

Contest Music
for
Alto Saxophone

by
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Saxophone
University of Maryland, College Park

with
Roy Hakes
Piano

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About the Author

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Reginald Jackson performs on Buffet saxophones exclusively.

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Introduction

This study guide is designed to help the student get the most out of practice sessions in preparing the *Contest Pieces for Alto Saxophone*. Some students repeatedly play the music from start to finish until they are bored with the composition. Not only is this a boring, time-consuming process, it is also not productive. Repeating a mistake 2,000 times only makes the mistake more difficult to correct. It may help to think of studying — rather than practicing — the music. If the musician does not think while practicing, very little will be accomplished.

In keeping with this point of view, each piece is dealt with under three sections:

Study Before Practice
Study During Practice
Study for Accompanied Performance

Study Before Practice

It is extremely important to understand the goal before beginning. This section helps in analyzing the form, phrases, style, and other aspects of the composition. If you don't know how a phrase should sound before it is played, how can you know if it is correct?

Study During Practice

Instead of mindlessly repeating the piece over and over, work on specific sections that may be difficult: notate alternate fingerings and breath marks; memorize difficult sections and circle any spots that are frequently a problem, i.e., mark cues.

Study for Accompanied Performance

The final "polishing" of a piece must take into account ensemble problems such as precision and balance. Are the pianist and the saxophonist interpreting the articulation, phrasing, and accents in the same manner? Tempos may have to be changed to accommodate musical or technical difficulties. Now is the time to work the piece from start to finish, incorporating these concepts.

Instrument Adjustments

Before attempting to create music on the saxophone, every effort should be made to ensure that the instrument is in good working order. Saxophones need periodic adjustments. If the instrument has not visited a competent repairperson in the past year, it probably needs some attention.

Even if the instrument was repaired last week, there are some common problems to take into account. Have any corks disappeared? If you hear a metallic sound when a key is depressed, chances are there is a missing cork or felt. In this case, the key will open too far and that note will be out of tune.

While playing the low ϵ , depress the $g^{\#}$ key. No change in the sound should be heard. Otherwise, the low $c^{\#}$, b and b^{\flat} will all play poorly, not to mention the problem of playing the right hand notes while depressing the $g^{\#}$ key. While playing $\frac{1}{2} b^{\flat}$, use the middle finger of the left hand to tap the bis b^{\flat} key — this also should not produce a difference in the sound.

Even if the instrument plays well, pay attention to key heights. As a general rule, a key should open approximately $\frac{1}{3}$ of the diameter of the corresponding tone hole. If the opening is greater than this, the pitch will be sharp. If the opening is less, the sound will be stuffy and/or flat. Have a good repairperson correct any faults.

Without doubt the greatest obstacle to playing with a good sound for younger students is the mouthpiece/reed combination. If you are playing a student model saxophone with the mouthpiece that came with the instrument, you need another mouthpiece. There are *no* good student model mouthpieces. Before purchasing a mouthpiece, consult with your teacher or other accomplished saxophonist. There are literally hundreds of mouthpieces from which to choose; you should select the one most appropriate for your situation.

Even after acquiring a good mouthpiece, constant attention must be given to having a good reed. The usual problem involves a reed that is too soft. No general rule can be given about how hard the reed should be — the reed must match the mouthpiece. There is an excellent chapter concerning reeds in *The Art of Saxophone Playing* by Larry Teal. The subject is far too complex to discuss here, but be aware that you will *never* sound better than your reed!

Another common problem is the neck cork being too compressed for the mouthpiece. Paper around the cork to make the mouthpiece fit is an *emergency* fix only. The instrument cannot play well with this “fix.” The cork should be somewhat snug as soon as the mouthpiece is placed on the neck — otherwise, the low notes could play poorly. Also, if the saxophone is tuned to play flat (the mouthpiece is too far out), the instrument will play poorly and out of tune.

Common Mistakes

When judging solo and ensemble festivals, judges hear many of the same mistakes time and time again. While this list could certainly be expanded into a book in itself, the following mistakes seem to occur most often:

- I Attacks and Releases: “Attack” is really a bad word for what actually happens when a note begins, but unfortunately it describes the event adequately for many players. Give serious thought to the beginning of each note in the piece. The ends of phrases also receive too little attention. The last notes of phrases are often played too short and the ending of the note is clipped. Listen to good singers to hear how they end phrases. Think of singing each phrase.
- II Phrase Organization: Of course, to sing a phrase one must know where the phrase begins and ends. Phrases are like sentences and must be organized the same way — otherwise your playing makes no “sense.” Consider the following unorganized paragraph:

ofcoursetosingaphraseonemustknowwheretheph
rasebeginsandendsphrasesarelikesentencesandm
ustbeorganizedthesamewayotherwiseyourplaying
makesnosense

If necessary, mark each phrase in pencil and plan your breaths accordingly. Try not to breathe in the middle of a phrase and never breathe before the last note in the phrase.

- III Ensemble. Many players seem to have this attitude: “Let’s start together and I’ll meet you at the end.” A piece for saxophone and piano is a duet, not a solo. The piano part in a good composition is often more important in some sections than the saxophone part, so play softer in these sections. Think of the piece as a conversation between

the two instruments. Adequate rehearsal is absolutely necessary. Many students never perform with the pianist until the day of the festival. Imagine performing a play where none of the actors knows what anyone else will say until the first performance! Listen to the piano while you play. Otherwise, half the fun of playing at solo and ensemble festival is missed.

- IV Intonation*: Whether a professional or student model instrument, every saxophone has intonation problems. If you use only the fingering system outlined on a fingering chart, you can be assured that you will have problems with pitch accuracy. Each saxophone — even those of the same make and model — is different, so there is no way that every problem can be addressed here. However, four notes are missed so often that they deserve mention:

PROBLEM	SOLUTION
3rd line b^b is flat	Many students use $\frac{1}{2} b^b$ — don’t. Use side or bis b^b instead.
3rd space c^\sharp is flat	Use octave key plus g key to raise the pitch.
4th line d is sharp	Use low b key to lower pitch.
High c^\sharp is sharp	Add f key (right hand) to lower pitch.

* *It is a fact that every wind instrument (except trombone) has certain notes which are out of tune.*

- V There are some common mistakes that often affect both your performance and your evaluation:
 - A) Dress properly. A judge seeing a student performing in dirty blue jeans and a t-shirt might feel that the student views the experience as unimportant. Professionals don’t perform like this and neither should you.
 - B) Stand or sit so that you can see the judge and the pianist. The judge is the audience during this performance, and playing with your back to the audience is questionable.
 - C) Tune-up. Don’t rush through this important part of the performance. Practice tuning to the piano, and tune to written f ,

f#, or g (lower and middle octaves). Make certain that your instrument is warmed up (blow warm air through the instrument while waiting to play) before you tune. Otherwise you will soon be playing "sharp."


