MTB Grade 6
Alto Saxophone

MUSIC TEACHERS' BOARD

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
Brubeck	Take 5	Tomplay	tomplay.com
Fitzgerald	Georgia On My Mind	Tomplay	tomplay.com
The Blues Brothers	Minnie Moochie Maybe	Tomplay	tomplay.com
Carmichael	No.3 Bahama Rhumba	Latin American Dances	Emerson Edition 486
Harvey	1st Movt	Alto Saxophone Sonata	Reedimensions RD078
Ravel	Piece en Form de Habanera	Eb Edition: Leduc AL17680	Alphonse Leduc
Balogh	Gipsy Songs (with quasi cadenza)	The Light Touch book 2	Stainer H388
Williams	No.5 & No.6	Six Studies in English Folk-Song	Stainer H173 [Eb sax] H47 [piano]
Williams	No.4 & No.6	Six Studies in English Folk-Song	Stainer H173 [Eb sax] H47 [piano]
Harvey	No.4 Tipsy Tarantella	Five Jazzy Trifles	Reedimensions RD025
Jacob	No.3 Moto Perpetuo	Miscellanies	Emerson Edition 66
Cassiniere	Rondo	Les Contemporians Ecrivent Vol 2	Billaudot PN6183

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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MTB Grade 6
Alto Saxophone

MUSIC TEACHERS' BOARD

Composer/Artist	Title	Book/Cat. Ref	Publisher/ Buy Here
Koechlin	Etude No.5	15 Etudes pour Saxophone alto et Piano	Billaudot/EFM 1008
Koechlin	Etude No.11	15 Etudes pour Saxophone alto et Piano	Billaudot/EFM 1008
Lyons	Valse des Lions	Compositions for Alto Saxophone Vol 2	Useful Music U124
Binge	2nd Movt: Romance	Concerto for Alto Saxophone	Weinberger
Rodgers	Interactive	The Light Touch Book 2	Stainer H388
Mintzer	Lyrical	14 Blues & Funk Etudes	Alfred
Milhaud	Modere – Movement 2	Scaramouche	Salabert
TBC	TBC	Maiden Voyage	Abersold Jazz
Rae	No.14 Heptathlon	Track and Field	Reedimensions RD062
Gariboldi	No.65	Easy Classical Studies for Saxophone	Universal
Gariboldi	No.66	Easy Classical Studies for Saxophone	Universal
Wilson	Ajna	The Seven Chakra for Solo Saxophone	Camden CM239
Street	Spic & Spanish	Street Beats	Saxtet 120
Street	Romance	Street Beats	Saxtet 120
Gumbley	Reed Fever	15 Crazy Jazz Studies	Saxtet
Gumbley	Crazy Hepcats	15 Crazy Jazz Studies	Saxtet
Vizzutti	Irish Reel	Dynamic Dances	De Haske
Vizzutti	Bulgarian Bounce	Dynamic Dances	De Haske

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MTB Grade 6
Alto Saxophone

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 9

PLUS

Listening Skills:
Sing the prepared aural tests for this grade

Page 11

Musicianship Option 2

Reading Skills:
Perform the rhythm exercises for this grade

Page 9

PLUS

Duet:
Perform the duet for this grade

Page 7

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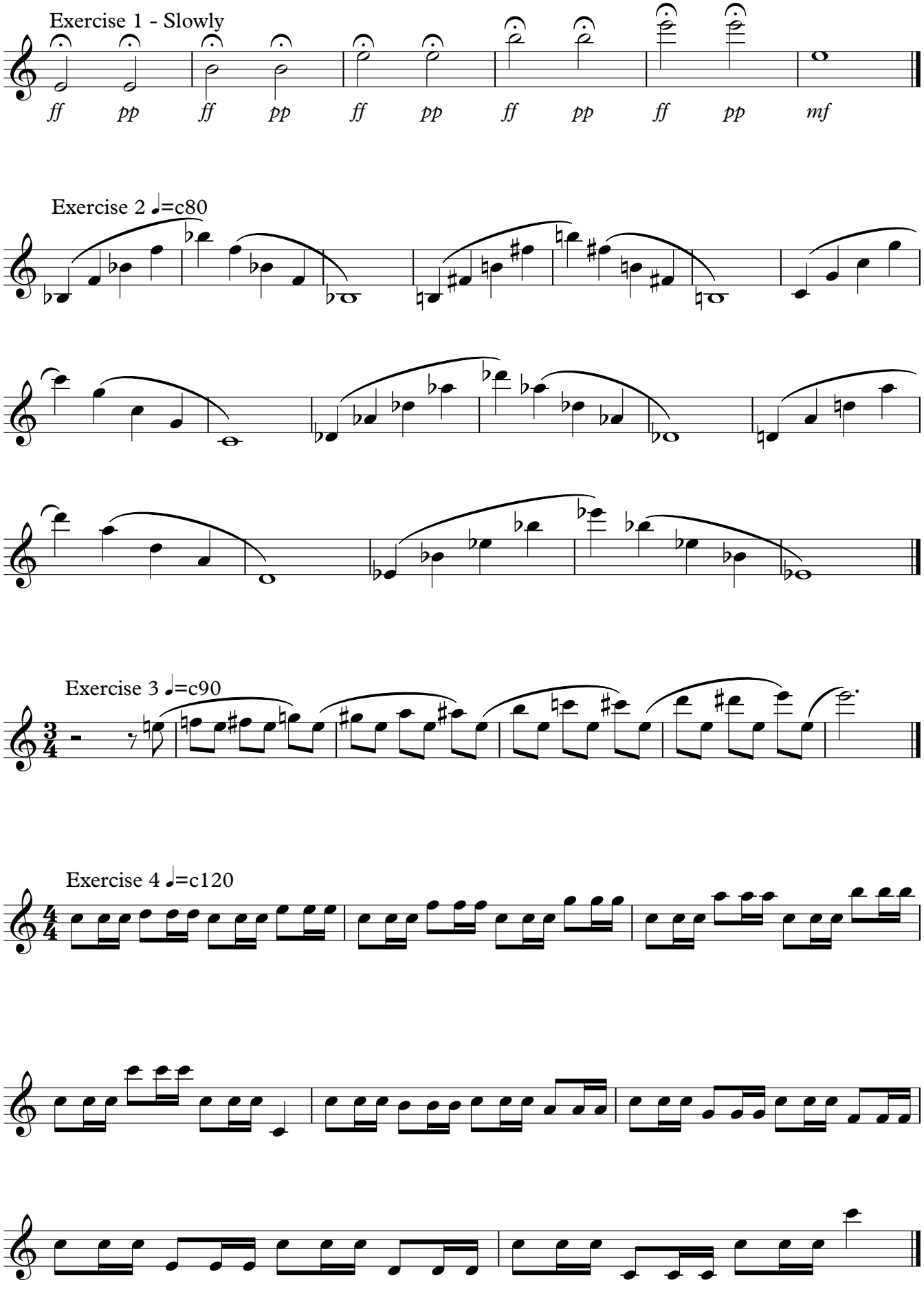
Technical Exercises

