

# Karg-Elert's Twenty-Five Caprices for Solo Saxophone: A Study Guide

NOAH GETZ

A caprice is defined as a humorous, fanciful, or bizarre composition, often characterized by an idiosyncratic departure from current stylistic norms. In the *Twenty-Five Caprices for Solo Saxophone*, Sigfrid Karg-Elert creates challenging musical pieces by juxtaposing various musical styles with his unique harmonic and rhythmic language. Listening to these musical styles (generally indicated in the title of each caprice) in other contexts will help determine what aspects Karg-Elert has used or eliminated to create his composition. This point of departure will insure an approach to these caprices that takes into account all of the nuance that they entail.

Karg-Elert has included a number of "perpetual motion" caprices in this collection. He specifies an approach to these pieces in his foreword to the set of caprices:

Nos. I, IV, VI, VIII and XXIV are written in the *moto perpetuo* style (perpetual motion: to be played at an uninterrupted, continuous uniform speed). The introduction of practically indispensable breathing-rests must be left to the player—according to his breathing technique, and the speed at which he may be practicing—while he must observe the fundamental rules of phrasing and delivery which say that "whole phrases must not be interrupted!" Only at the real close of a phrase, may he be allowed to take a breath immediately before a strong beat. The simplest way is to delay taking a breath until after the strong beat. If, however, it is impossible to do so, the player should simply leave out the note following the strong beat (unless that note forms an inseparable part of the theme or subject) and introduce a rest in its stead. As a rule, it is musically a far lesser fault to omit one or two notes, than to disturb the strict rhythm.

This article chooses major issues confronting the performer for each caprice and suggests ways to overcome these difficulties. Unusual indications given in the Zimmerman edition<sup>1</sup> are translated at the beginning of each description. The term tongue-stop, used in many of the descriptions, simply means to cut off the last note under a slur by placing the tongue lightly on the reed. This is often used as a way of providing clarity.

<sup>1</sup>Sigfrid Karg-Elert, *25 Capricen und Sonata für Saxophon Solo*, Op. 153, Heft Nr. 1 & Nr. 2 (Frankfurt-am-Main, Germany: Musikverlag Zimmerman, n.d.), catalog no. ZM 1728 & 1729.

I. *Preambolo* – Introduction

*leggiero* – light, nimble  
*piu mosso* – more motion, agitated

Karg-Elert achieves an interesting rhythmic texture by using slurs to create hemiolas. Tongue-stop under all slurs and play clean staccato passages to emphasize these important rhythmic variations. Analyze this piece harmonically to aid in decisions about style and to create more musical interest. The penultimate measure requires the performer to emphasize the notes that are barred as eighth notes. In order to make these notes prominent, practice slowly fingering all the tones in this measure while allowing only the barred eighth notes to speak. In mm. 17-18 concentrate on the “lower voice” (those pitches barred from below) in order to project the resultant melody. Place a slight *ritard* on the B-natural at the end of m. 18 to create an effective segue to the next section and to provide the flexibility to allow the note to speak properly. Isolate the intervals B-flat to E-flat, and A-flat to D-natural, in m. 23 and practice them slowly for clarity of tone and articulation. Concentrating on the descending line F, E-flat, D at the beginning of each slur in this measure will also aid in playing this section smoothly.

II. *Valse languide* – “Valse” takes its name from a French nineteenth-century dance with two steps taken on the first two beats of each measure. *Languide* means showing little or no spirit or animation.

*Amabile* – lovingly  
*tranquillo* – tranquil  
*ma* – not too much  
*molle* – luxurious

Design the slow waltz feel by creating driving motion towards the downbeat, exaggerating dynamic swells and using rubato while maintaining a strict tempo. Two important reoccurring motives unify this caprice. The first appears in m. 3-m. 4; the second in mm. 9-12. Their purpose is to establish the tonality of a section and to convey a strong waltz feel through rhythm and harmony. Unify these motives by isolating them with small breaks before they occur to offset them from the rest of the texture and by maintaining a similar dynamic when they reoccur. M. 21 and m. 22 contain difficult octave leaps that may require a slightly louder dynamic for the entire section to be played clearly. Focus on the lower tones and practice these leaps slowly with attention to a smooth slur to aid in control of this passage. Creating fast movement from the low C in m. 69 through the E-flat in m. 70 will identify the climax of the final section and allow the entire passage to be performed without a breath.

