

# MTB Grade 8

## 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
Monti	Czardas	Tomplay	<a href="https://tomplay.com">tomplay.com</a> or Edition Darok
Ellington	Take A Train	Tomplay	<a href="https://tomplay.com">tomplay.com</a>
Billy Joel	Just the Way You Are	Tomplay	<a href="https://tomplay.com">tomplay.com</a>
Wood	Schwarzer Tanzer	Eb/Bb Edition	Saxtet Publications
Hold	Tango and Charleston for Alto Saxophone	Thames	Music Sales
Bennett	No.1 Samba Triste	Three Piece Suite for Alto Saxophone	Novello or Music Sales
Grovlez	Sarabande et Allegro for Alto Saxophone	N/A	AL23218 Lebus or UMP
Heiden	1st Movt: Allegro	Sonata for Eb Saxophone	Schott ED 1195 or MDS
Guilhaud	First Concertino trans. Voxman [complete]	Eb Edition	Rubank or Studio Music
Rae	3 <sup>rd</sup> Movt: East Coast Mainline	Alto Saxophone Sonatina	Reedimensions RD002
Koechlin	Étude No.9	15 Etudes for Alto Saxophone and Piano	Billaudot or EFM 1008
Koechlin	Étude No.15	15 Etudes for Alto Saxophone and Piano	Billaudot or EFM 1008

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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## Alto Saxophone

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Tomasi	Introduction et Danse	N/A	Leduc AL24936
Milhaud	Brazilliera	Scaramouche for Alto Saxophone	Salabert EAS15280b
Debussy	Syrinx	HXJJ12733	Jobert
Agay	Rhapsody in Waltz Time	N/A	Presser 114-40930
Bozza	Pulcinella	N/A	Leduc AL20298
Grundman	Concertante	N/A	Boosey
Woods	Sonata 1 <sup>st</sup> Movt	N/A	ADV07045
Parker	Anthropology	In Session with Charlie Parker	Faber
Allen	No.1	Sonatina for Solo Saxophone	Emerson Edition 589
Harvey	Denmanesque for Solo Saxophone	RD005	Reedimensions
Cowles	I Will Give My Love an Apple	N/A	Studio Music
Wilson	Sahasrara	The Seven Chakra for Solo Saxophone	Camden CM239
Mintzer	Rhythm Check	14 Blues and Funk Etudes	Alfred
Rae	Tabasco	12 Modern Etudes	UE18795
Wood	Balletico	Sax Scorchers	Saxtet
Wood	Seesaw	Sax Scorchers	Saxtet
J. S. Bach	Menuet 1, 2 and Gigue from Suite No.1 arr. Londeix	N/A	Lemoine

## 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

[Page 4](#)

**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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# MTB Technical Exercises

## Grade 8

Exercise 1 - ♩=c90

Exercise 1 - ♩=c90

Exercise 2 - ♩=66+

Exercise 2 - ♩=66+

Exercise 4 - ♩=c120

Exercise 4 - ♩=c120

growl.....

growl.....

# 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 ♩=132 Chromatic & Arpeggios ♩=86

B major scale



\*\* F# major scale



Db major scale



F# melodic minor scale



\*\* Eb harmonic minor scale



\*\* Bb melodic minor scale



\*\* Dominant 7th in A



\*\* Diminished 7th on Bb - 2 octaves



\*\* Bb chromatic scale - to high F



\*\* B major arpeggio



F# major arpeggio



Db major arpeggio



\*\* F# minor arpeggio



Eb minor arpeggio



Bb minor arpeggio



MTB Exams  
Alternative to scales from memory  
Saxophone  
Grade 8

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 ♩=132 Arpeggios ♩=86

B major scale



\*\*\* F# major scale



Db major scale



F# melodic minor scale - swung quavers



\*\*\* Eb harmonic minor scale



\*\*\* Bb melodic minor scale



\*\*\* Dominant 7th in A



\*\*\* Diminished 7th on Bb



\*\*\* Bb chromatic scale - up to high F



\*\*\* B major arpeggio



F# major arpeggio



Db major arpeggio



\*\*\* F# minor arpeggio



Eb minor arpeggio



Bb minor arpeggio



# 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).

♩ = 244

candidate

1

metronome

♩ = 80

2

♩ = 104

3

♩ = 200

4

Musical score for 4 fingers, 7/8 time signature, tempo 200. The score consists of two systems of two staves each. The first system has a rest in the top staff followed by rhythmic patterns in both staves. The second system continues the patterns in both staves.