- D) Make sure the judge's score has the measures numbered. Some judges will lower your grade for an unnumbered score.
- E) Know your scales. Be able to play any assigned scales correctly the first time.



Fingering and Octave Notation


(Refer to a fingering chart if necessary)

- I Fingering OK
- A) Alternate c# 

Any combination of fingers in the right hand may be added, depending on the passage, the tempo, and the intonation tendencies of each saxophone.

- B) Fork f#  Both octaves.

- C) 1/4 or 1/2 b^b or a#  or  Both octaves.

- D) Bis b^b  Use one finger only.

E) References to side keys (s¹, s², etc) include the left hand palm keys and the high e and f# keys. They are numbered chromatically so that side key ¹ is the high d key, side key ² is the high d# key, side key ³ is the high e key, side key ⁴ is the high f key, and for saxophones so equipped, side key ⁵ is the high f# key.

- II Octaves. References to various notes as being g¹ or c³ are indications of octaves. The lowest a on the instrument would be a¹ (second space, treble clef) and the lowest b^b would be b^{b1} (low b^b).

Contest Music for Alto Saxophone LESSONS

Aria, Willis Coggins

Study Before Practice

- I Composer: Willis Coggins is a contemporary American composer who recently retired from the music faculty of the University of Illinois.
- II Title: *Aria* refers to a solo composition for voice usually with instrumental accompaniment. A solo song performed in an opera is often called an *aria*.
- III Form: *Aria* is organized in traditional "song" form. "Song" form is characterized by:
 - A) An opening theme/melody which is repeated;
 - B) The introduction of new thematic/melodic material;
 - C) A re-statement of the opening theme/melody.

Each of the sections (A-A-B-A-B-A) in *Aria* is eight measures in length. Although the usual "song" form is A-A-B-A, the composer has added an additional B-A section at the end.

- 1) The first section A - measures 5-12
 - 2) The second section A - measures 13-20
 - 3) The third section B - measures 21-28
 - 4) The fourth section A - measures 29-36
 - 5) The fifth section B - measures 37-44
 - 6) The sixth section A - measures 45-53
- IV Tempo: The performance tempo indicated is *andantino*, meaning "little slow." ♩-76 would be appropriate.
 - V Key: *Aria* is written in a minor tonality. The concert key is c minor with the saxophone performing in a minor.
 - VI Special Considerations: The communication of the thoughts embodied in the melodic line is of premier importance. You are allowed to take occasional liberties of stretching/slowing the tempo where appropriate (*tempo rubato*). Be especially aware of dynamic contrasts between each section of the piece.

Study During Practice*

- I Intonation: Use the b^1 key on all d^2 half notes to lower the pitch level.
- II Perform four measure phrases throughout. Mark with a pencil your breath marks after each phrase. Begin each phrase with a gentle attack and taper the ending of each phrase.
- III Ritard slightly at measure 44.
- IV Be aware of all dynamic changes.

Study for Accompanied Performance

- I Make certain you and the pianist agree on the tempo. Listen to the four measure piano introduction and maintain the same tempo when you enter.
- II At \textcircled{A} and in similar places, be aware that the saxophone part has three notes being performed in the same time as the piano's two notes. Be certain to be together on the second count of the measure (5, 7, etc.).
- III The saxophone part should be predominant throughout the performance.
- IV Listen to the piano part when performing half notes. Be sure to enter on time after the half notes.
- V Listen to the piano ritard in measure 44 so you can enter on time at measure 45.
- VI Perform the piece with piano before a small audience prior to the recital or festival.

* See the introduction for fingering and range explanations.

Cantilena, George Friderick Handel

Study Before Practice

- I Composer: George Friderick Handel (1685-1759) lived and worked in what is known as Germany, although a great portion of his life was spent in England. Handel was known primarily as a composer of orchestral, choral, and solo vocal music. His most famous choral composition is the Messiah (sung by numerous choirs each Christmas season).
- II Title: *Cantilena* is an Italian word which means a lyrical vocal melody or an instrumental melody of similar vocal character. This solo composition is characterized by many Baroque-era compositional techniques such as recurring ascending or descending melodic motives, consistent recognizable beat and rhythms, and straightforward melodic and harmonic functions.
- III Form: The most prevalent compositional element found in *Cantilena* is the recurring use of the descending second interval. Identify this melodic motive in measures 2, 4, 9, 12, 13, 17, 20, 23, 26, 33, and 35.
- IV Tempo: The performance time indicated by the publisher appears to be slower than the *con moto* (with movement) tempo given by Handel. I would suggest a tempo from $\text{♩} = 84$ to $\text{♩} = 100$.
- V Key: *Cantilena* is arranged in the key of B^b major with the saxophone performing in the key of G major.
- VI Style: Always perform baroque music in a reserved, controlled manner.

Study During Practice*

- I Accentuate slightly each descending second motive, continuing your breath support and volume before reaching the motive.
- II Use the b¹ key to lower the pitch of d² and e² — for example, measures 2, 18, 24, 26. Continue this practice throughout the piece.
- III Play grace notes before the beat, unaccented (measures 9, 17, 23, 33, 35).

IV Phrasing

- A) There is an unusual phrase from measure 5 to measure 10. Breathe after the second count in measure 6 if you don't have enough breath to play to the rest in measure 10.
- B) An overlapping phrase occurs at measure 15. Breathe after the first note of 15.
- C) Notice the scale pattern starting on count three of measure 20 and ending on the first count of measure 22 (a², b³, c^{#3}, d³). This pattern should be heard by the audience.
- D) Stress the first note of slurred groups. Measure 29, stress second count; measure 30, stress upbeat of third count; measure 31, stress first count and upbeat of third count.

Study for Accompanied Performance

- I Change the piano dynamic marking at the beginning of the piece to *mp*. The saxophone part at measure 9 should be marked *f*, and at measure 11 it should be *mp*. Change all *ff* dynamic markings to *f*. Maintain volume from measure 33 to the end of the piece.
- II Memorize the first few measures to allow you to look at the pianist at the start of a performance. Give a *slight* motion cue with your saxophone to indicate the beginning of the first note of the piece.
- III Listen for the piano note on the fourth count when performing the $\text{♩} \text{♩}$ figure (measure 9).
- IV Keep the balance between saxophone and piano equal throughout the performance.
- V Perform the piece with piano before a small audience prior to the recital or festival.

* See the introduction for fingering and range explanations.

