

MTB Technical Exercises

Saxophone

Grades 5-8

Grade 5

Exercise 1 - (for tone) ♩=c72

Exercise 1 is a technical exercise for saxophone, consisting of two staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo is marked as ♩=c72. The melody consists of quarter notes and eighth 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 saxophone, consisting of three staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo is marked as ♩=104+. The exercise features rapid sixteenth-note passages. The second staff continues the exercise, showing a key signature change to one flat (Bb). The third staff concludes the exercise with a double bar line.

Exercise 3 - (for fingering) ♩=60+

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

Grade 6

Exercise 1 - Slowly

ff pp ff pp ff pp ff pp ff pp mf

Exercise 2 ♩=c80

Exercise 3 ♩=c90

Exercise 4 ♩=c120

Exercise 1 - ♩=90

Exercise 1 consists of six measures of music in a single staff. The tempo is marked as ♩=90. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The dynamics are: *pp* (measures 1-2), *ff* (measures 3-4), *pp* (measures 5-6). There are hairpins indicating crescendos and decrescendos between the *pp* and *ff* sections.

Exercise 2 - ♩=80

Exercise 2 consists of four measures of music in a single staff. The tempo is marked as ♩=80. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The dynamics are: *pp* (measures 1-2), *ff* (measures 3-4). There are hairpins indicating crescendos and decrescendos.

Exercise 3 - ♩=c90

Exercise 3 consists of eight measures of music in a single staff. The tempo is marked as ♩=c90. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The dynamics are: *pp* (measures 1-4), *ff* (measures 5-8). There are hairpins indicating crescendos and decrescendos.

Exercise 4 - Swung quavers ♩=c132

Exercise 4 consists of twelve measures of music in a single staff. The tempo is marked as ♩=c132. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The dynamics are: *pp* (measures 1-4), *ff* (measures 5-8), *mf* (measures 9-12). There are hairpins indicating crescendos and decrescendos.

Grade 8

Exercise 1 - ♩=c90

Exercise 1 is written in 3/4 time with a tempo of ♩=c90. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature of 3/4. It features a sequence of eighth notes with various accidentals (sharps, flats, naturals) and slurs. The second staff continues the melodic line with similar rhythmic and melodic patterns, ending with a double bar line.

Exercise 2 - ♩=66+

Exercise 2 is written in 2/4 time with a tempo of ♩=66+. It consists of five staves of music. The first staff starts with a treble clef, a key signature of one flat, and a 2/4 time signature. The music is characterized by eighth-note patterns with slurs and various accidentals. The subsequent staves continue this melodic development, showing chromatic movement and intervallic relationships, and concludes with a double bar line.

Exercise 4 - ♩=c120

Exercise 4 is written in 4/4 time with a tempo of ♩=c120. The first staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. It features triplet markings over eighth notes and includes the instruction "growl....." above the notes. The second staff continues with eighth-note patterns and accents. The third staff concludes the exercise with eighth-note patterns and a final double bar line.