

# MTB Grade 7

## 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
Louis Prima	Sing Sing Sing	Tomplay	<a href="https://tomplay.com">tomplay.com</a>
Jobim	Girl from Ipanema	Tomplay	<a href="https://tomplay.com">tomplay.com</a>
Gerry Rafferty	Baker Street	Tomplay	<a href="https://tomplay.com">tomplay.com</a>
Rae	1 <sup>st</sup> Movt: Toccata Latino	Alto Saxophone Sonatina	Reedimensions RD002
Bozza	Aria	N/A	Alphonse Leduc AL19714
Bonneau	Suite, Danse des Demons and Plainte	N/A	Alphonse Leduc AL20303
Beaucamp	Tarantelle	N/A	Alphonse Leduc 20466
Carmichael	No.1 Joropo	Latin American Dances	Emerson Edition 486
Harvey	3 <sup>rd</sup> Movt	Alto Saxophone Sonata	Reedimensions RD078
Ridout	No.2 Vivace	Alto Saxophone Concertino	Emerson Edition 145
Pierne	Canzonetta	AL19414	Alphonse Leduc
Jones	No.3 Sunlight Gold	Three Light Motifs	Emerson Edition 295
Carr	Habanera	Four Comedy Dances	Kendor
Daneels	Aria et Valse Jazz	SF9412	Schott

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
Bennett	1 <sup>st</sup> Movt: Samba Triste	Three Piece Suite for Alto Saxophone	Novello
Bennett	3 <sup>rd</sup> Movt: Finale	Three Piece Suite for Alto Saxophone	Novello
Wilson	Day for Baritone or Alto Saxophone & Piano	CM062	Camden
Johnson	Nightsong for Alto Saxophone & Piano	GS82586	Schirmer
Binge	3 <sup>rd</sup> Movt: Rondo	Concerto	WEIN96812
Woods	2 <sup>nd</sup> Movt: Slowly	Sonata	Advance Music
Rae	No.5 Point to Point	12 Modern Etudes for Solo Saxophone	Universal UE18795
Rae	No.1 Ignition	12 Modern Etudes for Solo Saxophone	Universal UE18795
Lyons	Study No.23	24 Melodic Studies for Saxophone	Useful U55
Wilson	Monody	CM099	Camden
Buckland	Brazilian Walk	Solo Saxophone Book 1	Astute Music
Vizzutt	Funk	Dynamic Dynamics	De Haske
Gumbley	Merry Go Round	15 Crazy Jazz Studies	Saxtet
Street	Party Time	Street Beats	Saxtet
Mintzer	Be Bop Special	14 Blues and Funk Etudes	Alfred
Bach	Courante	Suite No. 1 arr. Londeix	Lemoine
Nelson	2 <sup>nd</sup> Movt: Largo	Sonata for Alto Saxophone	Advance
Allen	No.3	Sonatina for Alto Saxophone	Emerson Edition 589

### 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

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#### Technical Option 2

##### Technical Exercises:

Perform all the technical exercises required for this grade

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**PLUS**

##### Alternative to Scales from Memory:

Perform the alternative to scales from memory 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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# Technical Exercises

Exercise 1 - ♩=90

Exercise 1 consists of six measures of music in a single staff. The first measure is a half note G4. The second measure is a quarter note G4 followed by a quarter rest. The third measure is a half note G4. The fourth measure is a quarter note G4 followed by a quarter rest. The fifth measure is a half note G4. The sixth measure is a quarter note G4 followed by a quarter rest. Dynamics markings are *pp* for the first measure, *ff* for the second, *pp* for the third, *ff* for the fourth, *pp* for the fifth, and *ff* for the sixth. There are also *pp* and *ff* markings under the first and second measures of the second line, and *mf* under the sixth measure of the second line.

Exercise 2 - ♩=80

Exercise 2 consists of four measures of music in a single staff. The first measure is a half note G4. The second measure is a quarter note G4 followed by a quarter rest. The third measure is a half note G4. The fourth measure is a quarter note G4 followed by a quarter rest. Dynamics markings are *pp* for the first measure, *ff* for the second, *pp* for the third, and *ff* for the fourth. There are also *pp* and *ff* markings under the first and second measures of the second line, and *mf* under the sixth measure of the second line.

Exercise 3 - ♩=c90

Exercise 3 consists of four measures of music in a single staff. The first measure is a half note G4. The second measure is a quarter note G4 followed by a quarter rest. The third measure is a half note G4. The fourth measure is a quarter note G4 followed by a quarter rest. Dynamics markings are *pp* for the first measure, *ff* for the second, *pp* for the third, and *ff* for the fourth. There are also *pp* and *ff* markings under the first and second measures of the second line, and *mf* under the sixth measure of the second line.

