

Recordings and Performance Guide:

Four New Works for the Baritone Saxophone and Piano for the Developing Collegiate

Saxophonist

by

Bonson Lee

A Research Paper Presented in Partial Fulfillment
of the Requirements for the Degree
Doctor of Musical Arts

Approved April 2023 by the
Graduate Supervisory Committee:

Christopher Creviston, Chair
Joshua Gardner
Fernanda Navarro

ARIZONA STATE UNIVERSITY

May 2023

ABSTRACT

This project includes recordings, composer biographies, and performance guides for four original works commissioned for me. All four compositions were written specifically for the baritone saxophone and piano accompaniment, to contribute and expand the repertoire for baritone saxophone while incorporating pedagogical and performance practices that will aid in the development of a baritone saxophonist. In addition, I will highlight the problems that have become consistent with the limited amount of repertoire for baritone saxophone, and how these commissioned works can be one of many ways to amend these issues. Within these four works, I will discuss and expand on fundamental pedagogical concepts, suitable healthy practice and performance habits to ensure wellness to the performer, as well as my personal approach to each piece. Two of these four original compositions were recorded in Organ Hall at ASU on April 19, while the other two compositions were premiered at the 2023 North American Saxophone Alliance Biennial Conference held in Hattiesburg, Mississippi on Friday, March 31st. Furthermore, all four compositions will be recorded in a recording studio by the *Azure Duo*, which consists of myself on baritone saxophone, and John Fabius Solari on piano. Recordings will be done at the recording studio Fusion on First, located at Arizona State University Downtown Campus in June 2023. The first piece, *On the Hunt* (2022) was written by Jorge Machain (b. 1993). The second piece, written by Brooke Herndon (b. 1995), is titled *Vignettes* (2022). The third piece, *Fantasia V (Five)* (2023), was written by Kevin Day (b. 1996). The fourth and final piece in the set of commissions is *Lonepine* (2023), written by Tanner Bayles (b. 1999).

DEDICATION

To my friends and family in both Las Vegas, Nevada and Phoenix, Arizona, as well as my fiancé Brittany Thompson. Thank you for your support, patience, and understanding.

I could not have done it without all of you!

ACKNOWLEDGEMENTS

I would like to acknowledge my saxophone professor and committee chair, Christopher Creviston. During my time at Arizona State University, Christopher Creviston has been monumental in my growth and development as a musician, and saxophonist. I would also like to acknowledge Joshua Gardner and Fernanda Navarro for their support, insight and guidance during my graduate studies as well as the creation of this project and document.

In addition, I would like to acknowledge and thank the four composers who have contributed to this project: Jorge Machain, Brooke Herndon, Kevin Day, and Tanner Bayles. Without their contribution and collaboration, this project would have not been possible to achieve. I would also like to thank members of both *Flora* and *Kodachrome Quartet*: Jared Waters, Jade Deatherage, Ben MacDonald, Calvin Wong, and Siobhan Plouffe, for their friendship and support throughout the years. And finally, I would like to thank the members of the Arizona State University Saxophone Studio for their friendship since the beginning of my graduate studies in 2018.

TABLE OF CONTENTS

	Page
LIST OF TABLES	vi
LIST OF FIGURES	vii
CHAPTER	
1 INTRODUCTION	1
2 <i>ON THE HUNT</i>	3
Background Information on the Composition	3
Program Notes	4
Composer Jorge Machain’s Biography	5
Performance Guide	6
3 <i>VIGNETTES</i>	17
Background Information on the Composition	17
Program Notes	18
Composer Brooke Herndon’s Biography	19
Performance Guide	21
4 <i>FANTASIA V (FIVE)</i>	32
Background Information on the Composition	32
Program Notes	33
Composer Kevin Day’s Biography	34
Performance Guide	36

CHAPTER		Page
5	<i>LONEPINE</i>	43
	Background Information on the Composition	43
	Program Notes	44
	Composer Tanner Bayle's Biography	45
	Performance Guide	46
6	CONCLUSION	55
	BIBLIOGRAPHY	57

