

MTB Grade 2

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
Bizet	L'Arlésienne Suite No.1: Farandole	Tomplay	tomplay.com
Tchaikovsky	Dance of the Little Swans (Swan Lake)	Tomplay	tomplay.com
Maurice Jarre	Lara's Theme (Dr.Zhivago)	Tomplay	tomplay.com
Ben E. King	Stand by Me	Tomplay	tomplay.com
Gershwin	Summertime	Tomplay	tomplay.com
Louis Armstrong	What A Wonderful World	Tomplay	tomplay.com
World Music	La Cucaracha	Tomplay	tomplay.com
J.S. Bach	Minuet in G	Take Ten for Alto Saxophone	Universal UE18836
Wastall	Midnight in Tobago	Learn as you play Saxophone	Boosey
Franck	Allegretto p54	Saxophone Basics	Faber
Hampton	Here Comes the Blues p46	Saxophone Basics	Faber
Hampton	I'm Late for School p48	Saxophone Basics	Faber
Nightingale	No.4 The Witches Cauldron	Lucky Dip	Eb ed: Warwick Music
Harris	Pirates Ahoy!	First Repertoire for Alto Saxophone, arr. Harris & Calland	Faber
Gershwin	No.6 Love Walked In	Easy Gershwin for Alto Saxophone, arr. Davies & Harris	OUP
Rae	In the Loop	In the Groove	Reedimensions RD039
Rae	Sundown	In the Groove	Reedimensions RD039

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 2

Alto Saxophone

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Tchaikovsky	No.5 Old French Song	Classical Album for saxophone, arr. Harle	Eb/Bb ed. Universal 17772/MDS
Corelli	No.10 Gigue	Classical Album for Saxophone, arr. Harle	Eb/Bb ed. Universal 17772/MDS
Haydn	No.12 Minuet	Classical Album for Saxophone, arr. Harle	Eb/Bb ed. Universal 17772/MDS
Blake	Walking in the Air	Abacadabra	A & C Black
Watts	That's What You Think	Razzmajazz Bk 2	Kevin Mayhew
Lloyd Webber	Love Changes Everything p.10	Winner Scores All	Brass Wind
Bart	Food Glorious Food p.18	Winner Scores All	Brass Wind
Gilkyson	Bare Necessities p.8	Winner Scores All	Brass Wind
Offenbach	Barcarolle	Classic Experience	Cramer
Tchaikovsky	March of the Wooden Soldiers	Time Travels	Astute Music
Rae	No.5 Jig in D	Style Workout	Universal 21232/MDS
Rae	No.23 Heavy Duty	Style Workout	Universal 21232/MDS
Wilson	Swadistana	The Seven Chakra for Solo Saxophone	Camden CM239
Popp	No.10	Easy Classical Studies for Saxophone	Universal UE17770
Popp	No.24	Easy Classical Studies for Saxophone	Universal UE17770
Rae	No.5 Discus	Track and Field	Reedimensions RD062
Gumbley	No Problem	Cool School	Brass Wind
Gershwin	Love is Here to Stay	Easy Gershwin for Saxophone	OUP
Schubert	The Trout	The Joy of Saxophone	Yorktown YK211541

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

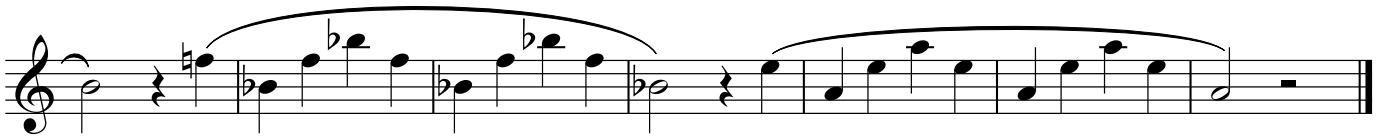
Exercise 1 (for tone) ♩=c60



Exercise 2 ♩=c96 (for articulation and fingers)



Exercise 3 (Slurs across registers) ♩=c96



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 ♩=56 Arpeggios triplet ♩=80

F major scale



C major scale



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



D melodic minor scale



A harmonic minor scale (only 1 version harmonic or melodic required)



A melodic minor scale



F major arpeggio



C major arpeggio



D minor arpeggio



A minor arpeggio



Alternative to Scales from Memory

The following do not need to be played from memory

For the examination perform *all* the following
(only 1 version of minors - harmonic or melodic are required)

Scales ♩=56 Arpeggios triplet ♩=80

F major scale



F major scale with rhythmic pattern



C major scale



C major scale with rhythmic pattern



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



D melodic minor scale



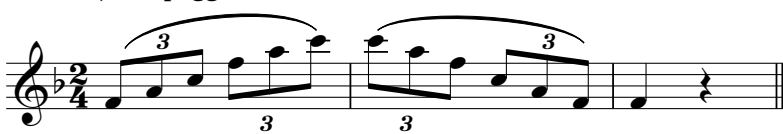
A harmonic minor scale - swung quavers (only 1 version harmonic or melodic required)



A melodic minor scale



F major arpeggio



C major arpeggio



D minor arpeggio



A minor arpeggio



1 Candidate

Jumping Beans

2

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.

1 Playful!

1 *mf* *cresc* *f*

11 *p* *p*

18 *f* *f*

Reading Skills

[Click here to find the MTB Reading Skills recordings](#)

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

♩ = 90
candidate

metronome

2

♩ = 76

metronome

3

♩ = 104

metronome

4

♩ = 126

metronome

5

♩ = 80

metronome

6

♩ = 110

metronome

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 2 note chord, and then you shall sing back the upper note. We shall do this with 4 different chords.

Treble Clef

1. 2. 3. 4.

Bass Clef

1. 2. 3. 4.

Test 2 - Clapping back rhythms.

I shall count the pulse and then clap a rhythm. Clap it back immediately after you hear it.

We shall do this with 4 different rhythms.

1.

2.

3.

4.

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.

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.