MTB Grade 5
Alto Saxophone

MUSIC TEACHERS' BOARD

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
Albinoni	Adiago	Tomplay	tomplay.com
Mancini	Pink Panther	Tomplay	tomplay.com
Michael George	Careless Whisper	Tomplay	tomplay.com
Glenn Miller	In the Mood	Tomplay	tomplay.com
Fauré	Apres un Reve	N/A	Kendor
Bernstein	Tonight (West Side Story)	Leonard Bernstein for Alto Saxophone	Boosey
Granados	No.3 Spanish Dance	Three Spanish Dances	Emerson Edition 367
Albeniz	Op.165 no.2: Tango	BSS 33749	Schott
Kershaw	Tango till You Drop!	Latin Nights	Eb Ed: Hunt Ed. HE90/ Spartan Press
Norton	Set Piece	The Microjazz Alto Saxophone Collection 2	Boosey
Richardson	No.3 Alla Burlesca	Three Pieces Op.22	Emerson Edition 68
Harvey	1st Movt: Rubato	Alto Saxophone Sonata	Reedimensions RD078
Harvey	No.3 Minuet 'n' Trio	Five Jazzy Trifles	Reedimensions RD025
Schumann	Romance No.1	N/A	Belwin

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 5
Alto Saxophone

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Parker	Bright Young Things	The Light Touch Book 2	Stainer H388
Rae	Gymnopedie Bleu	Sonatina for Alto Saxophone	Reedimensions RD002
Street	All Because of You	N/A	Saxtet 001
Debussy	La Fille aux Cheveux de Lin	Debussy Saxophone Album arr. Rae	UE 17777
Debussy	Petite piece	Debussy Saxophone Album arr. Rae	UE 17777
Bizet	Chanson Boehme	Classic Experience	Cramer
Gasselberger	What A Zappy Walk	My Song Diary	UE 38045
Gasselberger	Let the Cat in!	My Song Diary	UE 38045
Sands	About Time	21 Jazz Sax Etudes	Reedimensions RD082
Sands	Step This Way	21 Jazz Sax Etudes	Reedimensions RD082
Sands	One More Time	21 Jazz Sax Etudes	Reedimensions RD082
Wilson	Vishuddha	The Seven Chakra for Solo Saxophone	Camden CM239
Garibaldi	No.42	Easy Classical Studies	UE
Buckland	Scaredy Cat	Solo Saxophone Bk 1	Astute Music
Gumbley	No.6 In the Groove	15 Crazy Jazz Studies	Saxtet
Vizzutti	Can-Can	Dynamic Dances	De Haske
Jacob	No.4 Interlude or No.7 Quick March	Miscellanies	Emerson Edition 66
Gates	Wonderland	Mood Music	Camden CM061
Rae	Decathlon	Track and Field	Reedimension RD062

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MTB Grade 5
Alto Saxophone

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 10

Musicianship Option 2

Reading Skills:
Perform the rhythm exercises for this grade

Page 8

PLUS

Duet:
Perform the duet for this grade

Page 7

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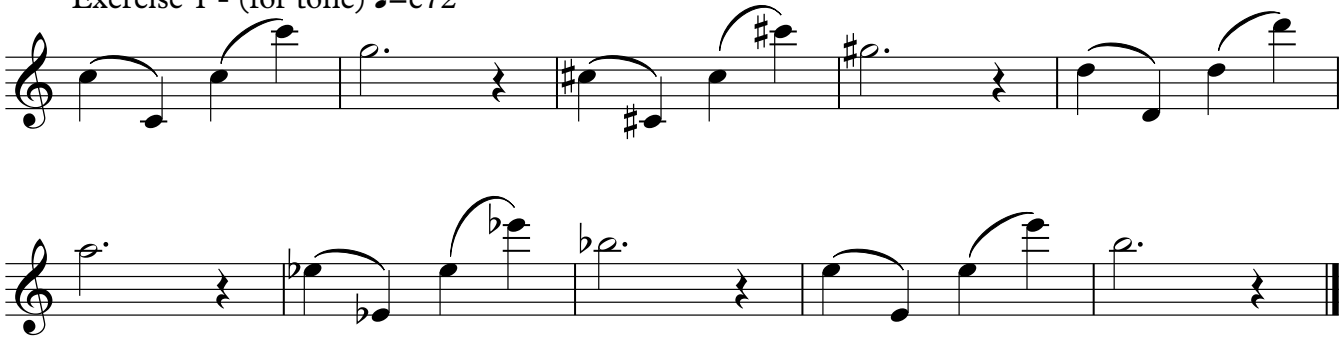
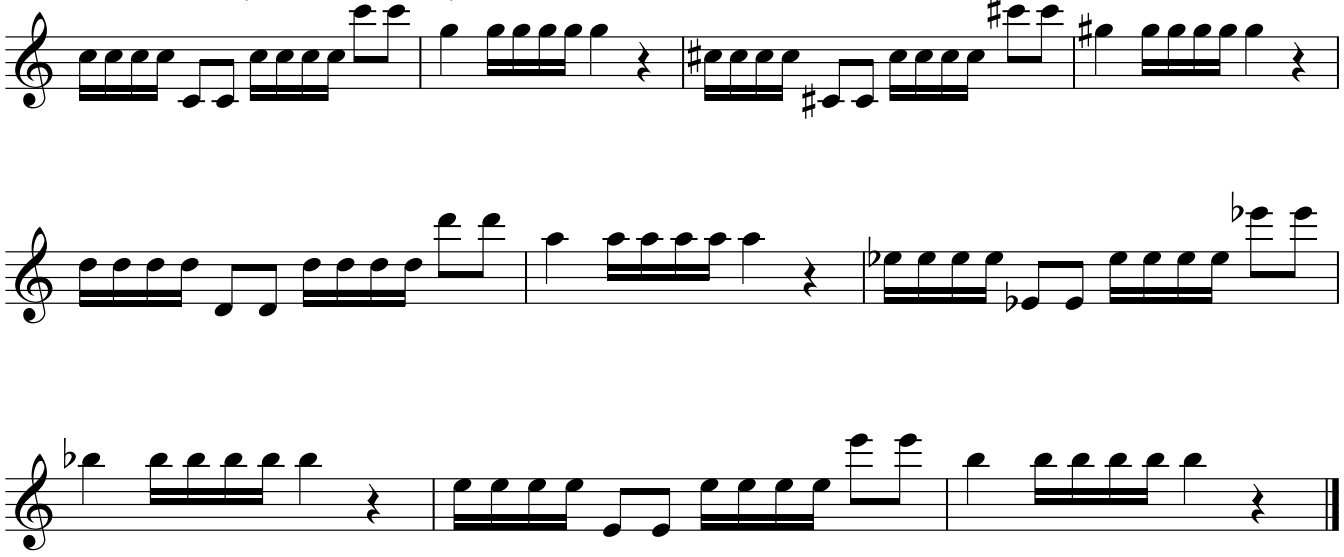
Technical Exercises