LIST OF TABLES

Table	Page
1. <i>On the Hunt</i>	7
2. Scales with Low A Extension Key	10
3. <i>On the Hunt</i> Altissimo Fingering Chart	13
4. <i>Vignettes</i>	23
5. <i>Vignettes</i> Altissimo Fingering Chart	29
6. <i>Fantasia V (Five)</i>	37
7. <i>Lonepine</i>	48
8. <i>Lonepine</i> Altissimo Fingering Chart	53

LIST OF FIGURES

Figure	Page
1. <i>On the Hunt</i> , Altissimo Register in mm. 125 – 130	12
2. <i>On the Hunt</i> , Circular Breathing in mm. 134 - 135	14
3. <i>On the Hunt</i> , Multiphonics in m. 120	15
4. <i>On the Hunt</i> , Gliss from low A to Altissimo A in mm. 140 - 141	16
5. <i>Vignettes</i> , First 8va Section in mm. 110 - 126	27
6. <i>Vignettes</i> , Second 8va Section in mm. 155 - 161	27
7. <i>Fantasia V (Five)</i> , Slap Tongue Section in mm. 89 - 97	42
8. <i>Fantasia V (Five)</i> , Slap Tongue Section in mm. 98 - 107	42
9. <i>Lonepine</i> , Performance Element in mm. 17 - 28	47
10. <i>Lonepine</i> , Altissimo Register in mm. 49 - 53	50

CHAPTER 1

INTRODUCTION

Composers have typically chosen to write for the alto and soprano saxophones, since these saxophones are generally more accessible to student learners. This leaves a gap in repertoire for the tenor and baritone saxophone. As a result, young baritone and tenor saxophonists find far fewer pieces within their ability to play, and thus they frequently turn to transcriptions of other instruments' repertoire. By primarily highlighting the solo qualities of the soprano and alto saxophones, composers have created a noticeable separation within the developmental standards between members of the saxophone family.

A recurring issue in the saxophone community is the attention to development of the baritone saxophonist before they reach collegiate level of study. The most prominent use of the baritone saxophone, if not used in a chamber ensemble setting, is often a mere extension of the bass voices in wind ensembles, replicating the low brass instruments. While this works to develop certain artistic qualities that benefit the musician, the music does not often challenge the technique of the young baritone saxophonist. This frustrating situation normally persists throughout their experience, which does not help to prepare them for college auditions or success in college music programs.

Technical studies have been utilized as an attempt to amend this gap, and while this has shown some success, the saxophonist is still missing the experience of collaborating with a pianist as well as introducing contemporary notation and extended techniques. This project will address these gaps through the commission of works. These new compositions will not only aid in the development of musicianship, but also serve to

help motivate young baritone saxophonists to develop their artistic sound and technical facility on the baritone saxophone. Furthermore, these compositions will introduce and challenge young baritone saxophonists with extended techniques.

Within these works, I will also address healthy approaches and habits that will aid in the development for the baritone saxophonist. With the baritone saxophone being a larger instrument, considerations and approaches to posture, instrument placement on the body, and technique must be considered to prevent potential injuries. With the technical demand of certain pieces in this project from Machain and Day, I want to ensure that developing baritone saxophonists are executing these pieces with correct technical facility, allowing them to play the pieces with no pain and potential damage to their bodies.

This project yields four new works for solo baritone saxophone and piano from the composers Jorge Machain, Brooke Herndon, Kevin Day, and Tanner Bayles, which highlight the various pedagogical and performance practices ideal for a developing baritone saxophonist, recordings of each, and a brief guide on approaching and executing the compositions at the highest level. The performance guidelines in this paper address potential issues in playing the baritone saxophone, as well as an approach on how to perform the pieces. In order to help performers understand the composers' intent, tables present the formal analysis and technical considerations of the piece by understanding the structure in each piece, respectively.

CHAPTER 2

ON THE HUNT

Background Information on the Composition

I commissioned Jorge Machain to write *On the Hunt* in 2022. With the consideration of composing a piece for a developing baritone saxophonist, the piece focuses on the technical aspects of playing which include navigating between huge interval leaps, inclusion of the altissimo range, as well as an introduction and application of multiphonics and circular breathing on the baritone saxophone. The piece's range has the baritone saxophonist play anywhere from the lowest note A3 (Concert C2) to altissimo A6 (Concert C5) with the octave key. Within this range, there are melodic lines that are challenging in terms of technical facility, which could lead to unnecessary tension and injury to the performer if not made aware. In addition, there is not a key signature, which makes developing baritone saxophonists become familiar with seeing multiple accidentals within various melodic lines as that can be unfamiliar at first glance. Machain has taken the initiative to introduce some extended techniques as well as an introduction to contemporary notation since it is prominent in the newer repertoire for saxophone. The piece also uses different variations of subdivisions to help facilitate the performer's perception of time and pulse, including time signatures of 4/4, 5/4, and 12/8, as well as a cadenza section where the performer is free to play the melodic line however they interpret.