III. *Consolation* – to comfort

*larghetto con molto espressione* – slightly slower than largo with a lot of expression

*sehr ruhige* – very quietly

*Achtel* – eighth note to a beat

*pastoso e fastoso* – mellow and luxurious

Long, flowing lines characteristic of this caprice require close attention to musical phrasing and smooth tone between notes. Mentally picture the opening note as a pitch in the middle of a phrase. This will cause the air-stream to begin prior to the D-flat and to allow a rich, full tone to begin at the inception of the note. A completely controlled tone in the opening measures is more preferable than an extremely soft dynamic. Focus on the lower D-flat in m. 8 while playing the correct octave to allow this climax to speak with a fuller tone and to eliminate the risk of a bright, piercing sound. This adjustment may lower the pitch of the note and require raising the pitch. Breathe after the first D-flat in m. 12 and the first A-flat in m. 20 to avoid taking a breath before the repeat of the opening motive (m.13 and m. 21). Choosing to take a breath at these points reinforces a standard Romantic gesture; prolonging the dominant prior to its resolution to the tonic. The final two notes in this caprice represent a plagal cadence (IV-I). Imagine a pedal D-flat in the final measure that continues to sound beyond the written F-natural in order to create a convincing resolution.

IV. *Corrente* – a Baroque dance movement in fast triple meter using triadic or scalar figuration in even sixteenth notes.

*allegro veloce* – very fast

*leggiere* – nimble

*sempre feroce* – always fierce

Avoiding fluctuations of tempo requires slow practice with a metronome and concentration on maintaining steady sixteenth notes. One section of particular concern is the transition from the 2/4 hemiola in mm. 36-39 to the return of the 3/8 feel in m. 40 (and its return in m. 60). These sections tend to rush. Concentrating on the descending scale formed by the lower tones in mm. 10-11 will facilitate smooth slurs over the break. The return of this motive in mm. 23-24 no longer requires emphasis on the descending scale because of its easier register and the emphasis placed on the repeated Gs through the use of ornamentation. This ornament, the “*schneller*,” should be played as a short, rapid trill. Practicing the final three notes at a slow tempo with a *fortissimo* dynamic will allow each of these tones to speak without breaks in the sound. A rush of air and a quick release on the last note will insure an exciting ending.

V. *Giga* – a *presto* Baroque dance form in four-bar phrases featuring triadic sequential figures in even note values

*quasi tromba* – like a trumpet

This short caprice alters the perception of strong and weak beats by emphasizing unique articulations. The combination of a strong accent directly following the staccato downbeat in the opening measure creates the illusion that the downbeat is actually a pickup to the next note. Specific suggestions to maintain these illusions include: tongue-stopping under all slurs, strongly playing all accents, performing all staccato notes short and dry, and creating motion towards the next pitch with all legato notes. The second half of this caprice (beginning after the repeat) is the inversion of the first section. The second half of this caprice should contain more motion towards the end of the piece as a result of fewer accent markings. Technically clean sixteenth-note runs can be achieved through isolating the passages where they occur and practicing them slowly. Employing the technique of isolating a passage and slow practice will also aid in creating a smoother connection between the E and G-sharp in mm. 16-19. Focus on the lower tone and remove any glitches or changes of tone color between the two slurred tones.

VI. *Rag* – instrumental music that combines syncopated melodies with the form of a march

*giojoso* – joyous

*spiccato* – sharp and distinct

*affanato* – breathless and agitated

*grottesco* – grotesque

The unusual tonal language Karg-Elert employs makes it difficult to create a cohesive musical statement within the rag style. This caprice contains several motives that create unity. The rhythmic motive “sixteenth, sixteenth, dotted eighth note,” appears numerous times beginning with the first measure, the climax of the piece (m. 26) and the beginning of the coda (m. 46). The augmented triad (derived from the octatonic scale (mm. 46-47)) often coincides with this rhythmic motive but can also be considered a second motive. Identification of these motives aids in revealing the underlying structure and creates an aural coherence. Rags tend to emphasize the second and fourth beat without swinging the eighth notes. Other suggestions for stylizing this caprice can be gleaned from listening to rags.