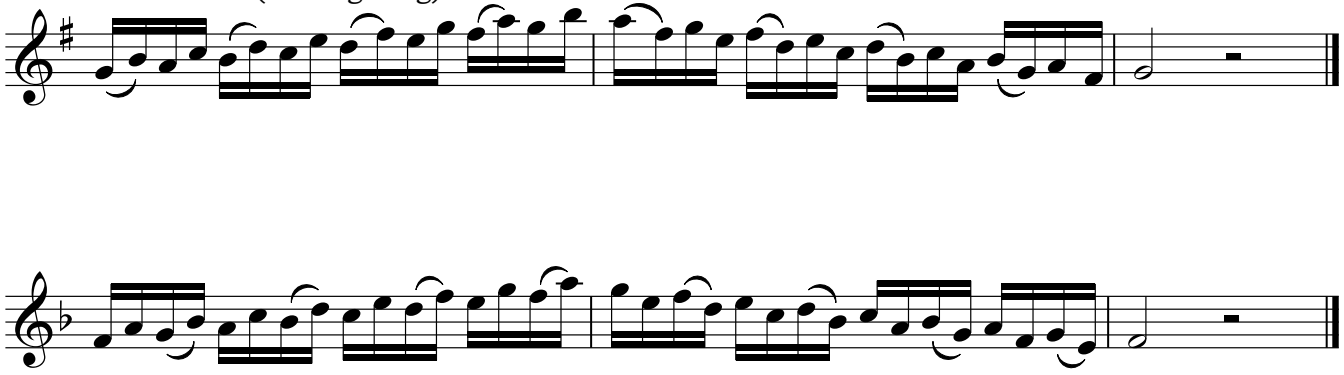
Exercise 1 - (for tone) ♩=c72



Exercise 2 - (for articulation) ♩=104+



Exercise 3 - (for fingering) ♩=60+



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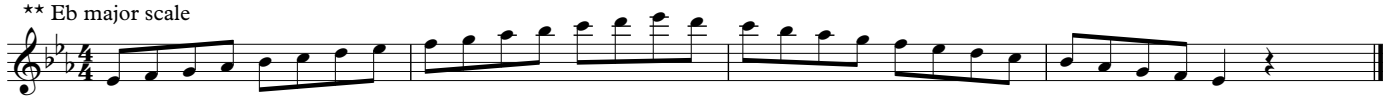
Scales & Arpeggios from Memory

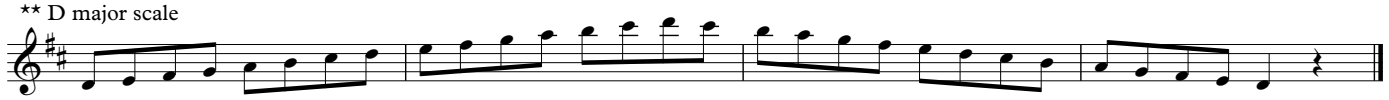
For the examination, the candidate should be asked to performall starred (**) scales and arpeggios below, plus any two other items from memory. They should perform each scale and arpeggio either tongued or slurred as requested by the teacher. The teacher should aim for an even distribution of articulations.

