

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	tomplay.com or Edition Darok
Ellington	Take A Train	Tomplay	tomplay.com
Billy Joel	Just the Way You Are	Tomplay	tomplay.com
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 rd 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](#).

MTB Grade 8

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 st 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

[Page 4](#)

PLUS

Scales from Memory:

Perform the scales from memory required for this grade from the sheet

[Page 6](#)

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 7](#)

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 10](#)

Musicianship Option 2

Reading Skills:

Perform the rhythm exercises for this grade

[Page 8](#)

PLUS

Duet:

Perform the duet for this grade

[Page 11](#)

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 with 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 rapid sixteenth-note passages. The second staff continues the exercise with a key signature change to one flat (Bb) and ends with a double bar line.

Grade 8

Exercise 1 - ♩=c90

Exercise 2 - ♩=66+

Exercise 4 - ♩=c120

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



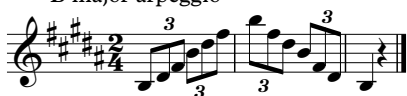
** Diminished 7th on Bb - 2 octaves



** 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).

1

candidate

metronome

$\text{♩} = 244$

2

$\text{♩} = 80$

3

$\text{♩} = 104$

♩ = 200

4

7/8

7/8

♩ = 90

5

4/4

4/4

♩ = 62

6

9/4

9/4

9/4

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

1 *mf* *mf* *sim.*

6 *mp* *cresc.* *f*
mp *cresc.* *f*

12 *mf* *cresc.* *dim.* *mp*
mf *cresc.* *dim.* *mp*

17 *cresc.*
cresc.

21 *f* *f*

25 *dim.* *mp*
dim. *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**

7

12

17

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 slurs and accents.

27

Musical notation for measures 27-29. The system consists of two staves. The key signature has two flats. Measure 27 is marked with a piano (*p*) dynamic. Measure 28 is marked with a piano (*p*) dynamic. Measure 29 is marked with a crescendo (*cresc.*) dynamic. The music includes slurs and accents.

30

Musical notation for measures 30-32. The system consists of two staves. The key signature has two flats. The music features a rhythmic pattern of eighth notes with slurs and accents.

33

Musical notation for measures 33-38. The system consists of two staves. The key signature has two flats. Measures 33-37 are marked with a fortissimo (*ff*) dynamic. Measure 38 is marked with a piano (*p*) dynamic, with the instruction "p subito" and a hairpin symbol. The music includes slurs and accents.

39

Musical notation for measures 39-44. The system consists of two staves. The key signature has two flats. The music features a rhythmic pattern of eighth notes with slurs and accents. The first measure is marked with a fortissimo (*f*) dynamic.

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. A fermata is placed over the final note of the melody in measure 48.

49

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

54

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

58

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

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.