VII. *Toccata* – a virtuoso piece intended to sound improvised

*allegriissimo e leggierrissimo* – very fast and light

*lusingando* – coaxingly

*Brillante* – brilliant

*Toccata* contains three distinct sections. The second and third sections are derived from slight modification of the pitches from the first section. The second section reverses the melody and accompaniment lines through an alteration of pitch order so that the previous melody can be seen transposed in the grace note accompaniment figure. The third equally emphasizes both melodies from the two previous sections. Unique difficulties in each section require that they be dealt with individually.

*Section 1:* Differentiating the *tenuto*-marked melody line from the accompaniment figure requires careful practice. At first, play only the melody line with proper phrasing and musicality in order to hear it distinctly. Second, slowly finger all notes while only allowing the melody line to speak. Concentrate on connecting the sounding notes as much as possible. Finally, play all notes while exaggerating the dynamic of the melody.

*Section 2:* Creating a cohesive melody line while maintaining a strict tempo in this lighter second section is a difficult task. Each eighth note on the beat should sound with length. Also, the sixteenth notes must speak louder than the grace note figures. To avoid technical issues that can falsely accent grace notes and distort the illusion of two distinct lines, practice each beat as though it was comprised of straight sixteenth notes. This will allow all pitches to speak smoothly. Fingering all notes while only sounding the melody notes is also very effective in this section.

*Section 3:* The final section emphasizes rhythmic alteration through varying groupings of slurs. Overcoming the technical challenges of this section requires slow practice with a metronome. Eliminate all slur markings while learning the notes of this section. When adding the articulations make sure to tongue-stop under all slurs in order to accentuate the changing rhythm created by Karg-Elert's unusual note groupings.

VIII. *Ondina* – a water sprite

*a piacere* – free use of rubato

Play this caprice in an extremely legato fashion in order to eliminate the perception of a technically demanding piece. The sparse melody (those notes barred from below in mm. 5-8 and again in mm. 16-19) should float over the murmuring

accompaniment line. Creating this illusion requires a clear distinction between the two voices that allows the melody line to remain in the ear while the accompaniment is being played. Slowly playing all tones while only sounding the melody line will allow this to become more distinct. Choose appropriate breaths based upon the phrasing of the caprice and practice them to lessen their impact. Several appropriate breathing places include the end of m. 4 (the end of the introduction) and the end of m. 20 (if the sextuplet contains a slight *ritard*). Slowly rehearsing the septuplet prior to the low C in m. 24 and concentrating on steady air support through this note will allow the tone to speak freely. Creating a smooth slur over the break in the third measure from the end of the caprice can be rehearsed by isolating the notes and concentrating on the lower E-flat while playing the higher D-natural. An alternate D fingering (high D without the octave key) may prove helpful if it can be played in tune. A rubato through the grace notes in the final measure allows each note to speak fully and creates a feeling of resolution for the final note.

#### IX. *Arlecchino* – harlequin (clown)

*allegro burlesco* – a fast comic piece  
*möglichst Sopran* – like a soprano voice  
*giojoso* – joyous  
*sempre strepitoso* – always boisterous  
*spicatto* – sharp and distinct

The numerous and very specific articulations Karg-Elert has included in this caprice are important in creating the musical feel of the work. The comic element often involves abrupt changes of dynamic or articulation. An example of this occurs in m. 25 where the previously slurred sixteenth notes at a *forte* dynamic become *piano* staccato notes. Accentuate these changes in order to create the maximum effect. Ornamentation also creates emphasis and is often accompanied by a *sforzando* marking. Play the inverted mordent or “*schneller*” in m. 43 as a short rapid trill on the beat.

#### X. *Cubana* – Cuban dance

Appropriate stylizing of this caprice depends on the differentiation of the legato sections (ex. mm. 5-12) from the more articulate dance-like sections (ex. mm. 1-4). The opening four measures introduce the rhythmic underpinning for the entire piece and should serve as a guide to the style of other similar sections. The tempo in this section must remain steady. The sixteenth note in the first beat should *crescendo* to the second beat. The slur in this opening measure should be tongue-stopped. The legato sections should contain long sweeping lines to create a clear contrast. This

dramatic caprice must be played very expressively. Play the low B-naturals boldly in order to allow them to speak clearly and in time.