Grade 6

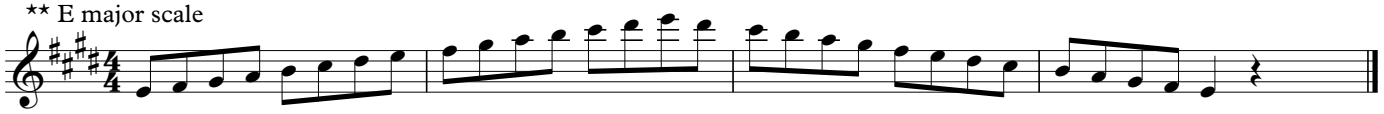


Scales & Arpeggios from Memory

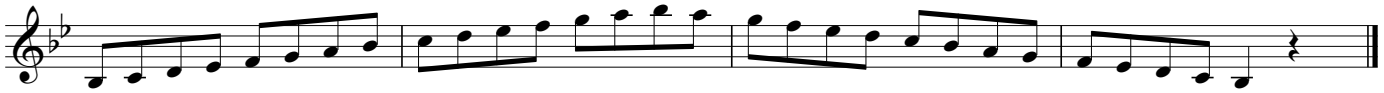
For the examination, the candidate should be asked to performall starred (**) scales and arpeggios below, plus any two other items from memory. They should perform each scale and arpeggio either tongued or slurred as requested by the teacher. The teacher should aim for an even distribution of articulations.