Berceuse, Armas Järnefelt

Study Before Practice

- I Composer: Armas Järnefelt (1869-1958) was a Finnish composer and conductor who wrote several works for orchestra in a national Finnish style. *Berceuse*, originally written for small orchestra, remains one of Järnefelt's most popular compositions.
- II Title: *Berceuse* is a French word meaning either "lullaby" or the person who sings a lullaby. This piece was conceived in the traditional style of a gentle, soothing, vocal melody.
- III Form: *Berceuse* is written in a conventional "song" form, a format of composition used in classical as well as popular vocal music. The compositional format of *Berceuse* is an A-A-B-A sequence of repetition and contrast of melodic, harmonic, and rhythmic materials.
 - 1) The first section A — measures 5-28;
 - 2) The second section A — measures 29-48;
 - 3) Section B — measures 49-60;
 - 4) The third section A — measures 61-end.
- IV Tempo: The performance tempo indicated is $\text{♩} = 60$.
- V Key: *Berceuse*, like many soothing lullabies, is written in a minor tonality. The concert key is in a minor with the saxophone performing in $\text{f}^\#$ minor. Practice and memorize the $\text{f}^\#$ minor scale.
- VI Style: Perform this piece as a mother would sing her child to sleep. Play smooth phrases in a subdued, restful style.

Study During Practice*

- I Intonation: $\text{c}^{\#2}$ is often flat and nasal sounding. Use the alternate $\text{c}^\#$ fingering when possible.

- II Special Fingering:
 - A) For c^2 in measures 6, 30, and 57 (last note only), use the side 2 key. Play these notes softly;
 - B) Measures 5, 10, 34 — use alternate $\text{c}^\#$ fingering;
 - C) Measures 19, 43, 75 — use fork $\text{f}^\#$ fingering;
 - D) Measures 59 and 83 — perform $\text{g}^\#$ with low $\text{c}^\#$ key.
- III Phrases: The composition is organized into conventional four-measure phrases. Prepare to perform each four-measure phrase with a single breath of air.

Study for Accompanied Performance

- I The piano part should be performed slightly louder in measures 20 and 44. In measures 23 and 47, the saxophone answers the piano accompaniment.
- II Each A section has a slightly different dynamic level of performance.
- III Breathe in the same place in each A section, and mark your breaths with a pencil. Taper your release of each note before a new breath is taken.
- IV Listen as you perform the piano-saxophone duet in the last five measures of the piece.
- V Perform the piece with piano before a small audience prior to the recital or festival.

* See the introduction for fingering and range explanations.

Sicilienne, Pierre Lantier

Study Before Practice

- I Composer: Pierre Lantier (b. 1910) is a French composer who has written many compositions for saxophone. *Sicilienne* was written in 1943.
- II Title: *Sicilienne* is the name of an instrumental style popularized during the baroque period that is characterized by a gentle, pastoral mood. Considered to be a slow *gigue*, *sicilienne* movements were composed in a slow $\frac{6}{8}$ or $\frac{12}{8}$ meter with simple phrases and repeated dotted rhythmic figures.
- III Form: *Sicilienne* is written in traditional A-B-A form:
 - 1) The first section A — measure 1-27;
 - 2) Section B — measure 28-75;
 - 3) The final section A — measure 76 to the end.
- IV Tempo: A section — $\text{♩} = 56$
B section — $\text{♩} = 84$
- V Key: F[#] major concert, E^b major for the alto saxophone.
- VI Style: The A sections should have a gentle rhythmic pulse on the first and fourth eight notes of the measure. Section B is a little faster and more animated.

Study During Practice*

- I Intonation
 - A) Measures 15 and 90: Use the f key (right hand) with the C^{#3} to lower the pitch.
 - B) Measures 18 and 93: Use the f[#] key (right hand, middle finger) for the first three notes to lower the pitch.

- II Fingering
 - A) Measure 10: The last note should be d^b.
 - B) Measure 35: Add tenuto marks to all notes.
 - C) Use the fork f[#] in measures 7, 9, 82, 84, and 113.
 - D) Use the alternate d^b (c[#]) in measures 9, 10, 84, and 85.

Study for Accompanied Performance

- I Memorize the beginning of the piece so you can look at the pianist. Give a slight cue with your instrument to begin.
- II During all rests, listen carefully to the piano so that your next entrance will be accurate.
- III Whenever both performers are playing, the saxophone should predominate slightly.
- IV Change the piano dynamic to *p* at the return of the A section (measure 76).
- V The pianist can perform the last chord as an arpeggio with the rhythmic pattern 2-2-3-1. Play your last note with the last note of this arpeggio.
- VI Perform the entire piece with piano before a small audience before a festival performance.


* See the introduction for fingering and range explanation.

Aria, Eugene Bozza

Study Before Practice

- I Composer: Eugene Bozza is a French composer and conductor who was born in 1905. His compositions includes operas, ballets, orchestral pieces, solo pieces, and pieces for small ensembles.
- II Title: An *aria* is a solo composition for voice with instrumental accompaniment. *Arias* are characterized by lyrical, sustained melodies over relatively simple accompaniments.
- III Form: *Aria* is written without internal repetitions, or through-composed, until ⑥, where the opening thematic materials are presented for a second time.
- IV Tempo: *Andante ma non Troppo*, or about $\text{♩} = 72$.
- V Key: g minor concert, e minor for alto saxophone.
- VI Style: Perform this piece as if you were trying to sing it in a beautiful, lyrical style. Special care and attention must be given to the attacks and releases of the sustained pitches.

Study During Practice*

- I The most difficult aspect of this piece is the challenge of appropriate breathing. Do not use all of the indicated breath marks. Clearly mark with a pencil the breath marks you will use during a performance.
- II Check each dotted quarter note pitch with a tuner to achieve accurate intonation. Remain relaxed near the end of the piece during a performance when you will be tired.
- III Fingering
 - A) Measure 24 — If your a^{#3} is sharp, use the  fingering to lower the pitch.
 - B) Measures 28 and 34 — For c^{#2}, use the alternate c[#] with the f, e, and d keys of the right hand depressed.
 - C) Measure 24 — Use side c on grace note c³.
 - D) Work for a smooth, even vibrato on all of the sustained notes.

Study for Accompanied Performance

- I The pianist should stress the $\text{♩} \text{♩}$ rhythmic figure in the left hand part.
- II Build dynamics slowly to measure 42, then diminish your level of sound gradually to the end.
- III Accelerate slightly at measure 24 and measure 40. Ritard slightly at measure 27. Slow down to original tempo at measure 48.
- IV Rehearse to perform the ritard together at measure 60. Perform very softly at measure 61.
- V Strive for a very free, almost *rubato* style.
- VI Do not place large gaps of time at breath marks. If this piece seems easy, you are either performing too fast or you are not breathing correctly!
- VII Taper the ends of musical phrases, and begin phrases with a gentle release of the note.
- VIII Perform the entire piece with piano before a small audience before a festival performance.