XI. *In modo lidio* – in the lydian mode

*alla marcia* – in a march style

*leggiero* – nimble

Effectively conveying a march feel in an unconventional mode requires an exaggeration of typical march gestures. The *leggiero* sections (mm. 9-10 and mm. 31-32) represent the trio section of a march and therefore should contain a lot of motion. Abruptly alter the mood on the trill immediately following the *leggiero* sections and return to a crisp articulate march feel. Play all dotted figures throughout the piece with a lot of space between notes. Practice the large grace note sweeps in m. 27 and m. 28 by dividing the run at the low C and rehearsing each section slowly. Slightly shortening the length of the Fs prior to the grace note runs will allow extra time to play all of the notes cleanly and maintain the tempo. A rush of air through the end of the final note and a clean release will create a sense of resolution.

XII. *Ciaccona* (Chaconne) – a Baroque form consisting of continuous variations

*Lento e solenne* – slow and solemn

*molto semplice* – very simple

*risoluto* – energetic

*veloce* – fast

*ritenuto* – suddenly slowing

*affanato* – breathless

*tempo di bolero* (tempo of a bolero) – a popular Cuban dance form in slow-to-moderate duple meter

*giocososo* – humorous

*leggiero* – light, nimble

*tempo di sarabande* (tempo of a sarabande) – a majestic Baroque dance movement in triple meter characterized by an accented dotted note on the second beat

*solenne* – solemn

*stringendo* – becoming faster

*Alla polacca* (like a Polonaise) – a Polish processional dance in a moderate tempo

*sempre brillante* – (*sic.*, should be *brillante*) – always brilliant

*strepitoso* – boisterous

*ancora come primo* – again like the first time

*stretta* (*stretto*) – climax in a faster tempo

Because of the large scope of the Chaconne, Karg-Elert mentioned it separately in his writings about the caprices. It consists of a theme and twenty-one variations. Finding aspects of the theme in each variation before playing it will aid in making musically informed decisions. All measure numbers in this description are in relation to the current variation and not the entire piece.

*Var. 1:* Allow the notes in the theme to remain distinct. This can be achieved by creating motion between the three sets of half steps in the opening measures.

*Var. 2:* Practice the *pianissimo* intervals over the break slowly to avoid disruption of the sound. Play the *mezzo-forte* sections slightly louder than usual to accentuate the dynamic contrast and to avoid the temptation of playing the *pianissimo* segments below a controllable dynamic.

*Var. 3:* Singing sixteenth notes and triplet eighth notes in succession will aid in playing the dotted eighth-sixteenth figure in strict time. Allow space between the *tenuto* dotted eighth notes and the sixteenth notes to accentuate the differences between the triplet and sixteenth-note segments.

*Var. 4:* Because of the close correlation between this variation and No. 3, rehearse them both in the same way. Create a difference between the variations by making this variation very legato.

*Var. 5:* Accentuate the *tenuto* theme notes by first playing them in succession. Add the note in between at a softer dynamic and concentrate on attempting to connect the *tenuto* notes. Be sure to differentiate between the strong accented notes and the *tenuto* theme notes.

*Var. 6:* Create motion with the staccato notes towards eighth-note downbeats. Increase intensity in the slurred sixteenth-note passage to create musical interest.

*Var. 7:* Practice all thirty-second note passages slowly in order to insure that all notes speak with a smooth technique. Create smooth *crescendos* by isolating these sections and practicing them slowly.

*Var. 8:* Make this variation extremely light and articulate to contrast the previous loud legato variations. Tongue-stop under all slurs to enhance this contrast.

*Var. 9:* Tongue-stop under all slurs. Practice smoothly articulating the octave A-flat interval in the second measure of this variation to allow the *tenuto* melody notes to be prominent. Re-articulate the beginning of each slur in m. 3 for clarity.

*Var. 10:* Isolate and practice the minor tenth interval found in mm. 4 and 5 to create a smooth slur.