Exercise 4 - Swung quavers ♩=c132

Exercise 4 consists of four measures of music in a single staff. The first measure is a half note G4. The second measure is a quarter note G4 followed by a quarter rest. The third measure is a half note G4. The fourth measure is a quarter note G4 followed by a quarter rest. Dynamics markings are *pp* for the first measure, *ff* for the second, *pp* for the third, and *ff* for the fourth. There are also *pp* and *ff* markings under the first and second measures of the second line, and *mf* under the sixth measure of the second 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

Scales ♩=120 Chromatic & Arpeggios ♩-76

articulations.

F major scale



\*\* B major scale



Ab major scale - 12th



\*\* E melodic minor scale



\*\* F harmonic minor scale



G# harmonic minor scale



\*\* Dominant 7th in Eb



\*\* Diminished 7th on B



\*\* E chromatic scale



\*\* F major arpeggio



B major arpeggio



Ab major arpeggio - 12th



E minor arpeggio



F minor arpeggio



\*\* G# minor arpeggio



MTB Exams  
Alternative to Scales from Memory  
Saxophone  
Grade 7

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 ♩=120 Arpeggios ♩=76

F major scale



\*\* B major scale



Ab major scale - 12th



\*\* E melodic minor scale



\*\* F harmonic minor scale - swung quavers



G# harmonic minor scale



\*\* Dominant 7th in Eb



\*\* Diminished 7th on B



\*\* E chromatic scale



\*\* F major arpeggio



B major arpeggio



Ab major arpeggio



E minor arpeggio



F minor arpeggio



\*\* G# minor arpeggio



# Tgcf lpi 'Unknu

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).

♩ = 140

1

candidate

metronome

4/4

♩ = 120

2

3/4

3/4

♩ = 104

3

4/4

♩ = 90

4

3 3 3 3 3

3 3 3 3 3

♩ = 106

5

3 3 3 3 3 3

♩ = 86

6

3 3

3 3



# MTB Exams - Listening Skills (Aural tests) Grade 7

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.

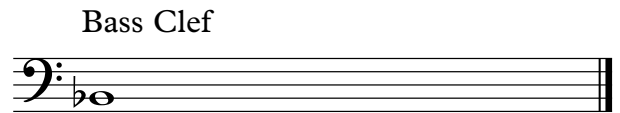
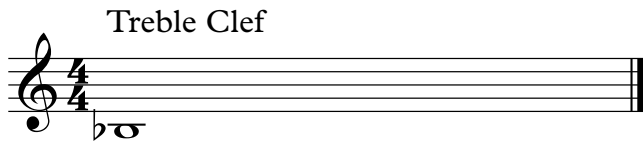
Only the teacher should have this sheet in front of them during the exam.

For each test, select *either* the treble *or* the bass clef exercises as appropriate to the range of the candidate's voice.

## Test 1 - Scales.

I shall ask you to sing an ascending major scale, after I give you the starting note.

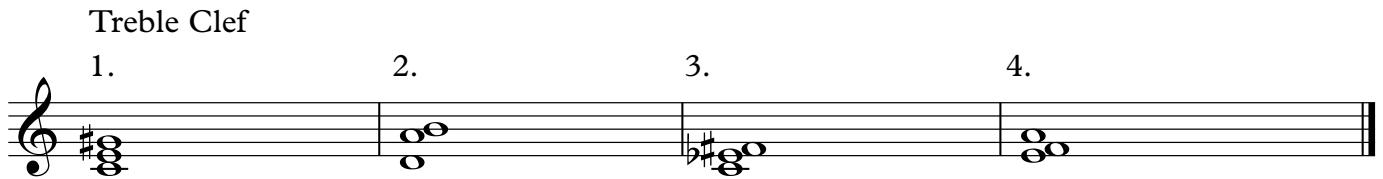
And then I shall ask you to sing an ascending harmonic minor scale, after I give you the same starting note again.



## Test 2 - Singing back notes

I shall play a 3 note chord and then you will sing back the highest, middle, then lowest notes.

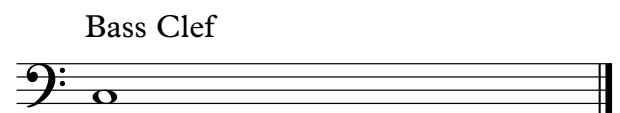
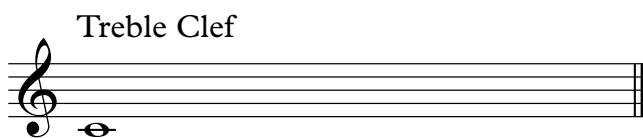
We shall do this for 4 chords.



## Test 3 - Dominant & Diminished 7ths

I shall ask you to sing the first 4 notes of an ascending dominant 7th arpeggio in root position after giving you the starting note.

I shall then ask you to sing the first 4 notes of an ascending diminished 7th arpeggio after giving you the same starting note again.



# Reel Deal

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

1 **Vivace**

7

13

19 *mp* *cresc.* *f*

25 *mp* *cresc.* *ff*

30

### 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.