Scales ♩=96 Chromatic & Arpeggios ♩=56

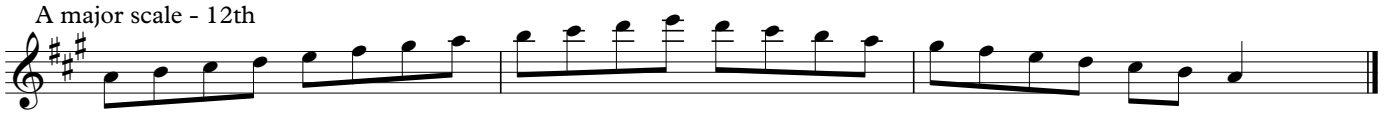
** E major scale



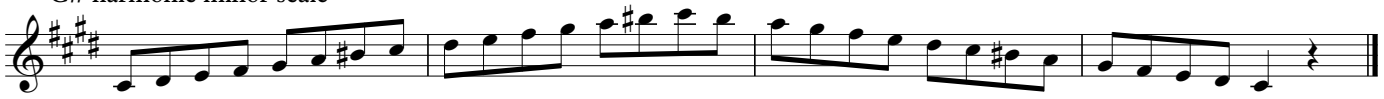
** Bb major scale



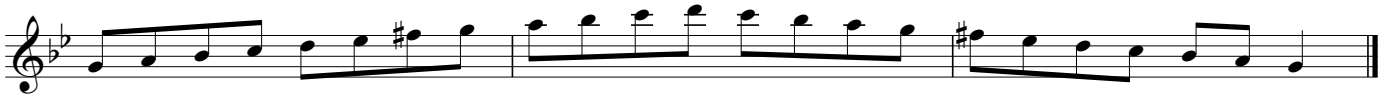
A major scale - 12th



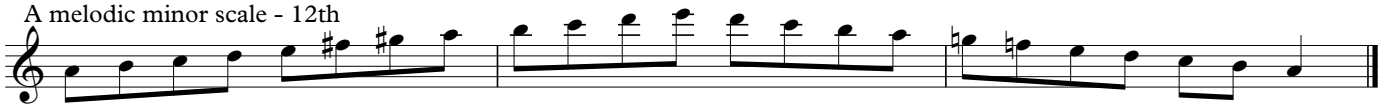
** C# harmonic minor scale



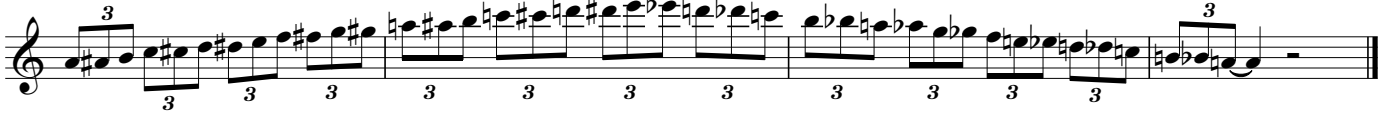
G harmonic minor scale - 12th



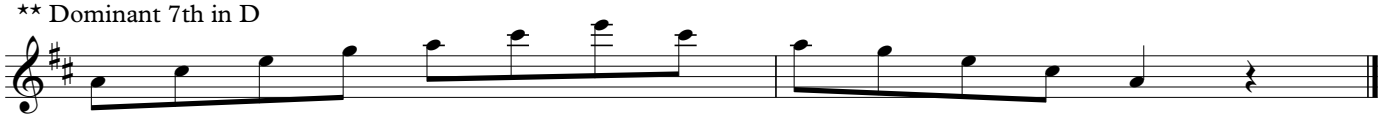
A melodic minor scale - 12th



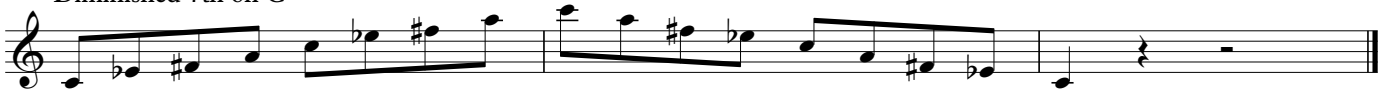
** A chromatic scale - 12th



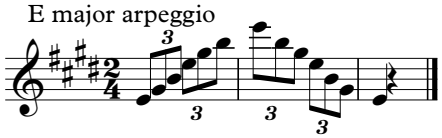
** Dominant 7th in D



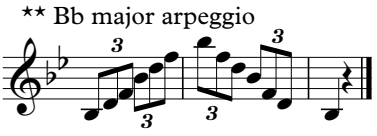
** Diminished 7th on C



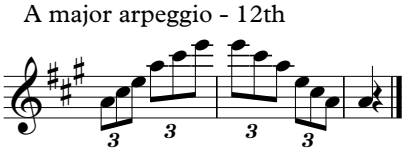
E major arpeggio



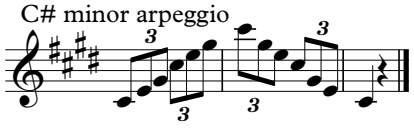
** Bb major arpeggio



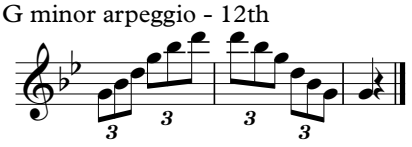
A major arpeggio - 12th



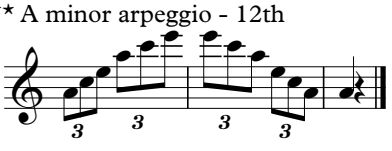
C# minor arpeggio



G minor arpeggio - 12th



** A minor arpeggio - 12th



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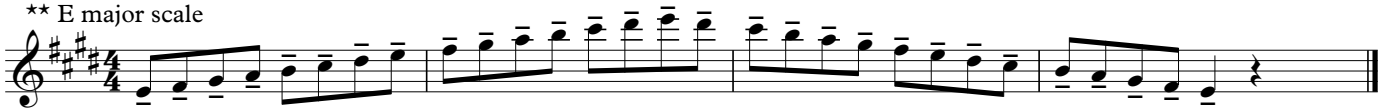
Alternative to Scales from Memory

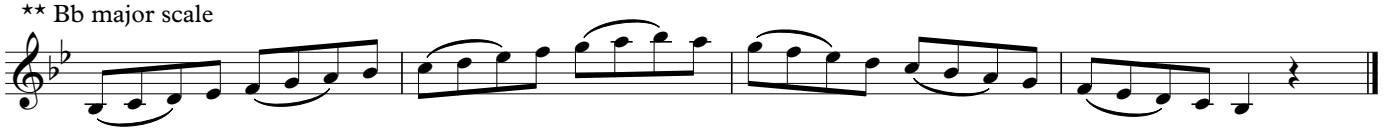
The following do not need to be played from memory. For the examination perform all the starred (**) scales and arpeggios below plus any two other items

Scales ♩=96 Arpeggios ♩=56

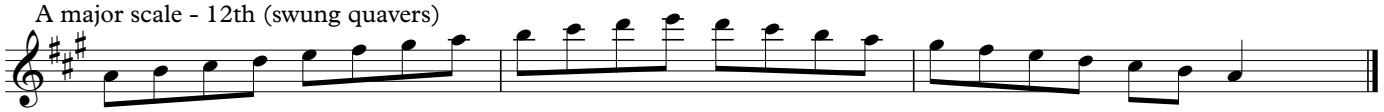
** E major scale



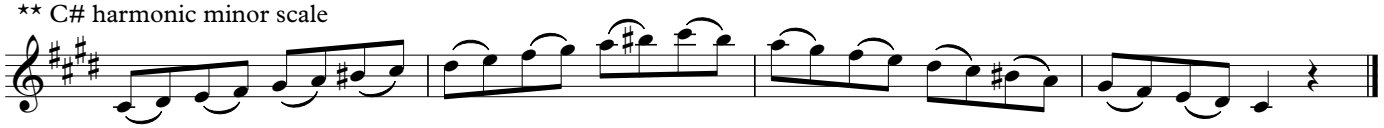
** Bb major scale



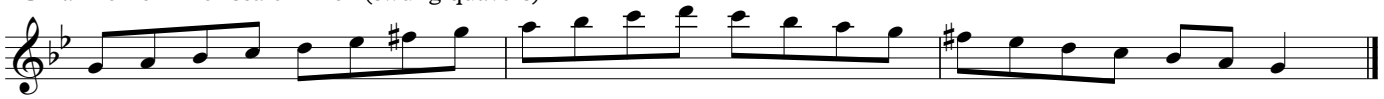
A major scale - 12th (swung quavers)