* See the introduction for fingering and range explanation.

The Old Castle, Modest Mussorgsky

Study Before Practice

- I Composer: Modest Mussorgsky, a Russian composer, lived from 1839 to 1881. *The Old Castle* is a movement from *Pictures at an Exhibition*, composed in 1874 for solo piano. Maurice Ravel, a French composer, arranged the work for symphony orchestra in 1922 at a time when the saxophone was a very popular musical instrument in France. It is Ravel who deserves credit for including the saxophone in this movement.
- II Title: *The Old Castle* is the title of a picture from an exhibition of paintings by a friend of Mussorgsky which acted as the inspiration for his musical composition. In the painting, a troubadour is singing forlornly in front of a medieval castle.
- III Form: There is a repetitive use of melodic, harmonic, and rhythmic materials with slight variations. The musical intent is to create an overall mood rather than to develop a specific section or idea.
- IV Key: $g^{\#}$ minor concert, f minor for alto saxophone.
- V Style: Perform this piece in a very melodic, subdued singing style. You will need a dark sound, so avoid a reed that is too soft.

Study During Practice*

- I Intonation: Play all d^{b2} notes with alternate $c^{\#2}$ fingering when possible.
- II Fingering: In measure 13, use the bis b^{\flat} and the side c key for the grace note. To make the c^2 better in tune, depress both the side c and the side b^{\flat} keys at the same time (one finger - engage two keys). In measure 75, use the side 2 key for the d^2 note. Play this note very softly.

III Musical phrases

- A) If possible omit the breath mark at measure 13.
- B) Breathe only during rests, and play notes immediately before rests with full note values.
- C) Pay careful attention to changes in dynamics.
- D) Be sure to play all wide pitch intervals (measure 53, 56, etc.) in a smooth manner.

Study for Accompanied Performance

- I Commit to memory the piano part at the beginning. Take the tempo from the piano introduction.
- II Until measure 66, the saxophone predominates whenever it is playing. However, from measure 66 to the end of the piece, there are several places in the music where the saxophone and piano play in unison. At those places, the two instruments should be equal in volume.
- III In measures 102 and 104, be certain the two performers are playing equal length quarter notes.
- IV Do not perform above *mezzo forte* throughout the entire piece except for the last note.
- V Listen carefully for the drone-like rhythm in the left hand of the piano, and don't rush or drag the established tempo.
- VI Perform the entire piece with piano before a small audience before a festival performance.

* See the introduction for fingering and range explanations.

Air for Alto, Arthur Frackenpohl

Study Before Practice

- I Composer: Arthur Frackenpohl is an American composer and teacher of music theory and composition at the Crane School of Music in Potsdam, New York. He has written many highly acclaimed works for band, orchestra, solo instruments, and small ensembles. *Air for Alto* was written in 1979.
- II Title: An *Air* is the English term for *aria*, a solo composition usually for voice. *Airs* are characterized by lyrical, sustained melodies over relatively simple accompaniments.
- III Form: Three part A-B-A form
 - A) The first A section is from the beginning to measure 37. The piano serves as background in this section.
 - B) The B section starts at measure 37 and continues to measure 72. The right hand of the piano part is equal in importance to the saxophone part during the B and final A section.
 - C) The final A section returns to the opening thematic material, and the aspect of dialogue between the two instruments remain.
- IV Key: The tonality is fluid, often changing between major and minor throughout the piece. Overall the piece is written in *c* concert with the alto saxophone performing in *a*.
- V Tempo: $J = 69$
- VI Style: Perform long, flowing, melodic lines in the saxophone part. Occasional use of slight *rubato* is recommended, and listen carefully to the piano part (especially from measure 37 to the end) so that the interpretation of thematic material is consistent between the saxophone and piano.

Study During Practice*

- I Fingering
 - A) Perform the d^2 note in measures 5, 7, and 10 with the side² key.
 - B) Use the alternate c^* fingering in measure 34, for the first two notes of measure 66, and in measures 71, 88, and 89.
 - C) Use the fork f^* in measures 87 (last note) and 88.
- II Intonation: Test all long sustained notes with a tuner, especially from measure 72 to measure 80.
- III Style: Perform in a very smooth *legato* style. Maintain firm breath support through all phrases. Taper the releases of all notes before rests. Be especially careful to connect smoothly notes of wide pitch intervals.

Study for Accompanied Performance

- I Pay special attention to all dynamic changes.
- II Listen carefully to the piano part from measure 37 to measure 72. The two instrumental parts should be equal in strength for the musical dialogue which occurs in this section. During the musical dialogue, both instruments should perform in a similar style. Have someone else listen to determine if the balance is equal between the two instruments.
- III Perform the entire piece with piano before a small audience before a festival performance.

*See the introduction for fingering and range explanations.

Rumba, Maurice Whitney

Study Before Practice

- I Composer: Maurice Whitney, born in 1909, was a teacher, performer, conductor, and arranger of music for dance and theater orchestras. His published works include music theory and instrumental music texts and scores for chamber ensembles, band, and choir. *Rumba* was written in 1949.
- II Title: A *rumba* is a Latin American dance with a strong African character, performed with syncopated rhythms and a marked percussive effect. The rumba became popular among ballroom dancers in America in the early 1930s.
- III Form: A-B-A form with a 10 measure introduction
 - A) The first A section is from measure 11 to measure 49.
 - B) The B section is from measure 49 to measure 81.
 - C) The final A section is from measure 81 to the end.
- IV Tempo: ♩ = 88.
- IV Key: The tonality of *Rumba* is primarily in the key of e^b minor concert, c minor for alto saxophone. Whole tone scales (series of tones in ascending or descending sequence which include only full-step intervals) are used throughout the piece. Find these scales and practice them the entire range of the saxophone.
- V Style: The A sections are very dance-like and characteristically rhythmic while, in contrast, the B section is more lyrical and *legato* in style.

Study During Practice*

- I Intonation: There are few unusual intonation problems, however be careful that the c^3 note in measure 49 isn't sharp.
- II Balance/Blend: The saxophone part should predominate throughout. Accent the syncopations, and keep the overall style light and "bouncy."

- III Play the long sustained notes before rests for their full written value.
- IV On the arpeggio patterns in measures 27, 31, 97, and 101, don't rush the upbeat after the first count of the measure. Stress *slightly* the downbeat of "2" (when counting in "2").
- V Use the bis b^b throughout the piece except in measures 43 and 80. Use the side b^b in those two measures.