♩ = 90

5

Musical score for 5 fingers, 4/4 time signature, tempo 90. The score consists of two systems of two staves each. The first system features triplets and quintuplets in the top staff. The second system continues with more triplets and quintuplets in the top staff.

♩ = 62

6

Musical score for 6 fingers, 9/4 time signature, tempo 62. The score consists of two systems of two staves each. The first system has a rest in the top staff followed by dotted rhythms in both staves. The second system continues with dotted rhythms in both staves.



# 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 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

1.                                  2.                                  3.                                  4.

Bass Clef

1.                                  2.                                  3.                                  4.

## 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

Select one of the following duets.

Alto Saxophone 1  
Alto Saxophone 2

# Romantic Dream

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.

**Andante espressivo**

The musical score is written for two Alto Saxophones in 3/4 time, key of D major. It consists of six systems of two staves each. The tempo is marked 'Andante espressivo'. The score includes various dynamics and articulations:

- Measures 1-5: *mf* (mezzo-forte) in both parts, with *sim.* (sforzando) in the second part.
- Measures 6-11: *mp* (mezzo-piano) in both parts, with *cresc.* (crescendo) and *f* (forte) markings.
- Measures 12-16: *mf* in the first part, *cresc.* and *dim.* (diminuendo) in the second part, ending with *mp*.
- Measures 17-20: *cresc.* in both parts.
- Measures 21-24: *f* in both parts.
- Measures 25: *dim.* in both parts, ending with *mp*.

Duet Selection  
Select one of the following duets.

[Click here to find exam speed duet recordings](#)

[Click here to find practice speed duet recordings](#)

Alto Saxophone 1  
Alto Saxophone 2

# Contra-Punkt

1 Decisively

Musical notation for measures 1-6. The piece is in 2/4 time with a key signature of two flats (Bb and Eb). The tempo/mood is 'Decisively'. The first measure starts with a forte (f) dynamic. The notation shows two staves for Alto Saxophone 1 and Alto Saxophone 2. Measure 1: Sax 1 has a quarter note G4, quarter note A4, quarter note Bb4, quarter note C5, quarter rest; Sax 2 has a quarter note G3, quarter note A3, quarter note Bb3, quarter note C4. Measure 2: Sax 1 has a quarter note D5, quarter note E5, quarter note F5, quarter rest; Sax 2 has a quarter note D4, quarter note E4, quarter note F4, quarter note G4. Measure 3: Sax 1 has a quarter note G5, quarter note F5, quarter note E5, quarter note D5; Sax 2 has a quarter note A4, quarter note Bb4, quarter note C5, quarter note D5. Measure 4: Sax 1 has a quarter note C5, quarter note Bb4, quarter note A4, quarter note G4; Sax 2 has a quarter note E4, quarter note F4, quarter note G4, quarter note A4. Measure 5: Sax 1 has a quarter note F5, quarter note E5, quarter note D5, quarter note C5; Sax 2 has a quarter note Bb4, quarter note C5, quarter note D5, quarter note E5. Measure 6: Sax 1 has a quarter note Bb4, quarter note A4, quarter note G4, quarter note F4; Sax 2 has a quarter note C5, quarter note D5, quarter note E5, quarter note F5.

7

Musical notation for measures 7-11. Measure 7: Sax 1 has a quarter note G4, quarter note A4, quarter note Bb4, quarter note C5; Sax 2 has a quarter note G3, quarter note A3, quarter note Bb3, quarter note C4. Measure 8: Sax 1 has a quarter note D5, quarter note E5, quarter note F5, quarter note G5; Sax 2 has a quarter note D4, quarter note E4, quarter note F4, quarter note G4. Measure 9: Sax 1 has a quarter note A5, quarter note G5, quarter note F5, quarter note E5; Sax 2 has a quarter note A4, quarter note Bb4, quarter note C5, quarter note D5. Measure 10: Sax 1 has a quarter note G5, quarter note F5, quarter note E5, quarter note D5; Sax 2 has a quarter note Bb4, quarter note C5, quarter note D5, quarter note E5. Measure 11: Sax 1 has a quarter note F5, quarter note E5, quarter note D5, quarter note C5; Sax 2 has a quarter note C5, quarter note D5, quarter note E5, quarter note F5.