Scales ♩=80 Chromatic & Arpeggios triplet ♪=112

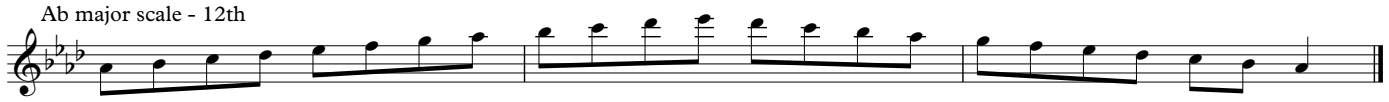
** Eb major scale



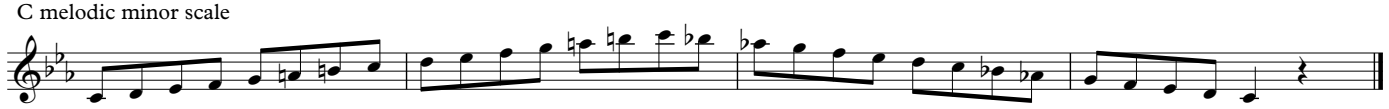
** D major scale



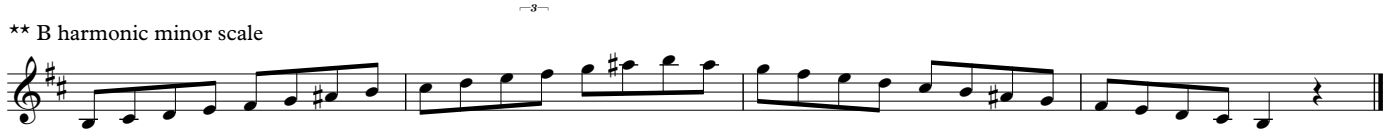
Ab major scale - 12th



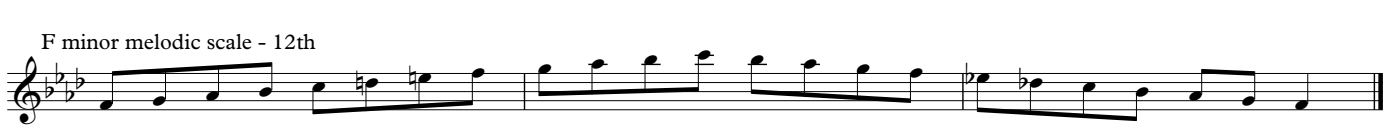
C melodic minor scale



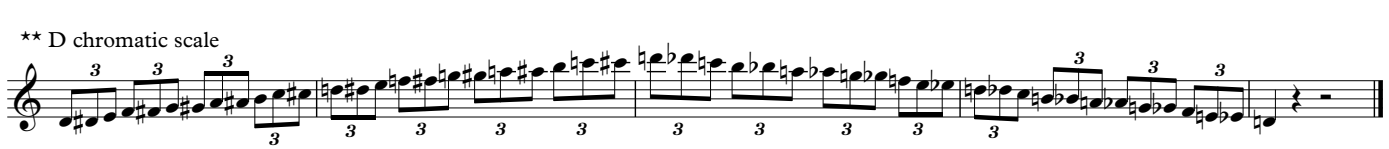
** B harmonic minor scale



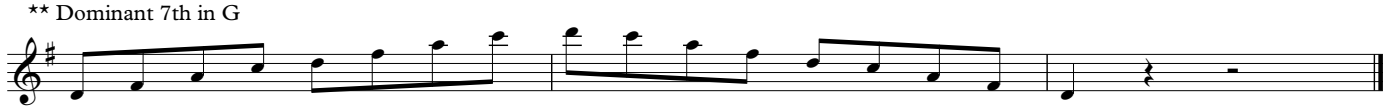
F minor melodic scale - 12th



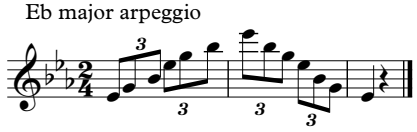
** D chromatic scale



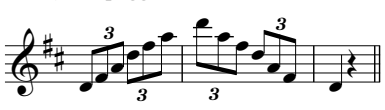
** Dominant 7th in G



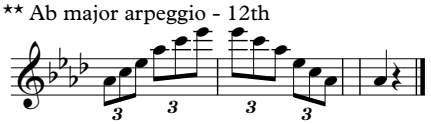
Eb major arpeggio



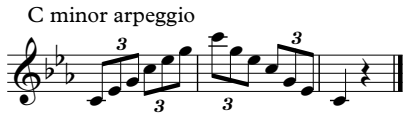
D major arpeggio



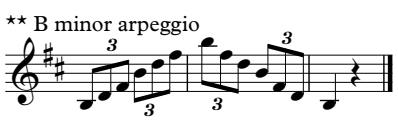
** Ab major arpeggio - 12th



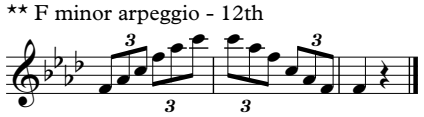