Study for Accompanied Performance

- I Count each measure rhythmically in "2." This will make the quick, rhythmic figures sound more relaxed.
- II Measures 11, 12, and 13 contain the foundation rhythm for the entire piece. Rehearse these measures with piano before attempting to rehearse the entire piece.
- III In the saxophone part, the opening whole tone scales and the B^b major and G major arpeggios should be performed very smoothly.
- IV In the B section (starting in measure 49), the piano maintains the rhythmic drive (very softly) while the saxophone performs in a smooth, *legato* style. The eighth notes in measures 57, 58, 60, 61, 72, 73, and 77 should be connected. Return to the dance style (shorter eighth notes) in measure 81.
- V It is a good idea to memorize all your music for festival, and memorization would be especially helpful here. You must be able to listen to the rhythm in the piano part while performing. Looking at the music could be a distraction.
- VI Perform the entire piece with piano before a small audience before a festival performance.

*See the introduction for fingering and range explanations.

Fantasy Piece, Robert Schumann

Study Before Practice

- I Composer: Robert Schumann was a German composer who lived from 1810-1856. His compositions for solo and mixed voices, orchestra, instrumental chamber groups, and piano are characterized by the rich, emotional spirit of the romantic era.
- II Title: A *fantasy* is a creative instrumental composition that attempts to convey the impression of thematic materials flowing spontaneously from a performer's imagination. This *Fantasy Piece* was written originally for clarinet and piano.
- III Form: *Fantasy Piece* is written in an overall A-B-A format.
 - A) The first A section, from the beginning to letter **B**, of thematic and rhythmic materials.
 - B) The B section, from **B** to **D**, of contrasting themes and rhythms.
 - C) The final A section, from **D** to **F**, with a return to the thematic and rhythmic ideas found in the first section.After the restatement of the A musical materials, *Fantasy Piece* concludes with new musical materials known as a *coda* or tail.
- IV Key: E^b major concert, C major for alto saxophone.
- V Style: Schumann indicates that this piece should be performed *Veloce e con Fuoco*, which is interpreted "rapid and with fire" with a tempo marking of $J = 132$. This piece is full of charged energy with sudden dynamic changes and tempo increases at **C** and after **F**.

Study During Practice*

- I Intonation: The biggest problem with individual pitches will probably be the f³s. Make certain that the left palm keys and the e³ key open correctly (no more than 1/3 the diameter of the tone hole). Be careful of the d³ two measures before **F**. If possible, use the f key (first finger, right hand) with this note to lower the pitch.
- II Phrasing:
 - A) Be aware of the seven-note pickup sequence that occurs throughout the A sections (for example, measure 1). There should always be a little space before the first note of this pickup run. Crescendo to the longer sustained note after the pickup run, and

- do not perform the first note of the run too loudly.
- B) Follow the articulation markings carefully in the B section. The first four notes of **B** form a musical motive that reoccurs throughout the section.
- C) The proper execution of dynamics is very important throughout the entire composition.
- D) Use the low b key to play the a^b six measures from the end of the piece.
- E) Don't perform the last three notes of the piece too short.
- F) The b/c trill five measures from the end should be played with the side c key.

Study for Accompanied Performance

- I You must give a clear cue to your accompanist at the beginning of the piece. Drill and practice with your accompanist the first two measures until you both feel comfortable starting the piece.
- II There is a tendency to perform too loudly when the tempo is fast. Be careful of the sudden dynamic changes (such as in the second measure of **A**). Follow all dynamic markings carefully.
- III The last note of measure 4 and the first note of measure 5 should be rehearsed to have the piano and saxophone performing the same length of note. This important motive occurs many times throughout the piece.
- IV The first four notes of **B** are very important. Sometimes, this musical idea begins on the first count and at other times, it starts on the fourth or second counts. Always play the motive in the same style wherever it begins in a measure. Circle the motive with a pencil to remind yourself of these important performance ideas.
- V In the *coda*, find the short music motives that Schumann borrows from the A section and other motives that are taken from the B section.
- VI Rehearse the last four measures several times to be certain the last three notes are performed with the same length in both instrument parts.
- VII Perform the entire piece with piano before a small audience before a festival performance.

* See the introduction for fingering and range explanations.

Adagio and Allegro, George Friderick Handel

Study Before Practice

- I Composer: George Friderick Handel lived from 1685 to 1759. He was German by birth, but he lived and composed in England for most of his adult life. *Adagio and Allegro* are two movements from his *Sonata #1* and were composed in the late baroque period.
- II Title: *Adagio* and *Allegro* simply mean "slow" and "fast," respectively. Many times, composers do not name movements of a larger composition, and the titles are taken from the given tempos of the movements.
- III Form: The *Adagio* movement is through composed, or written without any repetition of thematic material. The *Allegro* movement begins with a short fugue with the two parts performing the melody in imitation of each other. There are two primary motives, or ideas, in the *Allegro* movement. In the saxophone part, the first motive occurs in the first three measures, and the second motive occurs in measures 4 and 5. Examine both the saxophone and piano parts to see how Handel has developed these two ideas between the two instruments. The motives should remain consistent in style of articulation, so some slur marks must be changed. For example, in measure 2 of the *Allegro* movement in the saxophone part, slur from the upbeat of count 3 to the downbeat of count 4 (slur 3 notes). In measure 15, articulate the repeated motive in the same manner.
- IV Tempo:
Adagio movement — $\text{♩} = 72$. Count in "eight" with the eighth note getting one count.
Allegro movement — $\text{♩} = 100$. This is slower than the *allegro* marking on your metronome, but the *allegro* of the baroque period was performed much slower than the *allegro* of today.
- V Key: *Adagio* - g minor concert, e minor for alto saxophone.
Allegro - Begins in g minor concert (e minor for alto saxophones) and ends in c minor concert (a minor for alto saxophone).

- VI Style: The *Adagio* movement must be performed in a singing style with a dark tone. Avoid reeds that are too soft.
The *Allegro* movement must be performed in a light and rhythmic manner. Do not play *forte* sections too loudly.

Study During Practice*

- I Intonation
 - A) All the notes in the first measure tend to be flat on some saxophones. If necessary (check with a tuner), use the $\text{g}^{\#}$ key in conjunction with the a^1 , and use the side b^{\flat} key in conjunction with the c^2 and b^2 notes.
 - B) If the pitch of e^3 in measures 7 and 17 is sharp (use a tuner), play the e^3 with the octave key, the side² and side³ keys only (minus the side¹ key).
- II Special Fingering Problems
 - A) *Adagio* movement
 - (1) Measure 3: Play the last note (c^2) with the side² key. Play softly.
 - (2) Measures 10,11: Use the alternate $\text{c}^{\#2}$.
 - B) *Allegro* movement: Start the trill in the last measure of the movement with the front c key, then switch to the side c key to finish the trill.
- III Special considerations
 - A) Begin baroque trills on the beat on the top note of the trill. Always trill to the next note up in the key signature unless marked otherwise.
 - B) Stress the first note of all the 2, 3, and 4 note slurred note groups in the *Allegro* movement.
 - C) *Allegro* movement - measure 30. The second note should be a^{\flat} .
 - D) *Allegro* movement - measure 16. Slur from the upbeat of the second count of the measure to the downbeat of the third count.

