

## SAXOPHONE

Performance Notes for 2011-2012 All-State Band Auditions

by

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**JUNIOR BAND:**    **All Saxophones:** *Melodious & Progressive Studies for Saxophone*, Hite (Southern), Bk. I. Page 2, #4. Quarter note = 120.

- Tongue clearly from the very first note, but don't play the quarter notes short. They should get a full beat in all cases. The eighth notes are all detached, but don't play them too short, or they will sound brittle. A good way to play them is to begin each of them with the tongue, but do not end them with the tongue. End them with air, so that each note is a short burst of air without the end becoming too obvious. This takes some time to work out, but is well worth the effort.
- The accented notes should be stressed with a bit more air. Don't allow these notes to become ugly or harsh – they should sound exuberant!
- I like to take a little ritard into the ending measure. I think it makes the piece settle a bit better.
- Please note that in the recording I take this piece closer to the tempo originally marked in the book, which is quarter note = 152. The marked tempo for the all-state audition is quarter note = 120, so you may play it at that tempo for the audition; however, it is appropriate to play the etude a bit faster than that if you are able to do so cleanly.

**CLINIC BAND:**    **All Saxophones:** *48 Famous Studies for Oboe*, Ferling (Southern). Page 28, "Rondo," play from letter A to the fermata before letter C. Quarter note = 104.

Make sure that you always shape the long notes in a phrase with an eye toward keeping the phrase moving forward. For example, the half note that begins this selection should have a slight crescendo to propel it into the following measure. The same advice will help the dotted quarter notes 3 and 5 measure after "A."

- 3rd measure after "A" play the grace notes prior to the beat and play the G lightly, with a lift.

- Please understand that this piece is the first (top) part of a duet; so the section beginning 6 measures before letter “B” is actually a background section, and should be played as such.
- Try to add vibrato to all the notes that are long enough for it. For instance, anything a dotted quarter note or longer should definitely have vibrato.
- In the sixteenth-note passages, play the tongued notes lightly and with a bounce. Don’t let them sound brittle by ending the notes with the tongue. It will sound more bouncy if you use a “tah syllable rather than the “tat” syllable.
- Always shape the phrases musically. As the line ascends, use a slight crescendo, and a slight decrescendo when the line descends. This is the natural shape of musical phrasing and is often not indicated with crescendo and decrescendo markings. However, you should be careful to keep these kinds of shapes subtle so as not to change the overall written dynamic level.
- There are relatively few good places to breathe in this selection. I suggest breaths after the B-natural that begins the 9<sup>th</sup> measure of letter “B”; between the two 16<sup>th</sup>-note high Cs 9 measures before letter “C”; and after the G four measures before letter “C.”

**SENIOR BAND:**     **All Saxophones:** *Tableaux de Provence*, Maurice (Lemonie).  
 Mvt. II, “Cansoun Per Ma Mio,” stop at the first note of measure 18, dotted quarter note = 50. Mvt. III, “La Boumiano,” stop at first beat of measure 48, quarter note = 124-132.

This piece is a series of five scenes of Provence, the region of Southern France that stretches between Spain to Italy and includes a substantial amount of Mediterranean seacoast. This area has a unique dialect that is called “Provencal” and is the language that is printed in the large type. The smaller type is the French translation. Mvt II, “Cansoun Per Ma Mio,” translates to “Song for My Love.” It is a slow, lyrical movement and should never feel hurried. The composer states that she envisioned a couple on the hillside, with the man strumming the open strings of his guitar prior to singing a short love song to the woman.

- Smooth legato is essential to making this movement work, and intonation will be a major issue, especially around the long high notes just before rehearsal #1. You can add the right-hand “F” key to help bring down the high C-sharp.
- Also, the first note of #1 – high A – tends to be very sharp as well. Listen carefully for the relationships of the intervals. You might try to play those areas down an octave to hear the intervallic relationships. Then when you take them back up to the register where they are written, you’ll have a better idea of where to place them.

- You should always hear the pitch in your ear PRIOR to playing it.

Mvt. III, “La Boumiano,” translates as “The Bohemians.” The composer envisioned a group of gypsies, called “gitans” in Provence, on a journey. It should be played with robust enthusiasm and energy.

- I prefer the grace notes ahead of the beat in measure 9, but because of the accents in measures 19-20, I play those grace notes on the beat. In all cases they should be performed quite fast.
- The eighth notes should be detached and crisp, though not so short that they sound bitten or brittle.
- Hold the long A in measures 22-25 at mezzo-forte all the way through the end of the note -- do not diminuendo.
- For the quintuplets in measures 29 and 33, if you stretch the first note a little bit, you will be much less likely to rush those. They are only a little faster than 16<sup>th</sup> notes, so make sure you don't play them too fast.
- At rehearsal #3 (mm 35-38) bring out the upper notes. This is the melody, and should be louder than the notes on the beat. The same advice holds for measures mm 39-41, where the eighth notes on the “and” of the beat are the melody notes.
- For the sextuplets at rehearsal #4, think it as a pair of triplets. Make sure the first group is played “forte,” and then be sure to contrast that clearly with the second group played at “piano” in measure 46.