C minor arpeggio



** B minor arpeggio



** F minor arpeggio - 12th

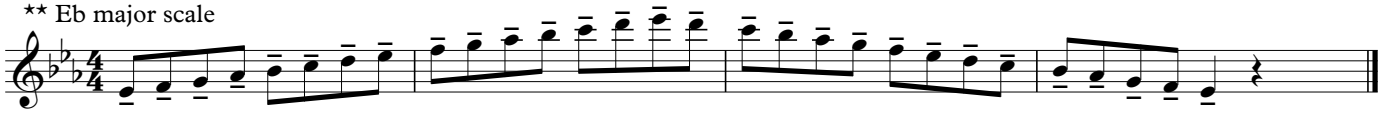


Alternative to Scales from Memory

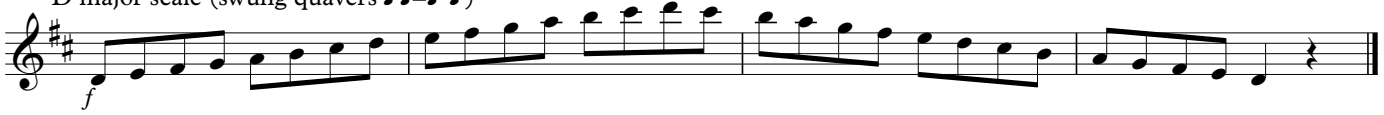
The following do not need to be played from memory. For the examination perform all the starred (**) scales and arpeggios below plus any two other items

Scales ♩=80 Arpeggios ♪=112

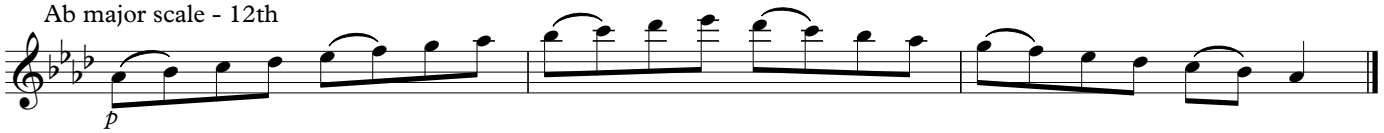
** Eb major scale



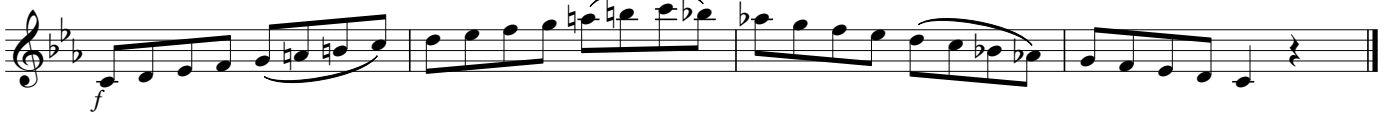
** D major scale (swung quavers ♫=♩ ♪)



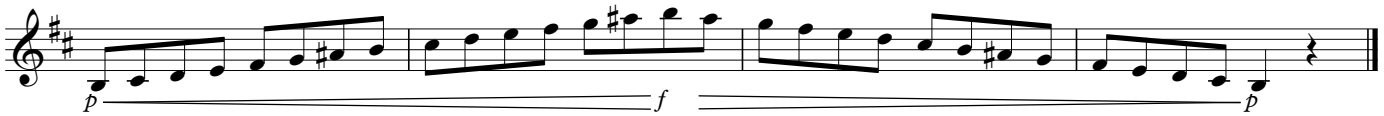
Ab major scale - 12th



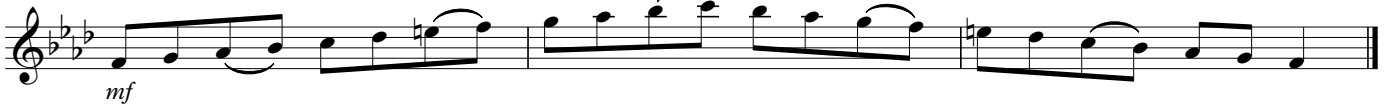
C melodic minor scale



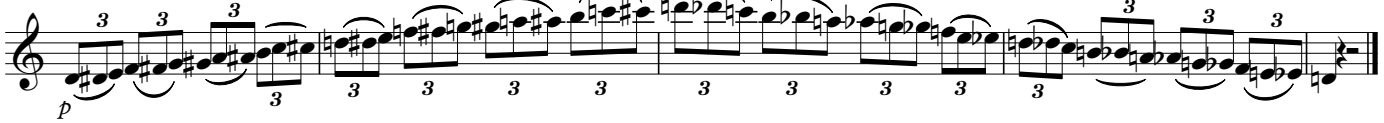
** B harmonic minor scale - swung quavers ♫=♩ ♪