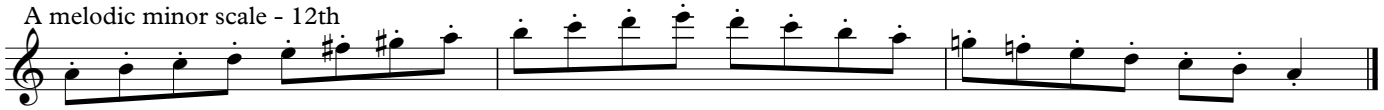
** C# harmonic minor scale



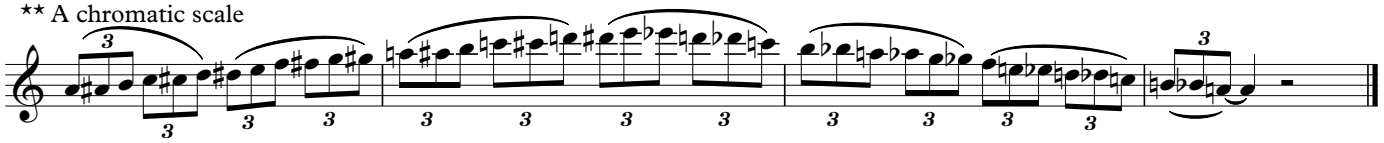
G harmonic minor scale - 12th (swung quavers)