*Var. 11:* Musically connect the accented notes in the beginning of this variation to create a musical line. Play this section slightly ahead of the beat. Make sure that the slurred-note sections contain dynamic variation to maintain interest.

*Var. 12:* Play the inverted mordent or "*schneller*" in m. 4 and 6 of this variation as a short rapid trill on the beat. Place a slight emphasis on the D-flat on the last beat of m. 3 and the C on the first beat of m. 4 to accentuate the theme notes.

*Var. 13:* Play the trills lightly and allow them to move toward the next beat. Increase intensity starting in m. 7 and *crescendo* to the downbeat of the next variation.

*Var. 14:* Practice this variation slowly to make sure that all tones can be played smoothly with a full and beautiful tone. It is acceptable to take a breath after the staccato F in m. 4, but maintain the musical line.

*Var. 15:* This variation modulates from the F minor to F major but retains all of the characteristics of Variation 14 and should be rehearsed in the same way.

*Var. 16:* Tongue-stop under all slurs. Accentuate the dynamic contrasts through slow practice. Place a slight break before and after the accented staccato figure in mm. 2 and 6.

*Var. 17:* Practice this variation slowly to play all articulations accurately. Rehearse the slurred octave jump from F-F to decide the most appropriate fingering.

*Var. 18:* Practice the thirty-second note runs slowly to create a smooth line. Accentuate the dynamics to maintain musical interest in this technical variation.

*Var. 19:* Add rubato to this variation to create an elegant feel. All thirty-second note passages should move to the following dotted eighth note.

*Var. 20:* Exaggerate dynamics to maintain musical interest in this variation. The swells in dynamic and intensity should move forward to create a false climax at the opening of Variation 21.

*Var. 21:* Tongue-stop under all slurs. Make sure to play the opening of this variation at a *forte* dynamic. Practice a steady *decrescendo* throughout the rest of the variation to make the *forte* at *alla Polacca* abrupt.

XIII. *In modo misolidio* – in the mixolydian mode

*amabile* – amiable

*tempo di bourrée* (in the tempo of a bourrée) – a lively duple-meter Baroque dance movement in binary form

The motion of musical lines is critical to the dance stylization of this caprice. Create motion in all eighth-note (including triplet) passages by slightly speeding up in the middle of the run and slowing back to tempo on the last two notes. Karg-Elert suggests this slight *ritard* through the use of *tenuto* markings in m. 4 and m. 29. Consider the sixteenth rests a slight lilt in the musical line and avoid clipping the sixteenth note prior to them. The passages that contain swells over several notes have a tendency to slow in tempo. Practice with a metronome and determine the points of arrival for these sections. For example, the repeated F-sharps in mm. 4-5 arrive at the G-sharp at the end of m. 5.

XIV. *In modo frigico* – in the phrygian mode

*alla sarabande* (like a sarabande) – a majestic Baroque dance movement in triple meter characterized by an accented dotted note on the second beat  
*gajo e risvegliato* – awakening

The dotted half note followed by a quarter note creates a syncopation on the second beat which mimics the distinctive rhythmic figure of a sarabande. This motive in the first section of the piece should be accentuated by feeling the underlying half note pulse at all times. Analyze the piece to determine whether each third beat serves as a cadence point or a pickup to the following bar (the majority serve as pickups). The pitch C-sharp unifies the opening seven and one-half measures because of its placement on the second beat. Therefore, these first measures should move towards this pitch. A false cadence in m. 18 delays the actual end of the first section on the second beat of m. 20. These harmonic implications suggest an overall shape that allow climaxes and musical motion to be planned.

XV. *Alla burla* – like a burlesque; humorous

*möglichst Sopran* – like a Soprano voice

*buffo* – comic

*acuto* – sharp and pointed

*rustico* – rustic

The very specific articulations must be observed and exaggerated in order to convey the musical humor of this work. Practice slurred notes over the break (for

example, mm. 32, 36, 40, 42) slowly while concentrating on creating a smooth connection between tones. The slurs in the *buffo* sections can be facilitated by a large *crescendo* to the low note or (if necessary) a slight lift on the top note in order to refocus on the low note. Slow practice of the *rustico* section at a *fortissimo* dynamic will help the technique as well as allowing the notes to speak freely in the low register. Practice this section as though there are two notes to the beat. Isolate and practice at a slow tempo the hemiola eight measures from the end in order to master the articulation and the technique.