(Continued on next page)

Adagio and Allegro, continued

Study for Accompanied Performance

- I Give a clear visual cue to the pianist to begin the *Adagio* movement.
- II Add a crescendo to the piano part of measure 1 of the *Adagio* movement.
- III *Adagio* movement — Listen for the eighth notes in the piano accompaniment to enter accurately after long sustained notes (example - measure 1).
- IV Rehearse all of the trills with piano for rhythmic precision.
- V Examine the score (piano and saxophone part) on the *Allegro* movement to learn how the two parts create a dialogue between the two instruments. The left hand of the piano accompaniment and the saxophone part are of equal importance.
- VI Stress the beginnings of slurred note groups and taper the endings of slurred note groups, especially in the *Allegro* movement.
- VII *Allegro* movement. Piano part, measure 6 - slur the upbeat of count 1 to the downbeat of count 2.
- VIII *Allegro* movement. The left hand of the piano part is more important than the right hand part — let it be heard.
- IX *Allegro* movement. Rehearse the last measure to perform the beginning and ending of the last note precisely together.
- X Perform the entire piece with piano before a small audience before a festival performance.

*See introduction for explanation of range and fingering.

Chanson et Passepied, Jeanine Rueff

Study Before Practice

- I Composer: Born in 1922, Jeanine Rueff is a French composer who has written numerous pieces for small combinations of wind and string instruments. Ms. Rueff was also a teacher of solfège and piano accompanist of the prestigious Conservatory of Paris. *Chanson et Passepied* was written in 1951.
- II Title: *Chanson et Passepied* is translated from French as "Song and Dance." A *passepied* is a particular type of French dance of the 17th and 18th centuries which resembles a fast minuet.
- III Form: Although *Chanson et Passepied* is written as one movement, the song (*Chanson*) and dance (*Passepied*) are easily identifiable. The piece begins with the *Chanson*, and the *Passepied* starts at the *Allegretto* section. Interestingly, the same thematic material is used for both sections of the saxophone part. The *Passepied* is composed in an A-B-A form with the B section more smooth and melodic than the A sections. The Tempo 1° marking at the beginning of the last A section refers to the *Allegretto* section of the *Passepied*, not the first tempo of the entire piece.
- IV Tempo: *Chanson*: ♩ = 92; *Passepied*: marked about ♩ = 60
- V Key: d minor concert, b minor for alto saxophone.
- VI Style: Perform as the title suggests. The *Chanson* should be very smooth, lyrical, and song-like. In contrast, the *Passepied* should be performed light and rhythmic, more dance-like.

Study During Practice*

- I Intonation and fingering
 - A) Use the alternate c# fingering whenever possible.
 - B) If the b³ note before the *Allegretto* is sharp, use the low c key to lower the pitch.

(Continued on next page)

Chanson et Passepied, continued

- II Stress the first note and taper the last note of slurred note groups (except for the pick-up in measure 4). The *Passepied* will require more accents than the *Chanson* in order to create the appropriate rhythmic feel.
- III Add a *ritard* to both instrumental parts in measure 89, and mark Tempo 1° in the piano part in measure 92.
- IV The last 19 measures are rhythmically complicated. Count and rehearse the rhythmic patterns very carefully.

Study for Accompanied Performance

- I Listen attentively to the piano introduction. The saxophone and the piano should agree on performance style.
- II Pay careful attention to the changes in dynamic levels.
- III There should be a *slight* break (1-3 second) just before the beginning of the *Passepied* section.
- IV In measure 32, the saxophone should stress the first and last notes. Emphasize any note that begins a slurred note group, and perform the other notes softer.
- V Perform the B section of the *Passepied* smoothly to contrast the extremely rhythmic A sections.
- VI Count the *Passepied* with one count per measure. However, practice the last 19 measures more slowly (three counts per measures) with the piano before increasing the tempo. Listen carefully to the piano while performing.
- VII Accent the "big notes," not the grace notes, in the last four measures.
- VIII Perform the entire piece (with piano) before a small audience before a festival performance.

*See introduction for explanation of fingerings and range.

Sonata #3, George Friderick Handel

I *Adagio* / II *Allegro*

Study Before Practice

- I Composer: George Friderick Handel, a German composer, lived from 1685-1759. *Sonata* #3 is composed of four movements, although only two movements are recorded and discussed here. This piece incorporates many of the compositional devices of the baroque period, such as energetic, rhythmic movements, ornamented melodies, and terraced dynamics.
- II Title: *Sonata* refers to a musical composition for one or two instruments, usually in three or four movements. For a more complete definition, read the section under "Sonata" in the *Harvard Dictionary of Music* at your library.
- III Form:
Adagio movement: The overall design of the *Adagio* is A-B-A. The A sections (from the beginning to Ⓐ and from Ⓑ to the end) are rather short. The entire movement is organized in eight-measure sections, each section being clearly indicated.
Allegro movement: 1) The first eight measures are repeated (not on the recording), followed by six measures in which thematic fragments are presented in two-measure sequences. 2) Because there are many instances of repeated measures of exact or similar melodic or rhythmic content, it is appropriate to articulate those measures in a consistent manner although they may occur in the music far apart from one another. For example, measures 6 and 16 should be articulated alike.
- IV Tempo: *Adagio*: ♩ = 66
Allegro: ♩ = 92
- V Key: A^b major concert, F major for alto saxophone.
- VI Style: *Adagio* movement — Strive to convey a smooth, connected style. Avoid harsh accents and taper the endings of all phrases.
Allegro movement — Perform in a rhythmically energized manner; however, keep the style light. Repeated rhythmic ideas should be performed in a consistent style.

(Continued on next page)

Sonata #3, continued

Study During Practice*

I Intonation and Fingering

Adagio movement:

- 1) Use the alternate $c^{#2}$ fingering when possible throughout the movement.
- 2) Trills are executed by alternating between the written note and the next highest note in the key signature, unless marked otherwise. Start baroque trills on the upper note on the downbeat. In measure 34, start the trill with the regular d^2 fingering, use the alternate $c^{#2}$ fingering, and finish the trill with the side² key.
- 3) Measure 53: Start the trill on the upper note (a^1) on the second count and stop the trill on g^1 on the third count.