Program Notes

Jorge Machain's program notes of *On the Hunt* reads:

This piece was written for my good friend Bonson Lee. When Bonson approached me to write him a Baritone Saxophone feature I was absolutely delighted. Coming from a jazz background, the Baritone Sax has always been one of my favorite instruments, particularly when they are used in a funk band. They are the bass of the horn section and oftentimes play by themselves to provide the groove and time for the rest of the horn section. The piece attempts to reflect the same virtuosic capability that the Baritone Saxophone is capable of achieving. I've always admired Bonson's dedication and artistry to pushing the boundaries of his instrument, as well as being a champion and pioneer of new music for the instrument. You will hear moments of the sax taking control and other times providing support. There are other moments when the sax player and piano player will play in a very aggressive manner to counter the lushness of previous melodic and harmonic gestures.

The title suggests that this piece will highlight the best of what the Baritone Saxophone is capable of doing without sacrificing the unique and timbral sound this instrument is known for.¹

¹ Jorge Machain, "On the Hunt," score, 2022.

Composer Biography

Jorge Machain's biography:

Jorge Machain is a Mexican native who currently calls Las Vegas his home. He is an active musician in the Las Vegas scene having played shows such Showstoppers at the Wynn, Zombie Burlesque in Planet Hollywood, Georgia On My Mind at the Venetian Hotel, to name a few. Jorge graduated from UNLV with a Bachelor of Music in Jazz Composition and Master of Music in Jazz Composition.

In addition to performing, he composes for both classic and jazz ensembles. He has won multiple Downbeat awards for his arrangements and was a finalist in the 2018 NBA Revelli competition for his piece Bite the Bullet, commissioned by Thomas Leslie, Director of Bands UNLV, finalist of the Morton Gould Young Composer Competition for 2019, winner of the 2019 NBA Young Composers Jazz Composition Contest for his original composition Por Ahora, winner of the 2020 American Prize composer in the band category (student division), Finalist for the 2021 NGC Lab Composition Competition, Morton Gould Composer Award recipient for 2021 and recently received 1st place for the 2021 "International Young Talented Composers Competition". Recent commissions include a drum set concerto written for Bernie Dresel, commissioned by Thomas Leslie, and a trombone solo commissioned by Joseph Alessi, principal trombonist of the New York Phil, and was featured at the Cutting Edge Music Festival in New York of April 2021.

Jorge's music has been performed in notable concert halls such as Reynolds Hall at the Smith Center, Artemus Hall at UNLV, Symphony Space in NY, and in premier jazz festivals such as the Monterey Jazz Festival.

Additionally, Jorge spends significant time writing and arranging music and producing audio and video productions.²

² "Home Page," on Jorge Machain's personal website, accessed March 9, 2023, <https://www.jorgemachain.com/>.

Performance Guide

When approaching this piece in the initial stages, it is important to notice the number of accidentals that are within the piece due to having no key signature. Machain's writing style explores chromatic neighboring tones as a driving force, highlighting phrases and motivic lines that are moving in the phrase. Moments in this piece present various changes in pulse, alternating between duple and triple meters while maintaining the eighth note subdivision. The baritone saxophonist must internalize the different variations of pulse and time to effectively change between time signatures. Machain is intentional about the sound created from the trills from writing flat, natural, or sharp accidentals above the note desired. These specific trill requests are integral to the phrase, even though the phrase itself is chromatically moving up and down.

Machain has also used contemporary techniques including circular breathing and multiphonics within the piece. Since the baritone saxophone has not been used through a soloistic approach, both techniques are usually not introduced to a saxophonist's development, however, these specific techniques are used frequently in newer compositions. Approaching these techniques within the context of a piece will benefit the developing baritone saxophonist since they are put in a position that actively demands the technique to fulfill the overall character and flow. Two moments present itself within this piece where the range extends to an altissimo A6 (Concert C5). These sections can be considered as the two climatic points within the piece that express the most energy and sound.