F minor harmonic scale - 12th

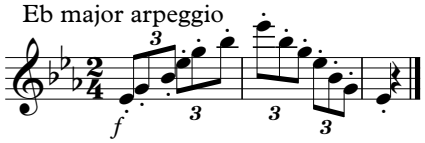


** D chromatic scale

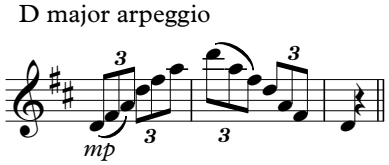


** Dominant 7th in G

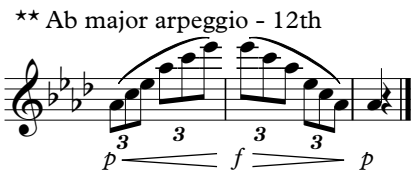
Eb major arpeggio



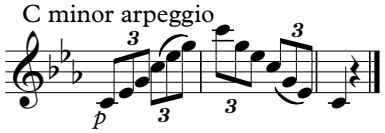
D major arpeggio



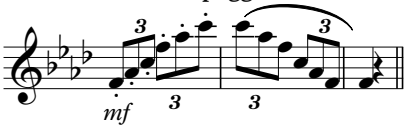
** Ab major arpeggio - 12th



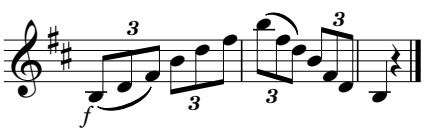
C minor arpeggio



** F minor arpeggio



** B minor arpeggio



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Duet Selection

On Parade

[Click here to find exam speed duet recordings]

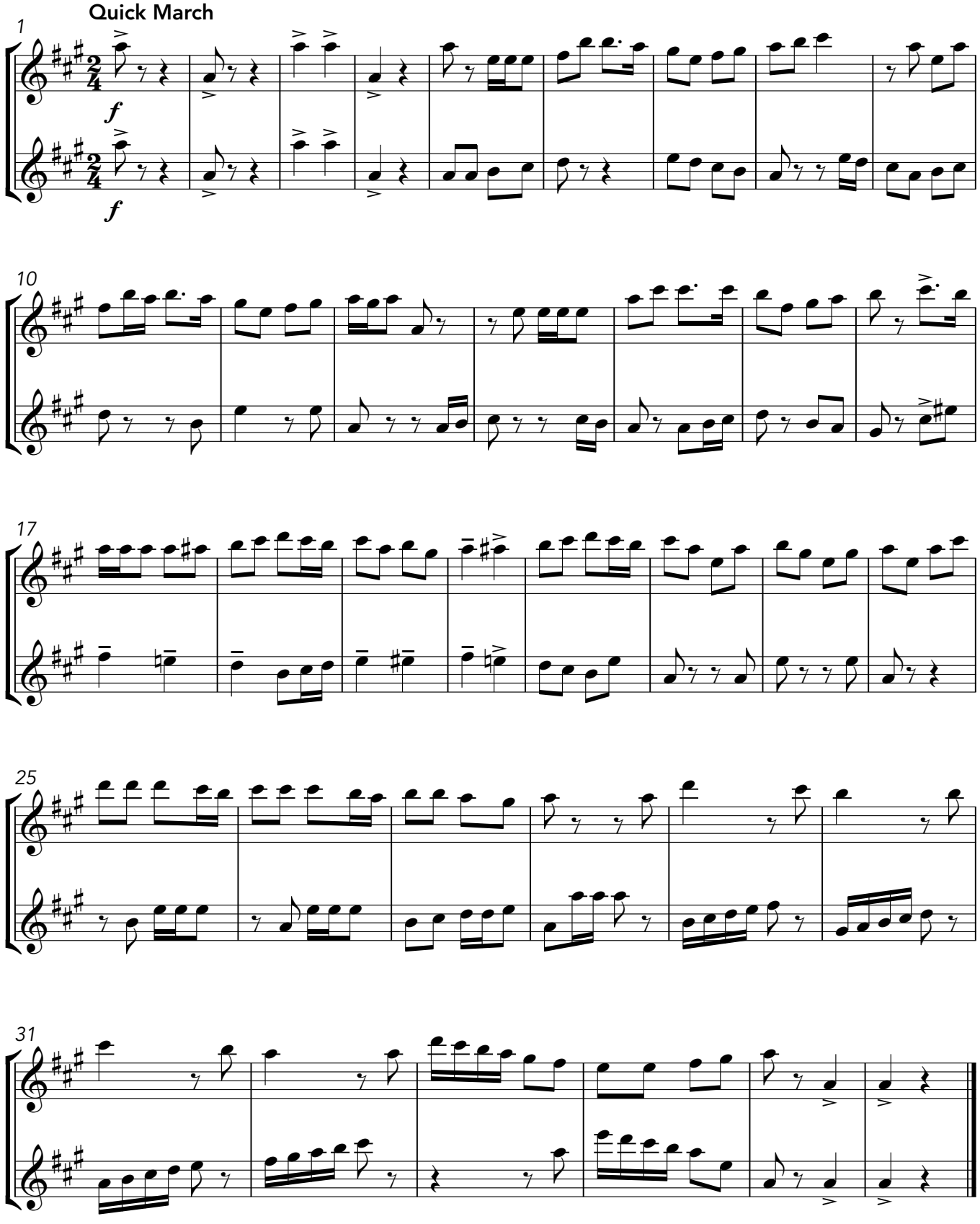
[Click here to find practice speed duet recordings]

