

# MTB Grade 5

## 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
Albinoni	Adiogo	Tomplay	<a href="https://tomplay.com">tomplay.com</a>
Mancini	Pink Panther	Tomplay	<a href="https://tomplay.com">tomplay.com</a>
Michael George	Careless Whisper	Tomplay	<a href="https://tomplay.com">tomplay.com</a>
Glenn Miller	In the Mood	Tomplay	<a href="https://tomplay.com">tomplay.com</a>
Fauré	Après 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	1 <sup>st</sup> 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](#).

# 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

## 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](#)

# Technical Exercises

Exercise 1 - (for tone) ♩=c72

Exercise 1 is a technical exercise for tone, consisting of two staves of music. The tempo is marked as ♩=c72. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody consists of quarter notes and half notes, with some notes beamed together. The second staff continues the melody, featuring a key signature change to one flat (Bb) and ending with a double bar line.

Exercise 2 - (for articulation) ♩=104+

Exercise 2 is a technical exercise for articulation, consisting of three staves of music. The tempo is marked as ♩=104+. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is characterized by rapid sixteenth-note passages. The second staff continues the exercise, and the third staff features a key signature change to one flat (Bb) and ends with a double bar line.

Exercise 3 - (for fingering) ♩=60+

Exercise 3 is a technical exercise for fingering, consisting of two staves of music. The tempo is marked as ♩=60+. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth-note passages with slurs. The second staff continues the exercise, featuring a key signature change to one flat (Bb) and ending with a double bar line.

# Scales & Arpeggios from Memory

For the examination, the candidate should be asked to perform all 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

Musical notation for Eb major scale in 4/4 time, starting on Eb. The scale is written in a single line with a treble clef and a key signature of three flats. It consists of 12 notes: Eb, F, G, Ab, Bb, C, D, Eb, F, G, Ab, Bb. The notation includes slurs and accents for phrasing.

\*\*\* D major scale (swung quavers ♩=♩)

Musical notation for D major scale in 4/4 time, starting on D. The scale is written in a single line with a treble clef and a key signature of two sharps. It consists of 12 notes: D, E, F#, G, A, B, C, D, E, F#, G, A. The notation includes slurs and accents for phrasing.

Ab major scale - 12th

Musical notation for Ab major scale in 4/4 time, starting on Ab. The scale is written in a single line with a treble clef and a key signature of four flats. It consists of 12 notes: Ab, Bb, C, Db, Eb, F, G, Ab, Bb, C, Db, Eb. The notation includes slurs and accents for phrasing.

C melodic minor scale

Musical notation for C melodic minor scale in 4/4 time, starting on C. The scale is written in a single line with a treble clef and a key signature of no sharps or flats. It consists of 12 notes: C, D, Eb, F, G, Ab, Bb, C, D, Eb, F, G. The notation includes slurs and accents for phrasing.

\*\*\* B harmonic minor scale - swung quavers ♩=♩

Musical notation for B harmonic minor scale in 4/4 time, starting on B. The scale is written in a single line with a treble clef and a key signature of two sharps. It consists of 12 notes: B, C, D, Eb, F, G, Ab, B, C, D, Eb, F. The notation includes slurs and accents for phrasing.

F minor harmonic scale - 12th

Musical notation for F minor harmonic scale in 4/4 time, starting on F. The scale is written in a single line with a treble clef and a key signature of one flat. It consists of 12 notes: F, G, Ab, Bb, C, Db, Eb, F, G, Ab, Bb, C. The notation includes slurs and accents for phrasing.

\*\*\* D chromatic scale

Musical notation for D chromatic scale in 4/4 time, starting on D. The scale is written in a single line with a treble clef and a key signature of two sharps. It consists of 24 notes: D, D#, E, E#, F, F#, G, G#, A, A#, B, B#, C, C#, D. The notation includes slurs and accents for phrasing.