Table 1. Machain, *On the Hunt*.

Rehearsal Letter/Measure	Section/Motive	Instrument	Description
Beginning - m. 14	<i>Urgently</i>	Baritone Saxophone	Quasi-improvisatory, able to push and pull time Mm. 11-14 baritone saxophone only, allowing free interpretation Introduces chromatic melody
Mm. 14-25	<i>Fast</i>	Baritone Saxophone	Chromatic melody starting on C (Concert E-flat)
Mm. 25 - 33	Transition	Piano	Triplet rhythmic figures for 6 measures, back to eighth notes before baritone saxophone takes over
Mm. 33 - 56	Chromatic Melody	Baritone Saxophone	1st melody starting on G (Concert B-flat) at m. 33 2nd melody starting on E-flat (Concert G-flat/F-sharp), inverted melody, at m. 39 3rd melody starting on B-flat (Concert D-flat), variation of chromatic interval, at m. 42 4th melody starting on B-flat (Concert D-flat), same as melody #2, at m. 45

Rehearsal Letter/Measure	Section/Motive	Instrument	Description
Mm. 55 - 65	Development	Baritone Saxophone	Time signature change to 3/4 Rhythmic and chromatic drive to 12/8 section
Mm. 65 - 76	<i>Molto espressivo</i>	Baritone Saxophone	12/8-time signature, eighth note remains constant throughout
Mm. 76 - 84	Transition	Piano and Baritone Saxophone	Piano takes the primary role; baritone saxophone accompanies until m. 84
Mm. 84 - 96	Technique Development	Baritone Saxophone	Chromatic development throughout the melodic line Technical precision to be focused through this section
Mm. 96 - 108	<i>Piano Lead</i>	Piano and Baritone Saxophone	Piano takes the primary role, baritone saxophone accompanies/rests until m. 108
Mm. 108 - 120	4/4 Section	Baritone Saxophone	Dotted quarter becomes quarter note in time signature change Chromatic melody starts on F (Concert A-flat) on m. 108 and G-sharp (Concert B) on m. 114 Triplets and sextuplets to help set up new

			time/pulse at m. 120
Mm. 120 - 128	12/8 Section	Baritone Saxophone	Multiphonics used Mm. 125 - 127 extended intervals into the altissimo register
Mm. 128 - 136	<i>Freely</i>	Baritone Saxophone and Piano	Altissimo register circular breathing used Chromatic melody starting on C (Concert E-flat) on m. 131
Mm. 136 - End	<i>Fast</i>	Baritone Saxophone and Piano	Chromatic melody starting on E (Concert G) on m. 136 Optional ending between chromatic rhythm and low A gliss

On the Hunt is more technical in nature, and for this reason, practicing the chromatic scale as well as scale patterns will be helpful during the process of learning the piece. For baritone saxophonists, this means incorporating the low A extension key that is standard on all modern baritone saxophones. With the addition of this note, the baritone saxophonist now has two keys to activate with their left thumb as opposed only using the octave mechanism. Through repetition and consistency, the baritone saxophonist can quickly become familiar with the uses of the low A key, to help prepare them for other works in the repertoire including string transcriptions that frequently use the low A key.

A recommended approach to incorporating the low A key is to do full range scales and patterns, using the note whenever the scale calls for that note. Included below are all the major and minor scales associated with the use of low A key:

Table 2, Scales With Low A Extension Key.

Major	Natural Minor	Harmonic Minor	Melodic Minor
C	A	A	A
G	E	E	E
D	B	F#/Gb	B (natural minor going down)
A	F#/Gb	C#/Db	F#/Gb
E	C#/Db	Bb/A#	C# (natural minor going down)
Bb/A#	G	G	Bb/A#
F	D	D	C (natural minor going up)
n/a	n/a	n/a	G
n/a	n/a	n/a	D

Baritone saxophonists should practice all major and minor scales, but practicing these scales above in particular will help facilitate the new technique while working on the connection between the low A and the rest of the range.

