

MTB Grade 1

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
Trad.	Amazing Grace	Tomplay or Easy Pieces for Alto Saxophone	tomplay.com or Pan PEM89
Trad.	Outlander - Skye Boat	Tomplay	tomplay.com
James Horner	Titanic	Tomplay	tomplay.com
Cat Stevens	Morning Has Broken	Tomplay or Easy Pieces for Alto Saxophone	tomplay.com or Pan PEM89
Jimmy Cliff	I Can See Clearly Now	Tomplay	tomplay.com
Ray Charles	Hit the Road Jack	Tomplay	tomplay.com
Rae	The Guv'nor	Play it Cool - Saxophone	Universal UE21100
Street	Attention Please!	Streetwise for Alto Saxophone & Piano	Boosey
Street	Lazy Afternoon	Streetwise for Alto Saxophone & Piano	Boosey
Street	Reflections	Streetwise for Alto Saxophone & Piano	Boosey
Swann	The Hippopotamus	The Really Easy Sax Book	Faber
Gershwin	Love Walked In	Easy Gershwin for Saxophone	OUP

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 1

Alto Saxophone

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Glazunov	Theme and Variations	First Repertoire for Tenor Saxophone and piano	Faber
Harris	Seascape	First Repertoire for Tenor Saxophone and piano	Faber
Jonathan Rutland	Deck the Halls	Winner Scores All	Brass Wind
Zimmer/ Morris	I've Got My Eye on You	Winner Scores All	Brass Wind
Watts	Full of Fizzy	Razzmajazz Bk2	Kevin Mayhew
Watts	Hay Down Hoe Down	Razzmajazz Bk2	Kevin Mayhew
Trad.	Little Liza Jane	Abacadabra	A & C Black
Wilson	Muladhara	The Seven Chakra for Solo Saxophone	Camden CM239
Harvey	No.3 Fed Down	Jazz from The Beginning	Fentone F708
Hampton	Down the Road	Saxophone Basics	Faber
Rae	No.1 Proclamation	Style Workout for Solo Saxophone	Universal UE21232
Rae	No.21 The Time Has Come	Style Workout for Solo Saxophone	Universal UE21232
Gumbley	Just A Thought	Cool School	Brass Wind (Eb or Bb edition)
Mozart	No.23 Andante	55 for Fun	Fentone
Bizet	Toreador's Song	Ten Easy Tunes	Fentone F462
Graves	No.2 Conte	Petite Suite	Emerson Edition 349
Foster	Beautiful Dreamer	N/A	Fentone WA 6001

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 - Slowly (for tone)

mf

Exercise 2 - ♩=c104 (for tonguing and fingers)

mf

Exercise 3 - (Slurs) ♩=c80

mf

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 ♩ = 50 Arpeggios triplet ♩ = 72

F major scale



G major scale



E minor harmonic scale



F major arpeggio



G major arpeggio



E minor arpeggio



Alternative to Scales from Memory

The following do not need to be played from memory
For the examination perform *all* the following

Scales ♩ = 50 Arpeggios triplet ♩ = 72

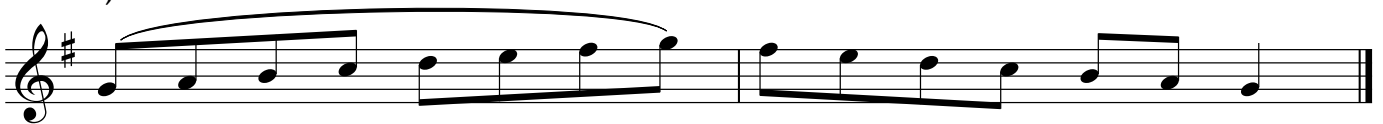
F major scale



F major scale with rhythmic pattern



G major scale



E minor harmonic scale



E minor harmonic scale with rhythmic pattern



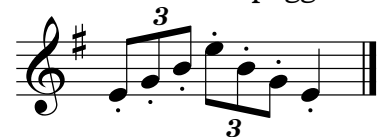
F major arpeggio



G major arpeggio



E minor arpeggio



Select one of the following duets.

Alto Saxophone 1
Alto Saxophone 2

Catch The Ball

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.

Moderato - Having fun!

Musical score for measures 1-4 of 'Catch The Ball'. The piece is in 4/4 time with a key signature of one sharp (F#). Both staves are marked *mf*. The melody in the upper staff consists of quarter notes and rests, while the lower staff provides a simple accompaniment of quarter notes and rests.

Musical score for measures 5-8 of 'Catch The Ball'. The piece is in 4/4 time with a key signature of one sharp (F#). Measures 5-7 are marked *p*, and measure 8 is marked *mf*. The upper staff features a melodic line with some slurs, and the lower staff has a steady accompaniment.

Shining Bright

1 Andante - Dreamily!

Musical score for measures 1-6 of 'Shining Bright'. The piece is in 4/4 time with a key signature of one sharp (F#). Measures 1-2 are marked *mf*, measure 3 is *mp*, and measure 4 is *f*. The lower staff has a more active accompaniment with eighth notes in measures 4-6.

Musical score for measures 7-10 of 'Shining Bright'. The piece is in 4/4 time with a key signature of one sharp (F#). Measures 7-8 are marked *p*, measure 9 is *mf*, and measure 10 is *p*. The upper staff has a melodic line with slurs, and the lower staff has a steady accompaniment.

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
candidate

1

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 note and then you shall sing it back. We shall do this for 4 different notes.

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.