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

Quick March



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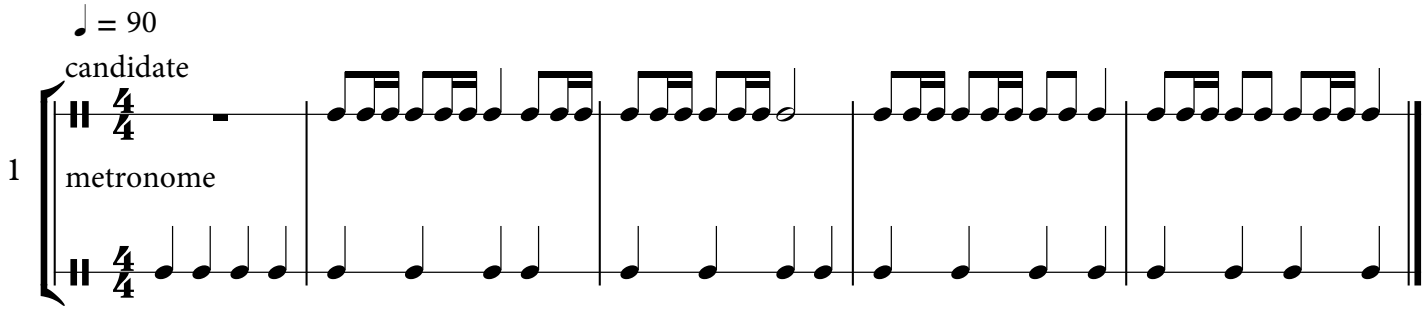
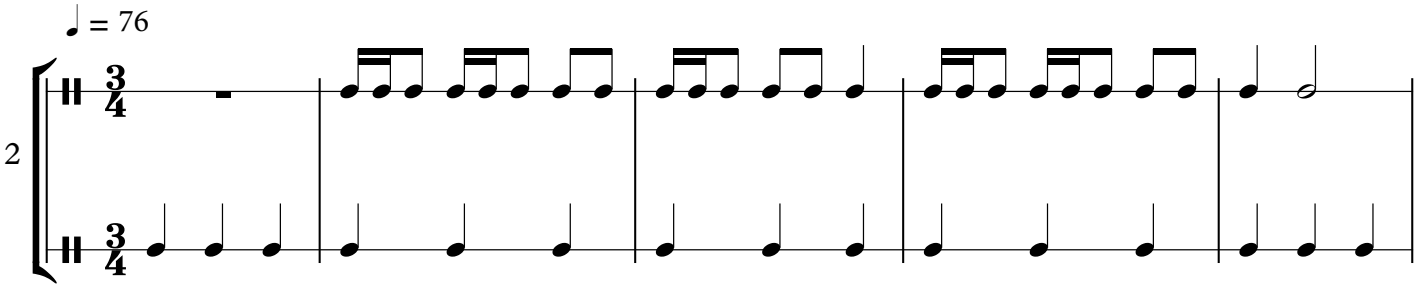
Click here to find the MTB Reading Skills recordings

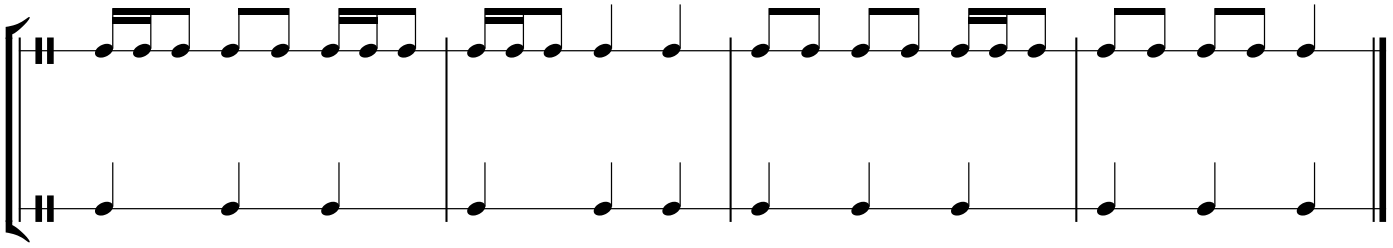
Reading Skills

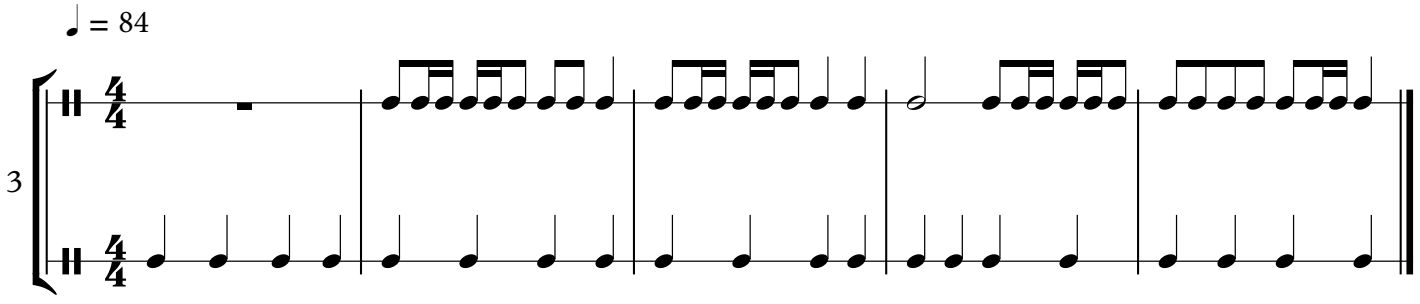
Candidates should practise the six clapping exercises below as part of their preparation to take this grade.