\*\*\* Dominant 7th in G

Musical notation for Dominant 7th in G in 4/4 time, starting on G. The scale is written in a single line with a treble clef and a key signature of one sharp. It consists of 10 notes: G, A, B, C, D, E, F#, G. The notation includes slurs and accents for phrasing.

Eb major arpeggio

Musical notation for Eb major arpeggio in 2/4 time, starting on Eb. The arpeggio is written in a single line with a treble clef and a key signature of three flats. It consists of 6 notes: Eb, G, Bb, Eb, G, Bb. The notation includes slurs and accents for phrasing.

D major arpeggio

Musical notation for D major arpeggio in 2/4 time, starting on D. The arpeggio is written in a single line with a treble clef and a key signature of two sharps. It consists of 6 notes: D, F#, A, D, F#, A. The notation includes slurs and accents for phrasing.

\*\*\* Ab major arpeggio - 12th

Musical notation for Ab major arpeggio in 2/4 time, starting on Ab. The arpeggio is written in a single line with a treble clef and a key signature of four flats. It consists of 6 notes: Ab, C, Eb, Ab, C, Eb. The notation includes slurs and accents for phrasing.

C minor arpeggio

Musical notation for C minor arpeggio in 2/4 time, starting on C. The arpeggio is written in a single line with a treble clef and a key signature of no sharps or flats. It consists of 6 notes: C, Eb, G, C, Eb, G. The notation includes slurs and accents for phrasing.

\*\*\* F minor arpeggio

Musical notation for F minor arpeggio in 2/4 time, starting on F. The arpeggio is written in a single line with a treble clef and a key signature of one flat. It consists of 6 notes: F, Ab, C, F, Ab, C. The notation includes slurs and accents for phrasing.

\*\*\* B minor arpeggio

Musical notation for B minor arpeggio in 2/4 time, starting on B. The arpeggio is written in a single line with a treble clef and a key signature of two sharps. It consists of 6 notes: B, D, F, B, D, F. The notation includes slurs and accents for phrasing.

# On Parade

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

1

Musical notation for measures 1-9 of 'Quick March'. The piece is in 2/4 time with a key signature of two sharps (F# and C#). The music is written for two Alto Saxophones. The first measure starts with a dynamic marking of *f* (forte). The notation includes various rhythmic patterns such as eighth and sixteenth notes, rests, and accents.

10

Musical notation for measures 10-16 of 'Quick March'. The notation continues with similar rhythmic patterns and dynamics as the previous section.

17

Musical notation for measures 17-24 of 'Quick March'. The notation continues with similar rhythmic patterns and dynamics as the previous section.

25

Musical notation for measures 25-30 of 'Quick March'. The notation continues with similar rhythmic patterns and dynamics as the previous section.

31

Musical notation for measures 31-36 of 'Quick March'. The notation concludes the piece with a final cadence. The piece ends with a double bar line.

# 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).

♩ = 90

1

candidate

metronome

4/4

4/4

♩ = 76

2

3/4

3/4

4/4

4/4

♩ = 84

3

4/4

4/4



♩ = 66

4

Musical score for exercise 4, 3/4 time, tempo 66. The score consists of two systems. The first system has four measures. The second system has four measures. The right hand plays a melody with eighth and sixteenth notes, while the left hand plays a simple bass line of quarter notes.

♩ = 70

5

Musical score for exercise 5, 2/4 time, tempo 70. The score consists of two systems. The first system has four measures. The second system has four measures. The right hand plays a melody with eighth and sixteenth notes, while the left hand plays a simple bass line of quarter notes.

♩ = 60

6

Musical score for exercise 6, 4/4 time, tempo 60. The score consists of two systems. The first system has four measures. The second system has four measures. The right hand plays a melody with eighth and sixteenth notes, while the left hand plays a simple bass line of quarter notes.

# 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 will sing back the highest, middle, then lowest notes.

We shall do this for 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. Minor 6th 3. Minor 3rd

Bass Clef

1. Major 6th 2. Minor 6th 3. Minor 3rd

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.

# MTB Grade 5

## Alto Saxophone

### 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.