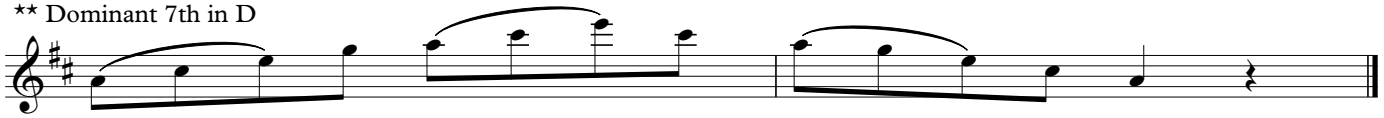
A melodic minor scale - 12th



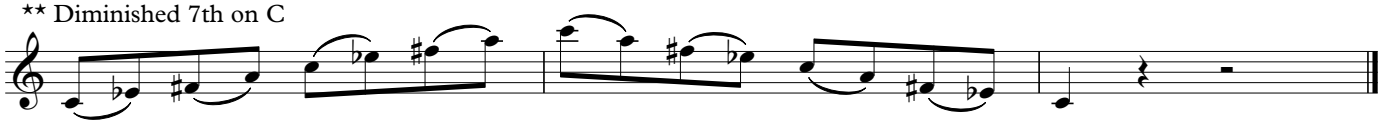
** A chromatic scale



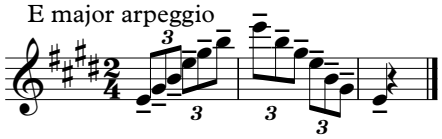
** Dominant 7th in D



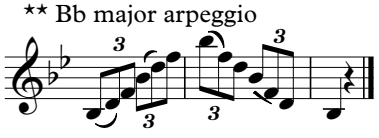
** Diminished 7th on C



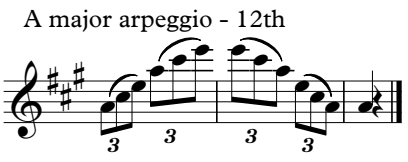
E major arpeggio



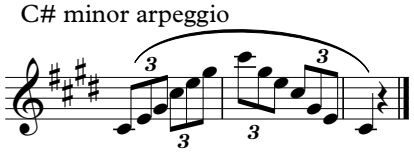
** Bb major arpeggio



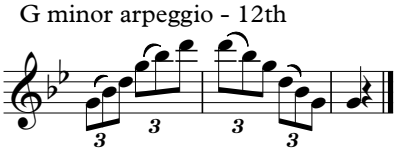
A major arpeggio - 12th



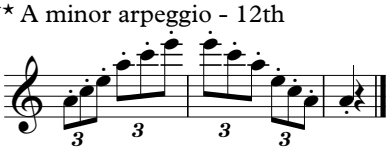
C# minor arpeggio



G minor arpeggio - 12th



** A minor arpeggio - 12th



Duet

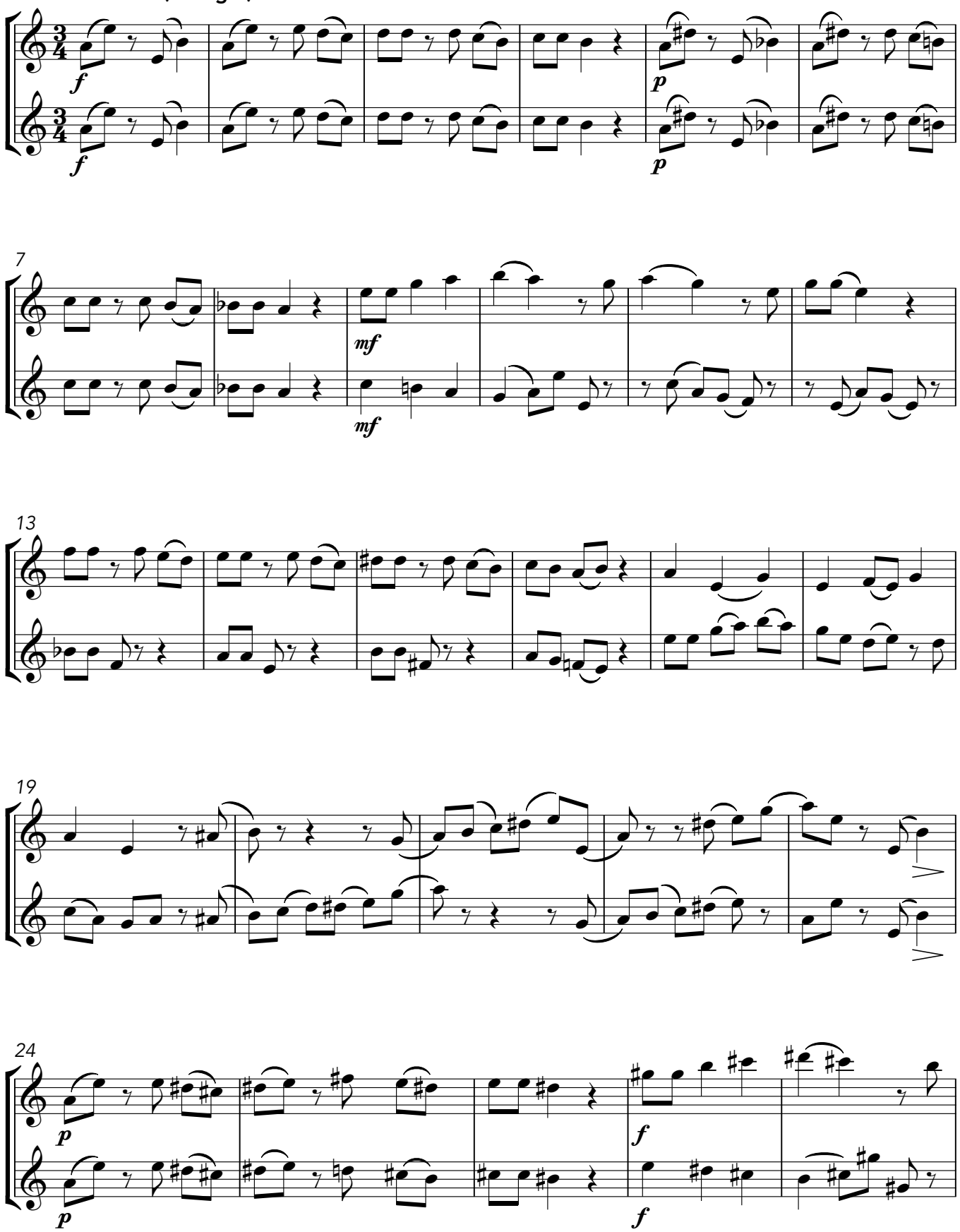
Click here to find exam speed duet recordings

Click here to find practise speed duet recordings

Alto Saxophone 1
Alto Saxophone 2

Grade 6 - Getting Around

Jazz Waltz (Swing ♪)



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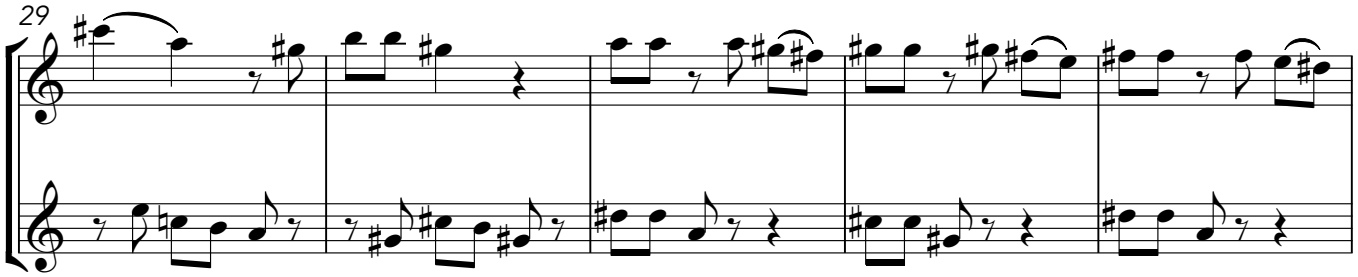