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









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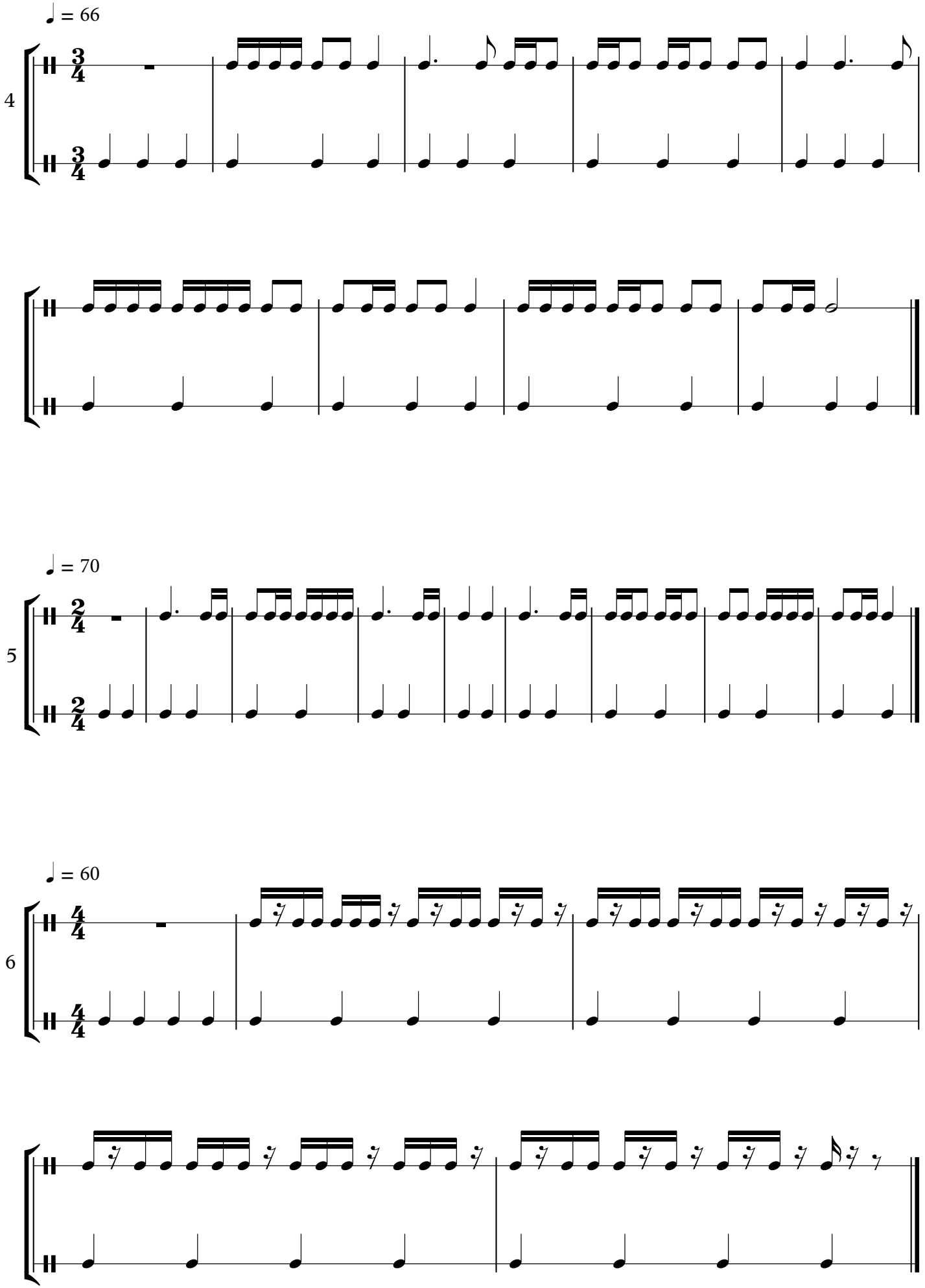

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Click here to find the MTB Listening skills recordings in Bass Clef

Listening Skills

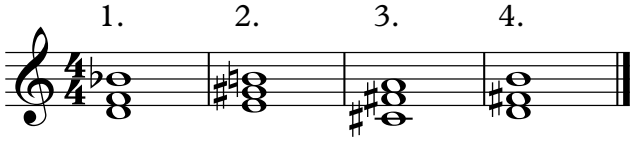
Click here to find the MTB Listening skills recordings in Treble Clef

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.

