SAXOPHONE

Performance Notes for 2012-2013 All-State Band Auditions
by
DR. CLIFFORD L. LEAMAN
Professor of Saxophone
University of South Carolina


I would strongly urge everyone to listen to a recording of this piece in its original format. If you google “Mozart Haffner Serenade Minuet” several good recordings will show up. This is the movement 3 minuet – there is also a movement 7 minuet in the work. Once you have heard the orchestra play the piece, you will have a much better idea of how it should sound, and you will note that most of the recordings have a tempo of 152 or higher. Though 126 is an acceptable tempo for this audition, if you can play the piece well at 152, it will flow more musically. My recording is at the faster tempo.

Note all of the “sf” markings. Those notes should be stressed, but not so much that it sounds violent. The “p” dynamic marking at the end of measure 4 should be suddenly softer – i.e., subito. Likewise, the “f” in measure 9 should also be subito.

The trill in measure 15 should begin on the written note. Be careful not to trill so long that the note that begins measure 16 is late. I recommend practicing with a metronome and without the trill until the tempo and rhythm is firmly established. Once the tempo is secure, add the trill back in and make sure not to change anything else.

If you play with vibrato, the half notes should all have some. Vibrato will help the notes to sound more accented as well, helping you get a better “sf” or accent on them. As with most music, dynamics need to be exaggerated so they are clearly heard by your audience. Do not be timid about the difference between forte and piano dynamics.

CLINIC BAND: All Saxophones: 48 Famous Studies for Oboe and Saxophone / Ferling / Southern // p. 6, #11, play all; eighth note = 72.

The most important thing you can do well on this etude is not to rush! The Larghetto tempo is slow, but the piece will not sound good at a faster speed. Practice it with a metronome until you are certain that you are locked into the tempo indicated.

The trill in measure 10 should begin on the written note, and the two grace notes should occur before the beat, so that the “A” is placed directly on beat 2. In the following measure there is an indication of staccato underneath a slur. In this articulation, the notes should be tongued and slightly detached, but not too short.
Measure 14 has three grace notes to begin the bar. They should also be prior to the beat, so the emphasis comes with the eighth-note f-natural on the first beat of the measure. One might practice this measure without the tie in order to get the correct timing learned. When the 32nd notes are correctly placed, simply add the tie back in, thinking the rhythm the same way, but without re-tonguing the tied note.

The B-natural on beat 4 of measure 14 should be slightly stressed, because it is a non-harmonic tone. Since there is no harmony in the piece, this may seem like a strange thing to say; but there is an implied harmony, and the implied non-harmonic tones are very important.

In the following two measures (15-16) there is a stringendo marked. You should speed up and increase the intensity with a crescendo to the a tempo in measure 17. Remember that the purpose of both the stringendo and the crescendo is to add intensity until it resolves on the first note of the a tempo.

In the final line, the temptation may be to loosen the jaw to play the low notes at the ending, but in order to play them without a lot of hiss in the sound, one must keep the jaw at the same level of firmness as the other notes in the passage. Loosening the lower jaw for low notes only makes them more difficult to play.

**SENIOR BAND:**  
**Alto and Baritone Saxophones:**  
Sonata / Eccles-Rascher / Fischer // Movement # 1, start at pick-up note to measure 7, eighth note = 74; Movement # 2, start at pick-up to measure 19 and play to end, quarter note = 120.

Please note the misprint of the tempo for movement I in the score of some older editions. It should be the eighth note = 74, not the quarter note. This tempo would be far too fast for a “Largo” and is an editor’s error in the original editions of the transcription. The most recent edition has it correctly labeled.

All trills in this piece, since it is from the Baroque Era, require a very specific beginning and ending. Baroque trills begin on the upper note, on the beat. Therefore, the trill in measure 11 should begin on the “B,” on the third eighth-note beat of the measure. This requires that you repeat the “B,” since you are already on that pitch for beats one and two. The final trill in the last measure begins on the “G,” and also on the beat. DO NOT BEGIN THIS TRILL AHEAD OF THE BEAT. Baroque trills are included in the score to add dissonance at the beginning of the beat, and this will not happen if the upper note is struck before the beat. Therefore great care must be taken to begin the upper note exactly on the beat. The trills should begin slowly and gradually increase in speed until ending on the written note – “A” in the first trill and “F#” in the second one – at the place where the dot would occur. In both of these cases, the second beat of the trill. In this way there is a rather long beginning note that causes the dissonance, and a rather long ending note that resolves that dissonance. **Even though the trills are notated differently, they are to be played exactly the same way rhythmically.**
Remember that even though there is only one dynamic marking in the piece, “piano” at the beginning, this is not a single dynamic level. There can, and should be some dynamic shaping of the lines within the general confines of playing quietly.

Movement II: A Courante is a light, refined French dance. All of the figures should be played gracefully, with a light bounce on all of the eighth notes. These eighth notes should be tongued lightly at the beginning, but not the end of the notes. When one tongues the ends of these notes they become brittle and clipped, and they lose their bouncy quality.

Again, as in the first movement, the trills in measures 26 and 28 should begin on the upper note, on the beat. **There is a misprint in this section of the piece.** In measure 28 the second note should be an F-natural. The key signature would make it an F-sharp, but that is incorrect, and the note should be changed to F-natural.

For the last measure, I recommend the following rhythm for the ending arpeggio:

![Musical notation image]

**SENIOR BAND:**  
**Tenor Saxophones:** Solos for the Tenor Saxophone / Teal / Hal Leonard // p. 20, # 11, "Allegro Appassionata" by Saint-Saens, letter F to the end; quarter note = 112.

When playing the opening of this section, remember to accent clearly and firmly, but not out of the context of playing quietly. The energy of the accent does not need to change the overall dynamic level. Nine measures after letter “F” the style changes to primarily slurred notes. This legato of this section needs to be very fluid and in contrast to the bouncier section preceding it.

After the fermata (from letter “G”), breathing becomes the primary concern. Suggested breaths would be prior to the “B,” one beat before letter “G,” at the “A Tempo” on the barline; and 6 measures before letter “H” between the two “D’s.” These breaths are not at points of musical rest, however; and great care should be taken to keep the flow of the music moving through the breaths. Also, rather than an abrupt “A Tempo” 9 measures after “G,” most editions of this work indicate a gradual stringendo (accelerando) from the third measure of “G” with the “A Tempo” indicating where the original tempo should be re-established.