XVI. *Piccola danza elegiaca* – small elegiac dance

*pocchissimo mosso* – moved a little bit

*calando e lento* – decrescendo and slowing

Because of its simplistic melody, play this caprice with a smooth tone and similar timbre throughout. Isolate the slur from D-D in m. 7 and m. 9 in order to create a homogenous sound. Practice this slowly to find the precise moment when the lower note begins to speak. An alternate fingering for the D-natural in the first several bars may avoid its tendency to be sharp. Two possibilities are the side D key without the octave key or fingering low D without the octave key with the addition of the low B key. Expansion of the G minor arpeggio both above and below and rhythmic displacement of material (for example, the pitches in m. 3 are rhythmically displaced from those in m. 10) are two techniques Karg-Elert uses to expand motives into a cohesive composition. Recognizing them aids in making choices about form, rubato, and return of motives.

XVII. *Valse d'amore* – waltz of love

*non troppo allegro* – not too fast

*sempre veloce* – always fast

*diluendo* – dying away

Listen to a number of waltzes in order to become familiar with the tempo and stylization of this dance form. Play all *glissandos* as a smooth understated connection between notes. Allow the inverted mordent or “*schneller*” (a short, rapid trill beginning on the beat seen in m. 10 and m. 61) to expand the time slightly. Strongly emphasize all dynamic markings and lead sections of eighth notes to the downbeat (ex. mm. 29-31) to create the “spin” of a waltz. Each successive F in mm. 19-23 should build in intensity towards the B-flat climax in m. 24. The release of this tension occurs in bars 25-27 on the downbeat descending whole steps.

XVIII. *Iberienne* – evoking a Spanish feel

*brioso* – spirited  
*sempre con razza* – always with the same style  
*tranquillo, ma poco a poco strepitoso* – tranquil, but slowly becoming boisterous  
*leggiere* – nimble

Knowledge of important motives, as well as attention to articulation, will aid in creating appropriate stylization of this caprice. Short and light staccato articulations give the piece a spirited character. The notes marked with a *tenuto* in the opening measure create a type of melody and should contrast the very short ornamental notes surrounding them. Repeated figures such as m. 8 or mm. 45-46 should grow in intensity because they serve to build tension by suspending motion. The second section of this piece is defined by the rhythmic motive in mm. 24-25. Play the return of this figure (m. 28) with more intensity because of its transposition up one whole step. The rhythmic and melodic pattern in mm. 32-35 and mm. 40-43 serve as the only relief from the intensity of this caprice. Create a noticeably different character in these sections to contrast with the rest of the work. Play an abrupt *forte* on the downbeat of m. 44. The last section should move unrelentingly to the very intense, *pianissimo* final note.

XIX. *Tarantelle e Sizilienne* – *Tarantella* and *Sicilienne*; A fast 6/8 folk dance that shifts between major and minor modes

*spiccato* – sharp and distinct  
*pieno* – full  
*leggiere* – nimble  
*mobile* – motion

Avoid the temptation of playing the opening measures more quickly than the *spiccato* sections can be played. Practice the *spiccato* sections with a metronome. To increase the tempo, lightly tongue these passages with a steady air column. Maintain intensity in mm. 21-28 by adding hairpin dynamics, which climax on the downbeat of the third measure in the four bar period. While making sure to emphasize the contrast between the first and second sections of this caprice, do not allow the *andantino* section in m. 90 to slow down. The D-naturals in m. 74 and m. 75 can be played using the side D key without the octave key to facilitate fingering and maintain a homogenous tone. Play the G-sharp in m. 93 by keeping the B-natural key down and fingering the standard G. The front E key is a smooth fingering for m. 101 and m. 103.