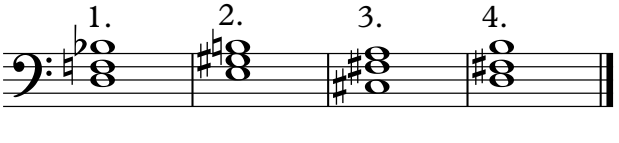
Only the teacher should have this sheet in front of them during the exam.
For each test, select *either* the treble *or* the bass clef exercises as appropriate to the range of the candidate's voice.

Test 1 - Singing back notes.
I shall play a 3 note chord, and then you will sing back the highest, middle, then lowest notes.
We shall do this for 4 different chords.

Treble Clef

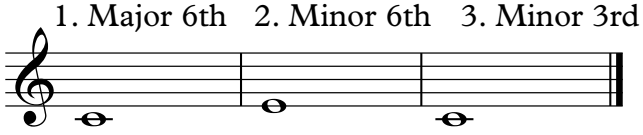


Bass Clef

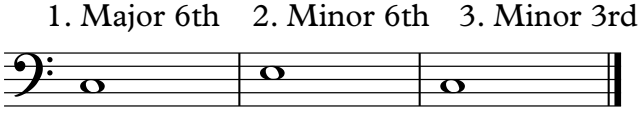


Test 2 - Intervals.
I will play a note and ask you to sing a specific interval above. We shall do this for 3 different intervals.

Treble Clef

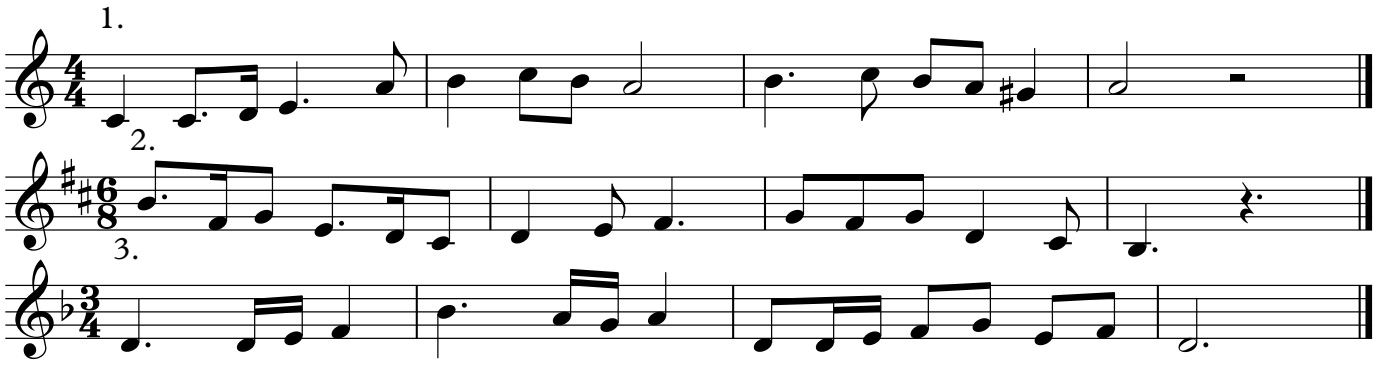


Bass Clef

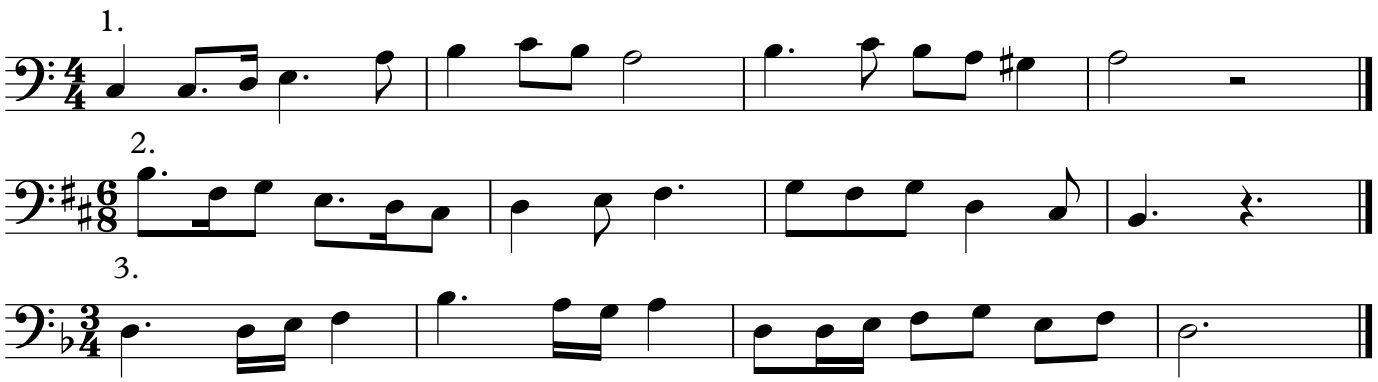


Test 3 - Singing back melodic phrases.
I shall play a melodic phrase **twice**, and then you shall sing it back. We shall do this for 3 different melodies.
Before each, I will indicate the pulse.

Treble Clef



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.

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.

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