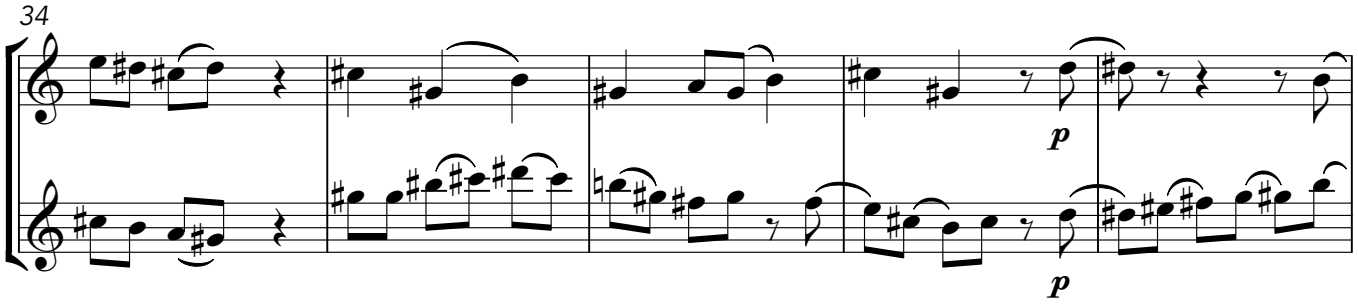

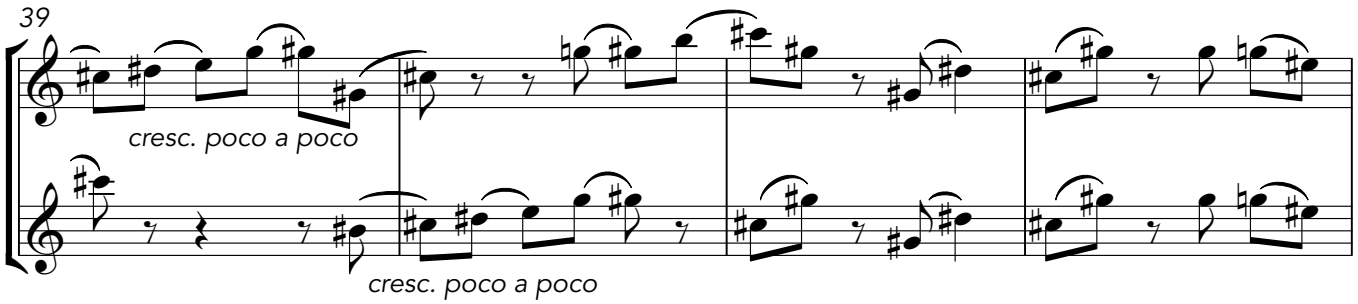

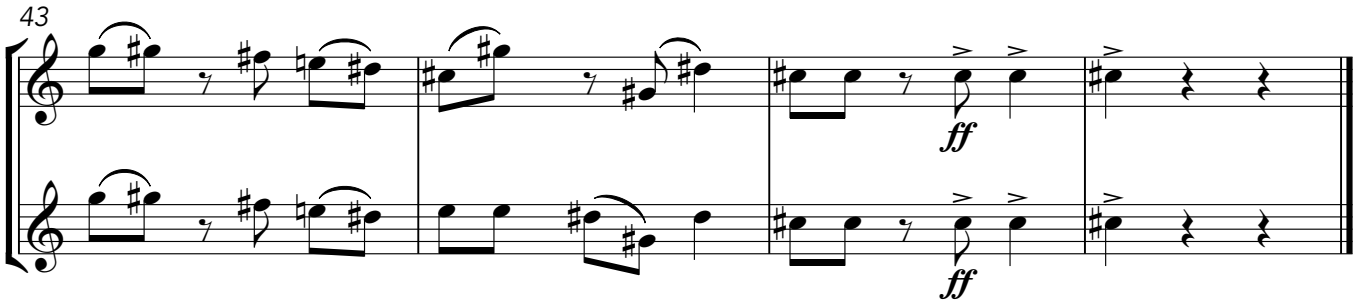

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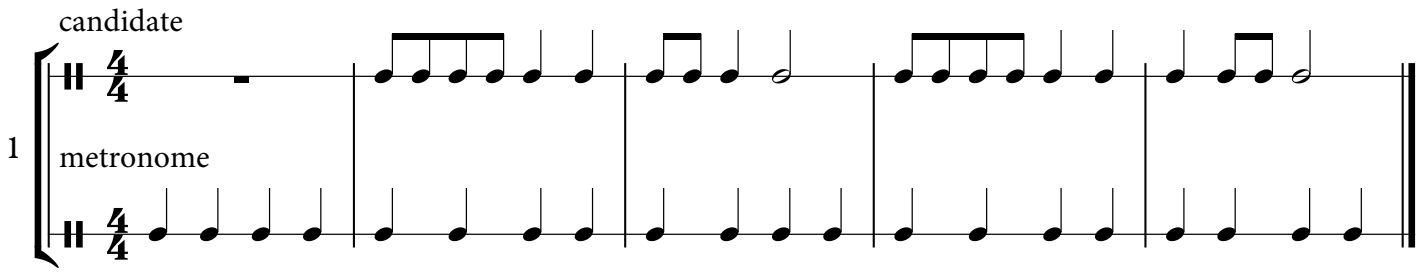
Click here to find the MTB Reading Skills recordings

Reading Skills

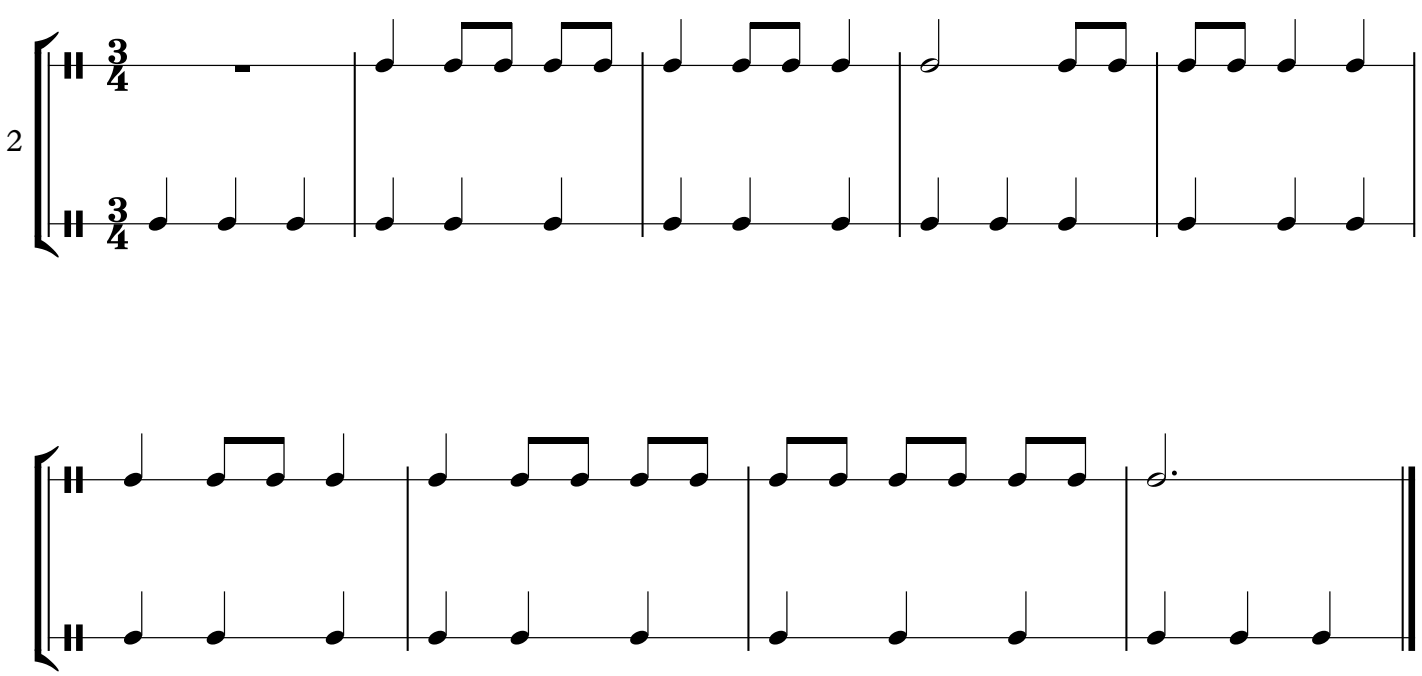
Candidates should practise the six clapping exercises below as part of their preparation to take this grade.