Allegro movement:

The allegro movement has no unusual fingering or intonation problems, but be careful of the tendency of d^2 to be sharp. Make certain that the low c key doesn't open more than $\frac{1}{3}$ the diameter of the tone hole. This affects the pitch of d^2 .

II Phrasing

Adagio movement: After measure 18, the publisher has omitted all but one phrase marking. However, do not articulate every note from measure 19 to the end! Listen carefully to the recording, study the markings up to measure 18, and write in the appropriate slur markings. Be aware that your choice of slur marks will indicate how you organize the phrases. Be consistent in your markings.

Allegro movement:

- 1) Read the comments on slur marks under "Form." Use a pencil to mark beginnings and endings of phrases. Keep similar ideas consistent (for example, measures 33 and 34 should match measures 1 and 2).
- 2) Stress the first note of each slurred group, taper the ending of each slurred group, and perform staccato notes lightly. In measure 5, the third count (b^2) should be rather soft. The stress comes on the upbeat of count 3, the a^2 .
- 3) Keep in mind that baroque music is very refined, and perform the dynamics accordingly.

Study for Accompanied Performance

I *Adagio* movement:

- A) Give a slight visual cue to your accompanist to begin the performance. Be certain that you and the pianist agree on a common tempo.
- B) Mark in pencil a slight diminuendo the last $1\frac{1}{2}$ counts before \textcircled{A} . The same musical idea applies to the measure before \textcircled{C} .
- C) Both piano and saxophone parts:
 - 1) Measure 39, second count, mark *mf*;
 - 2) Measure 40, second count, mark *p*;
 - 3) Measure 41, second count, mark *mf*.
- D) Measure 53: Start the trill on the a^1 on the second count, end the trill on the third count on the g^1 , and then perform the upbeat of count 3 precisely with the piano.

II *Allegro* movement:

- A) The articulation of similar musical ideas (similar melodic and rhythmic content) should be consistent. For example, measure 11 should be articulated like measure 9, and measure 12 should be articulated like measure 10.
- B) Rehearse the beginning of the movement to achieve precision in your entrance. Indicate to the pianist your tempo before you start. Be subtle — do not count out loud.
- C) To be true to the baroque form, repeat markings should be observed.
- D) Rehearse the two-measure thematic motives individually between measure 9 and \textcircled{A} . The audience should clearly hear the beginnings and endings of each of the thematic ideas.
- E) Play the final grace note in the last measure of the movement rather broadly.

III Perform the entire piece with piano before a small audience before a festival performance.

* See the introduction for fingering and range explanations.

Sicilienne and Allegro, Johann Sebastian Bach

Study Before Practice

- I Composer: Johann Sebastian Bach was a German composer who lived from 1685 to 1750. His numerous compositions includes music for organ, harpsichord, vocal ensembles, string ensembles and individual string and wind instruments. *Sicilienne and Allegro* are two movements transcribed from his *Sonata #2 for flute and harpsichord*. All of Bach's compositions reflect the baroque period of compositional style.
- II Title: A *sicilienne* is a late baroque instrumental movement that evokes a gentle pastoral mood, usually through the use of slow $\frac{3}{4}$ or $\frac{12}{8}$ meter, simple phrases, and repeated dotted rhythm figures (♩.♩). *Allegro* simply means "fast." Composers often use tempo designations as titles of movements within a larger composition.
- III Form:
The *Sicilienne* movement is organized into three sections, each one beginning with the same musical ideas. The three sections are 1) the beginning to \textcircled{A} , 2) \textcircled{A} to \textcircled{C} , and 3) \textcircled{C} to end. During performance the repeat markings in the *Allegro* movement should be observed. Letter \textcircled{C} of the *Allegro* movement begins with the opening musical theme in a different key, and letter \textcircled{E} returns to the opening thematic material in the original key center. Following baroque compositional practice, there are many repeats of short melodic and rhythmic ideas at different dynamic levels. The written dynamic indications must be carefully followed. The music is well marked except for two places: measures 39 and 114 of the *Allegro* movement. In those two measures remove the crescendo, and in measures 40 and 116 mark in *mezzo forte* (*mf*).
- IV Key:
Sicilienne - c minor concert, a minor for alto saxophone.
Allegro - A \flat major concert, F major for alto saxophone.
These movements of the original flute/harpsichord sonata are in the keys of g minor and E \flat major.
- V Style:
Sicilienne movement - As the definition of the title suggest, strive for a

relaxed, "simple" interpretation. Count each measure in "6."
Allegro movement - Play in a rhythmic, fast, and exciting manner, but be aware that the music must remain in a refined style.

Study During Practice*

- I Intonation and fingering
Sicilienne movement
- 1) The d^2 in measures 2 and 24 tend to be sharp. If necessary, add the low b key to the normal d^2 fingering to lower the pitch.
 - 2) In the last measure of the *Sicilienne* movement the a^1 will be flat on some saxophones. Press the g^1 key in addition to the normal fingering to raise the pitch.
 - 3) Use the side c in measure 15. OK $\begin{matrix} \circ \\ \circ \\ \circ \\ \circ \end{matrix}$
 - 4) For the $\text{a}^{\#3}$ in measures 17 and 18 use this fingering: $\begin{matrix} \circ \\ \circ \\ \circ \\ \circ \end{matrix}$
- Allegro* movement
- 1) Measure 59. Start the trill with the regular c^2 fingering, finish the trill with the side c key, and use the side c key to play measure 60.
 - 2) Measures 72, 73, 74. Use the alternate $\text{c}^{\#2}$ fingering.
- II Special considerations
Sicilienne movement
- 1) In general, stress the first notes of slurred note groups, taper the last note of slurred note groups, and make staccato notes light and less important. An exception to this stylistic concept would be the c^2 in measure 19 and the first b^2 in measure 20. These staccato notes are important due to the fact that in measures 19, 20, and 21 they are part of a descending four note group: c^2 , b^2 , a^1 and g^1 .
 - 2) Following baroque performance practice, there should be very little elapsed time between movements. However, be sure that any excess moisture is off the reed before beginning the *Allegro* movement.
- Allegro* movement
- 1) The rule of stressing first notes of slurred note groups especially applies, and in this movement make the stress even more pronounced.
 - 2) Follow dynamic markings carefully. Be sure to keep the staccato notes soft and light.
 - 3) Measure 33. Start the trill on the upper note and on the downbeat. Start the trill slowly and gradually increase the speed of the trill.
 - 4) Measures 38 and 39 should be marked *piano*, and measure 40 should be marked *subito* [suddenly] *mezzo forte*. The same musical concept applies to measure 114, 115 and 116.
 - 5) Keep the volume constant on the trill in measure 79. Start the trill

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Sicilienne and Allegro, continued

- in measure 79 on the upper note and on the down beat.
- 6) The trill found in measure 121 should be similar in style to the trill starting in measure 33.