XX. *In modo dorico* – in the dorian mode

*pastoso* – mellow  
*meno quieto* – less quietly

Analyze this caprice for motives that will create an overall coherence. For example, perform m. 18 in a way that recalls the same motive heard in the first measure. Plan all musical climaxes so that smaller phrases may relate to these high points in the piece. Realize, however, that all *fortes* are not climactic. Distinguishing features such as loud dynamic, high tessitura, and articulation clearly suggest that climaxes occur in m. 15 and m. 20. Musical material surrounding fast runs marked with an abrupt softer dynamic (for example, m. 2 and m. 6) should be played at a slightly louder dynamic to create a clear differentiation. Practice the softer notes in order to remove distracting glitches (which create unnatural emphasis in the line). Often the note immediately preceding these quick runs and the note following them are identical. Connect these notes musically as though they directly follow each other. Move air through all the tones in the penultimate measure in order to allow the low B-flat to speak. Isolate the interval between A-A for intonation (the higher A has a tendency to be sharp).

XXI. *Studio* – an exercise

Clarity of articulation in this technical study allows important hemiolas to be clearly brought out. Placing a slight accent on the first note of each grouping will allow these rhythmic changes to be heard more clearly. Tongue-stop under all slurs for added clarity. The low B-natural in m. 4 may not speak clearly because of imprecise fingering. Isolate the interval E-flat to B-natural to create a clean major tenth. For a low B-flat that speaks freely, this interval must be heard in the mind prior to its performance. Isolate this section and play it at a loud dynamic. Clarity of the leaps over the break in mm. 9-11 (and when it returns in mm 45-48) requires practice at a slow tempo for smooth connections between the notes. Focusing on the lower tones (which descend chromatically) will focus the embouchure correctly. Practice the run in m. 35 in order to make sure the octave key is released at precisely the same time as the rest of the fingers are playing the next note.

XXII. *Leggenda* – short, nineteenth century instrumental work depicting a specific legend

*lugubre* – mournful  
*con calore* – passionately  
*ma molle* – tenderly  
*solemne ed espressivo* – solemn with expression

*lo stesso tempo* (*L'istesso tempo*) – the same tempo  
*allargando* – broadening  
*morendo* – dying away

The unusually long romantic phrases in this caprice require mapping out the dynamics on a large scale to create and maintain drama. All notes, especially those with longer duration, must move either towards or away from a climax. With this in mind, each quarter note or half note should be analyzed to determine its movement within the context of the phrase. Do not begin a new phrase at the same dynamic as the previous one. Exaggerate all dynamics. The tone should be dark and rich throughout this caprice.

XXIII. *Tanghetto* – a miniature tango

*tempo ordinario* – ordinary tempo  
*gentile* – gentle  
*lusingando* – coaxingly

Notes of longer duration and how they are approached define the character of this caprice. The rhythmic motive can be found in the second measure. A strong movement towards the downbeat and a relaxation of the tension on the second beat of the measure will aid in creating the mood. Emphasize this phrasing by playing the first beat very short and the second beat with a full tone. Long sections of sixteenth notes (for example, mm. 20-22) serve as transitions and should move towards the following measure. Make a clear distinction between the opening character (mm. 1-14) and the more legato sections (mm. 15-31).

XXIV. *Papillon* – butterfly

*allegriissimo, leggierrissimo possibile* – as fast and light as possible

Look through this piece carefully to find all accidentals. Patterns such as the whole step transposition of mm. 25-28 to mm. 29-32 and mm. 41-44 to mm. 45-48 make wrong notes evident. Light articulation and tongue-stopping under all slurs will aid in achieving the character of this piece. To insure a uniform speed throughout, make sure to practice the last eight bars before deciding on a tempo. Add character and interest to this perpetual motion piece by exaggerating dynamics.

XXV. *Metamorfosi* – a transformation of themes where the resulting theme is as independent as the primary theme

*risoluto* – resolute

*vivace, scherzando* – fast with a scherzo feel

*agilmente, veloce* – fast with agility

*strupitoso* [*sic.*, should be *strepitoso*] – boisterous

It is important to follow the theme throughout this piece. Variation no. 4 is a combination of the theme with a pedal tone (either D or C). Practice this variation very slowly to make clear differentiation between articulations in order to allow the theme to be heard. Count continuous sixteenth notes in Variation no. 6 in order to secure the rhythm. Counting sixteenth notes out loud while clapping the rhythm may also help to make this section comfortable. Add dynamics to Variation no. 8 in order to sculpt this variation and to avoid having it sound like a technical exercise. This variation should contain strong movement towards the end of the piece.

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