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).

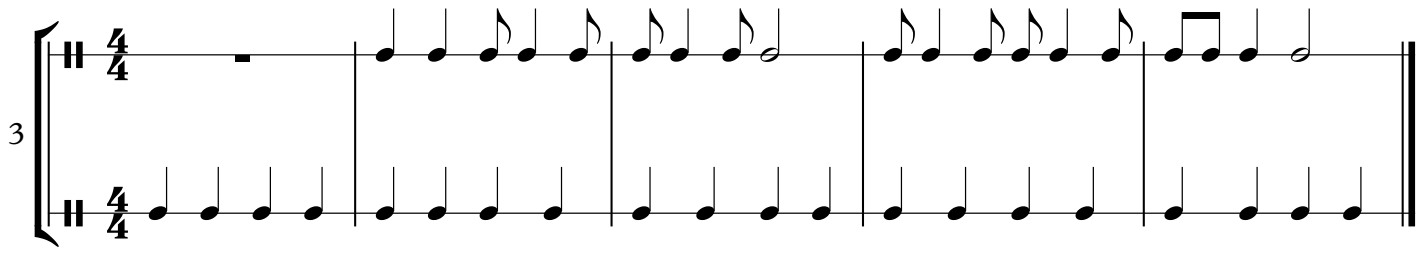
♩ = 120 Swung quavers (♫=♩3♪)



♩ = 100 Swung quavers (♫=♩3♪)



♩ = 88 Swung quavers (♫=♩3♪)



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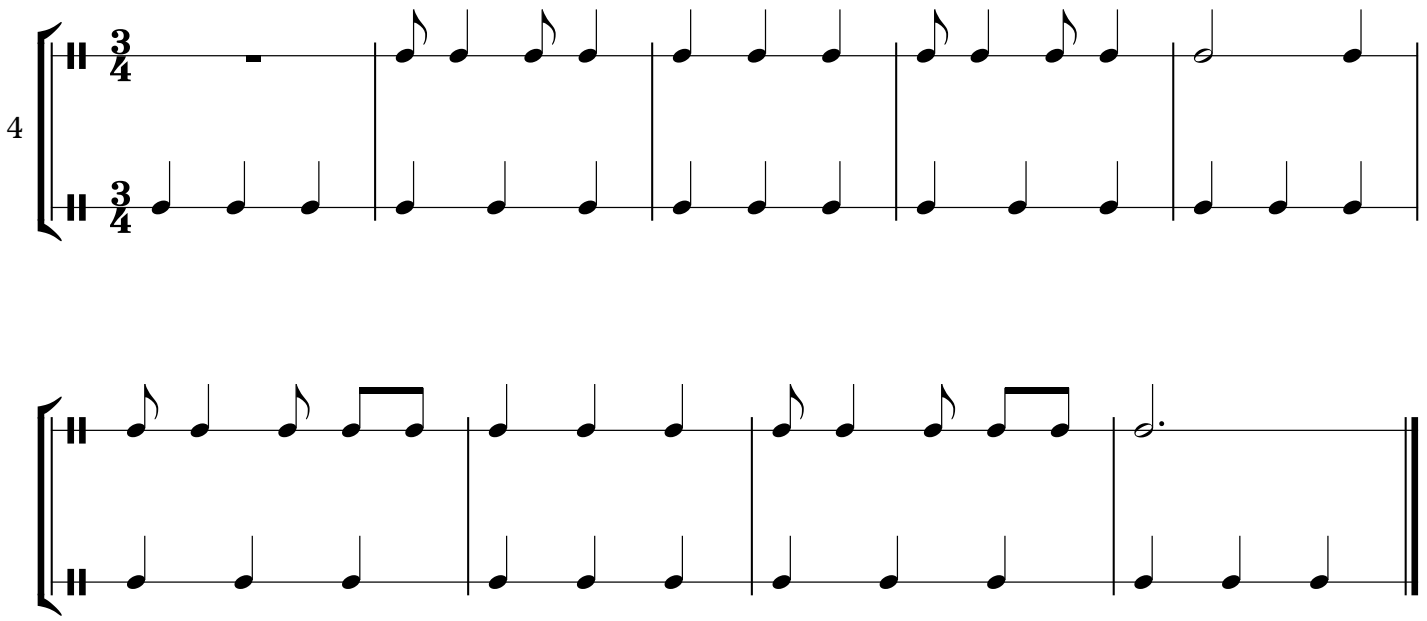
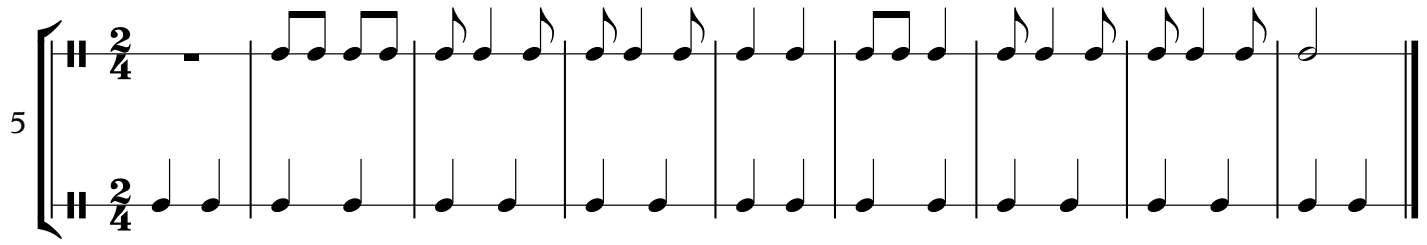
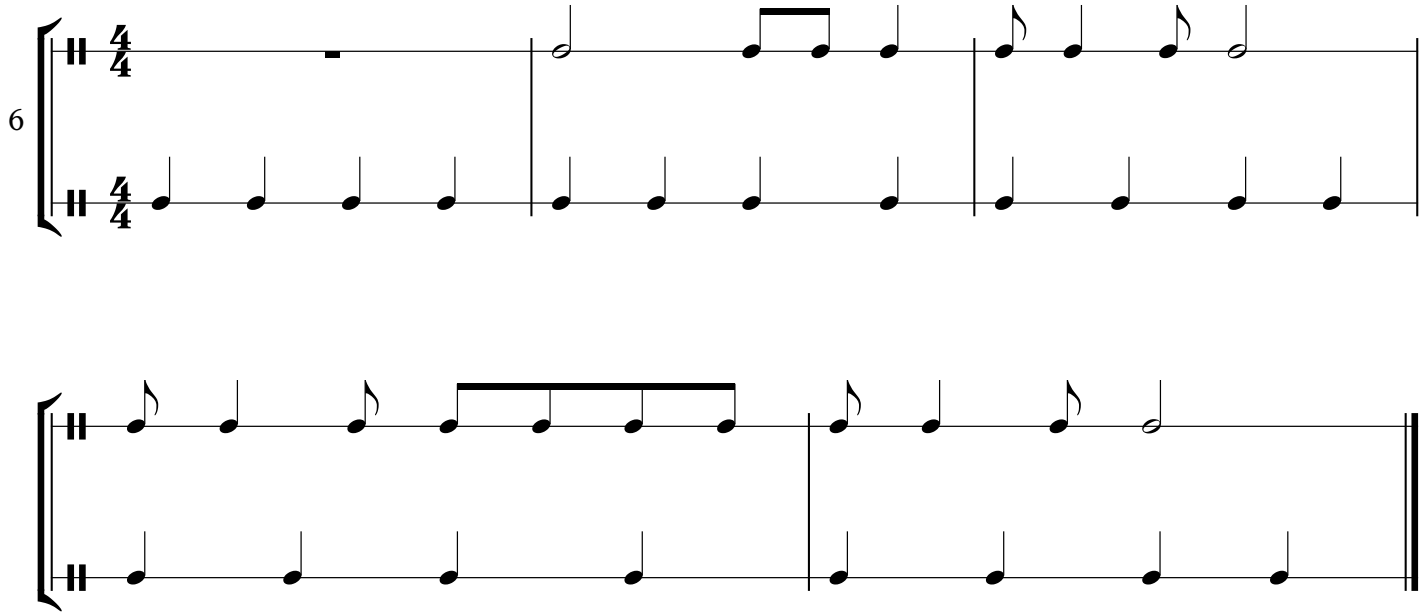
♩ = 128 Swung quavers (♫=♩3♪)



