sing back both the highest and lowest notes. We shall do this with 4 different chords.

Treble Clef

1. 2. 3. 4.

Bass Clef

1. 2. 3. 4.

Test 2 - Intervals.

I will play a note and ask you to sing a specific interval above. We shall do this for 3 different intervals.

Treble Clef

1. Major 6th 2. Major 3rd 3. Perfect 4th

Bass Clef

1. Major 6th 2. Major 3rd 3. Perfect 4th

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. Before each, I will indicate the pulse.

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.