Study for Accompanied Performance

- I Saxophone and piano are equal in musical importance throughout both movements. Pay close attention to all dynamic changes.
- II *Sicilienne* movement
- A) The pianist should perform the quarter notes in the left hand for their full values.
- B) Rehearse measures 17, 18, 19 and 27, 28 to achieve a consistent stylistic interpretation between the saxophone and piano.
- C) Consider having the saxophone only perform the last note of measure 32, and the pianist may omit the trill in the same measure.
- III *Allegro* movement
- A) Rehearse the first 12 measures with saxophone and piano right hand only to achieve uniform style. The style and interpretation should be similar on all parts which are parallel between the saxophone and piano.
- B) Each performer should play more softly on the long trills so that the non-trill part can predominate.
- C) Notice the "answering" sections in measure 89 and 95. The answering part should be as loud as the original musical idea.
- D) The pianist may omit the trill in the last measure of the *Allegro* movement.
- IV This piece should definitely be considered a musical duet, not a solo with piano accompaniment. Each part is equally important. By examining how the two parts fit together you will get an idea of the incredible genius of J.S. Bach.
- V Perform the entire piece with piano before a small audience before a festival performance.

*See introduction for fingering and range explanations.

Sarabande and Gigue, Fisher Tull

Study Before Practice

- I Composer: Fisher Tull, born in 1934, is the former chairman of the music department at Sam Houston State University at Huntsville, Texas. A prolific composer of music for wind ensemble, concert band and solo instruments, he has won numerous citations and awards for his compositions. *Sarabande and Gigue* was written in 1979.
- II Title: A *sarabande* was a court dance of the seventeenth century in Spain and other parts of Europe. Slow and elegant, in a meter of three, the *sarabande* became a favorite among composers like Bach and Handel who composed instrumental dance suites. A *gigue* was a faster, more lively dance in triple meter which was popular among non-aristocratic Europeans around 1600. The *gigue* also became a favorite as a dance movement included in the instrumental dance suites of the baroque period.
- III Form:
- A) The *Sarabande* begins and ends on the same long note which slowly emerges from silence and then disappears into silence. There is an underlying pulse/meter, however the rhythmic presence is less important than the powerful melodic expression.
- B) The *Gigue* is roughly an A-A-B-A form, except that each succeeding A section and the B section uses some melodic rhythmic materials from the A section. The first A section ends at measure 26, the second A section ends at measure 40, and the B section ends at measure 84.
- IV Key: *Sarabande and Gigue* is composed generally around the lydian mode, an organization of tones used in music composition best described by a music scale which extends from f to the next octave f with no sharps or flats.

Study During Practice*

- I Fingering and intonation considerations - *Sarabande*:
- A) Perform the first note of the piece with the alternate $\text{c}^\#$ fingering plus the side² key. Use your breath only to begin the note, and begin keeping metrical time in the second measure when the piano


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Sarabande and Gigue, continued

accompaniment enters. Use the same fingering for the d^2 in measure 6.

- B) If the e^3 note in measure 10 is sharp, use only the side² and the side³ keys (omit the side¹ key). The same fingering applies to measures 35 and 36.
- C) Measure 23 - use fork f^* and bis b^b fingerings.
- D) Measure 25 - use the low c^* key when playing the g^* . Keep the low c^* key pressed down for all of the notes between g^* s within the measure.
- E) In measure 40, put down the first finger of the right hand (f key) to lower the d^3 and $c^{\#3}$. Pick the finger up for the b^3 .
- F) Perform the last note of the movement with the normal d^2 fingering plus the low b key to lower the pitch.

II Fingering and intonation considerations - *Gigue*

- A) Measure 13. Play the $a^{\#2}$ with the following fingering:  Use the low c^* key to play the last $g^{\#1}$, and keep the low c^* key pressed down for the e^1 and $c^{\#1}$ notes.
- B) The altissimo notes require too much discussion for this concise format. *High Tones for the Saxophone* by Eugene Rousseau is highly recommended for altissimo study.

III Special considerations — *Sarabande*

- A) Begin the first note of the piece without vibrato (*senza vibrato*), and add the vibrato gradually where marked.
- B) If possible, omit the breath mark at 10.

IV Special considerations — *Gigue*

- A) Count the $\frac{7}{8}$ meter - 1234567 or 1231212. Be certain that this accented subdivision of the meter is clearly present. Measure 36 is reversed - 1212123.
- B) Measure 32 - add an accent to the first note of the measure.
- C) Strive for a percussive style of attack on the notes in measures 42-45.
- D) The rhythmic feel of the *Gigue* will best be accomplished by (1) stressing the first note of any slurred group of notes, (2) tapering the last note of any slurred group of notes, and (3) playing the staccato notes lightly. As an example, even though measure 95 is written in $\frac{3}{4}$ time, it should *sound* like $\frac{6}{8}$ time to the audience.

- E) Observe carefully all accent marks.
- F) Make the last note of the movement an eighth note.

Study for Accompanied Performance

I *Sarabande*

- A) Don't worry about counting the first measure. Start counting on the second measure when the piano accompaniment enters.
- B) Listen to the piano when the saxophone part has long sustained notes. The piano will be the more important instrumental parts at these places. This composition is a duet of equal instrumental parts, so strive for an equal balance between the two instruments.
- C) Measures 36 and 37 - give a slight visual cue to the pianist for each note.
- D) Take a large breath of air at measure 52 and finish the movement in one continuous breath.

II *Gigue*

- A) In the following measures — 16, 18, 20, 66, 67, 68, 69, 70 and 71 — pencil in the piano rhythm above the saxophone part.
- B) First listen to the rhythm in the left hand of the piano part, and then recreate this rhythm in the saxophone part.
- C) Don't rush the first note of the sixteenth note runs. Rehearse measure 20 slowly to perform the last eight notes together.
- D) Listen carefully to the piano part from measure 50 through measure 74. Even though it is written entirely in $\frac{6}{8}$ meter, many measures will *sound* in $\frac{3}{4}$ meter (123456 versus 123456). These " $\frac{3}{4}$ " measures are 52, 58, 66, 69, and 71. Measures 79 and 80 contrast three notes performed in the saxophone part against two notes performed in the piano part. Rehearse these two measures to be rhythmically accurate.

- III Perform the entire composition with piano before a small audience before a festival performance.

*See the introduction for fingering and range explanations.

For additional copies of
Contest Music for Alto Saxophone,
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