

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

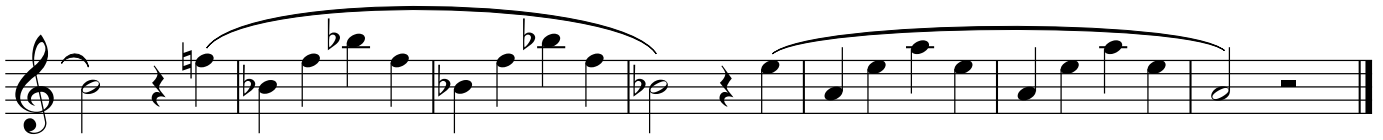
Exercise 1 (for tone) ♩=c60



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



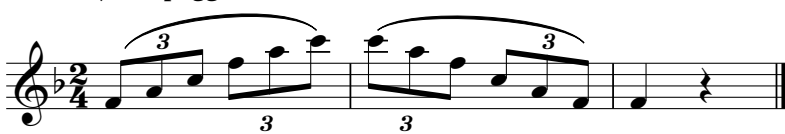
A harmonic minor scale - swung quavers (only 1 version harmonic or melodic required)



A melodic minor scale



F major arpeggio



C major arpeggio



D minor arpeggio



A minor arpeggio



Duet

[Click here to find exam speed duet recordings](#)

[Click here to find practise speed duet recordings](#)

Alto Saxophone 1
Alto Saxophone 2

Grade 2 - Jumping Beans

1 **Playful!**

mf *cresc* *f*

11 *p* *p*

18 *f* *f*

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.