♩ = 90 Swung quavers (♫=♩3♪)



♩ = 118 Swung quavers (♫=♩3♪)



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Click here to find the MTB Listening skills recordings in Bass Clef

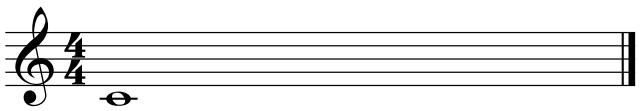
Listening Skills

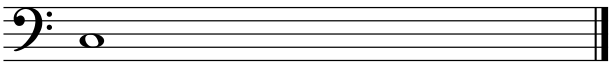
Click here to find the MTB Listening skills recordings in Treble Clef

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 - Triads.
I shall ask you to sing an ascending major triad in root position, after I give you the starting note.
Then, I shall ask you to sing an ascending minor triad, after I give you the starting note again.

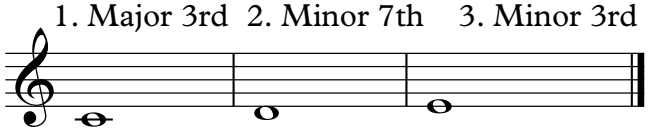




Test 2 - Intervals.
I will play a note and ask you to sing a specific interval above. We shall do this for 3 different intervals.

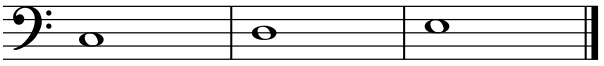
Treble Clef

1. Major 3rd 2. Minor 7th 3. Minor 3rd



Bass Clef

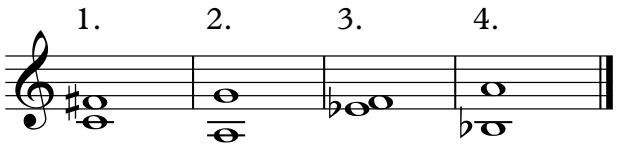
1. Major 3rd 2. Minor 7th 3. Minor 3rd



Test 3 - Singing upper and lower notes.
I shall play a 2 note interval and then you will sing the higher and lower note.
We shall do this 4 times.

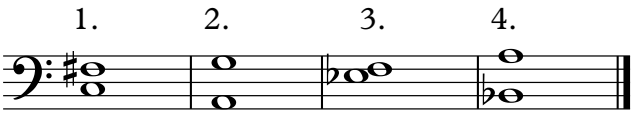
Treble Clef

1. 2. 3. 4.



Bass Clef

1. 2. 3. 4.



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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.

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