12

Musical notation for measures 12-16. Measure 12: Sax 1 has a quarter note Bb4, quarter note A4, quarter note G4, quarter note F4; Sax 2 has a quarter note G4, quarter note A4, quarter note Bb4, quarter note C5. Measure 13: Sax 1 has a quarter note E5, quarter note D5, quarter note C5, quarter note Bb4; Sax 2 has a quarter note D4, quarter note E4, quarter note F4, quarter note G4. Measure 14: Sax 1 has a quarter note A5, quarter note G5, quarter note F5, quarter note E5; Sax 2 has a quarter note A4, quarter note Bb4, quarter note C5, quarter note D5. Measure 15: Sax 1 has a quarter note G5, quarter note F5, quarter note E5, quarter note D5; Sax 2 has a quarter note Bb4, quarter note C5, quarter note D5, quarter note E5. Measure 16: Sax 1 has a quarter note F5, quarter note E5, quarter note D5, quarter note C5; Sax 2 has a quarter note C5, quarter note D5, quarter note E5, quarter note F5.

17

Musical notation for measures 17-20. Measure 17: Sax 1 has a quarter note G5, quarter note A5, quarter note Bb5, quarter note C6; Sax 2 has a quarter note G4, quarter note A4, quarter note Bb4, quarter note C5. Measure 18: Sax 1 has a quarter note D6, quarter note E6, quarter note F6, quarter note G6; Sax 2 has a quarter note D4, quarter note E4, quarter note F4, quarter note G4. Measure 19: Sax 1 has a quarter note A6, quarter note G6, quarter note F6, quarter note E6; Sax 2 has a quarter note A4, quarter note Bb4, quarter note C5, quarter note D5. Measure 20: Sax 1 has a quarter note G6, quarter note F6, quarter note E6, quarter note D6; Sax 2 has a quarter note Bb4, quarter note C5, quarter note D5, quarter note E5.

21

Musical notation for measures 21-26. The system consists of two staves. The key signature has two flats (B-flat and E-flat). The music features a complex rhythmic pattern with eighth and sixteenth notes, including some triplets and rests.

27

Musical notation for measures 27-29. The system consists of two staves. The key signature has two flats. Measure 27 has a rest in the upper staff. Measure 28 has a piano (*p*) dynamic marking in both staves. Measure 29 has a crescendo (*cresc.*) marking in both staves.

30

Musical notation for measures 30-32. The system consists of two staves. The key signature has two flats. The music consists of eighth-note patterns in both staves.

33

Musical notation for measures 33-38. The system consists of two staves. The key signature has two flats. Measures 33-37 feature a fortissimo (*ff*) dynamic marking. Measure 38 features a piano (*p*) dynamic marking with the instruction "subito" and a wedge-shaped hairpin indicating a sharp decrease in volume.

39

Musical notation for measures 39-44. The system consists of two staves. The key signature has two flats. The music features eighth-note patterns in both staves, starting with a forte (*f*) dynamic marking.

44

Musical score for measures 44-48. The music is in 2/4 time with a key signature of two flats. The melody in the upper staff features eighth-note patterns and rests. The bass line consists of eighth-note chords with accents.

49

Musical score for measures 49-53. The melody in the upper staff has accents and slurs. The bass line features eighth-note chords with accents. Dynamics include *p* (piano) in measure 52 and 53.

54

Musical score for measures 54-57. The melody in the upper staff has slurs. The bass line features eighth-note chords with accents. Dynamics include *cresc.* (crescendo) in measures 54 and 55.

58

Musical score for measures 58-61. The melody in the upper staff has accents. The bass line features eighth-note chords with accents. Dynamics include *ff* (fortissimo) in measures 58 and 59.

### 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.