With these technical attributes in consideration, the baritone saxophonist must maintain awareness of the tension and stress they might occur within building and refining their technical facility. Since the baritone saxophone is bigger than the other

saxophones in the standard family, fingers must apply more pressure to push down the tone holes for the baritone saxophone to seal. This is caused by the amount of metal that is on the baritone saxophone, as well as the mechanics that move on the instrument in order to play different pitches. If not made aware to this situation, developing baritone saxophonists can eventually use excessive pressure on the instrument, causing leaks on the instrument from excessive pressure on the tone holes as well as creating tension in the fingers. When tension sets in the fingers, that can exacerbate upwards to the wrists, arms, and to the shoulders where the harness or neck strap sits for the baritone saxophonist. Whether the developing baritone saxophonist sits or stands to play, they must remain aware of their posture in relation to the instrument, meaning to keep their back straight, allowing the lungs to expand and contract fully. Whenever I approach the baritone saxophone, I must always remind myself of using the least amount of pressure to push the keys, while maintaining an upright posture so the bigger muscle groups from my back and waist, and legs (if standing) can help support the baritone saxophone's weight while playing.

Altissimo register is lightly used in this piece at its most climactic points. The highest note that the baritone saxophonist will play is an altissimo A6 (Concert C5). Since these notes are at the highest points of the piece, playing these notes should be relatively easier to achieve due to the amount of air that will be used to play in the higher dynamics in conjunction with proper tongue position and voicing. Starting from m. 125, Machain uses larger intervals to build tension which also helps the baritone saxophonist solidify their technique in finger combinations and voicing, to lead to the climax.


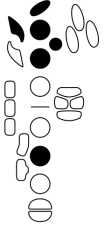

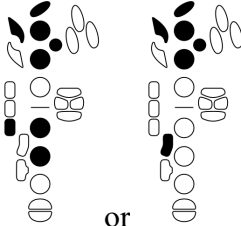

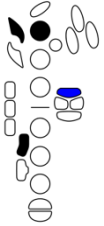

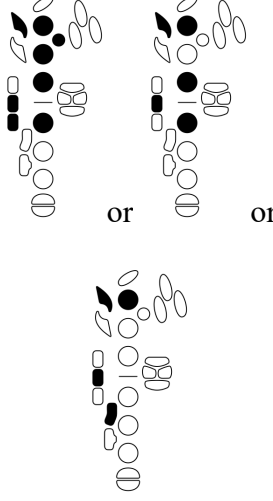
Figure 1. *On the Hunt*, Altissimo register in mm. 125 - 130


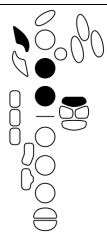
The image shows a musical score for the piece "On the Hunt" in the altissimo register, covering measures 125 to 130. The score is written in 4/4 time and consists of two staves.

The first staff (measures 125-127) begins with a dynamic marking of *p* (piano) and a tempo marking of *molto rit.* (molto ritardando). The notes are in the altissimo register, with some notes marked with accents (*>*). The staff concludes with a dynamic marking of *ff* (fortissimo).

The second staff (measures 128-130) begins with a boxed measure number "128" and the instruction "Freely". The dynamic markings are *mp* (mezzo-piano), *f* (forte), and *mp* (mezzo-piano). The notes are in the altissimo register, with some notes marked with accents (*>*) and slurs.

Table 3. Machain, *On the Hunt* Altissimo Fingering Chart.

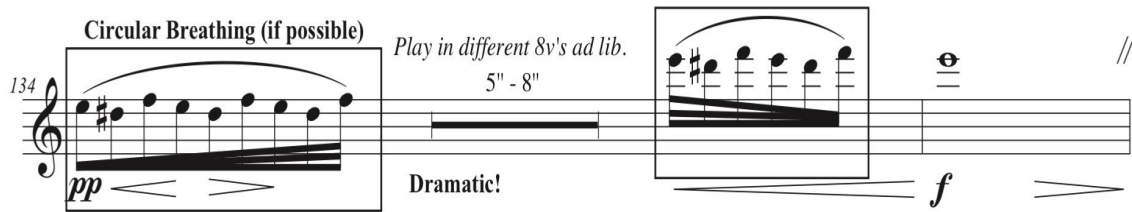
Note	Octave Designation	Fingering
F		
F#		 <p style="text-align: center;">or</p>
G		
G-sharp		 <p style="text-align: center;">or or</p>

Note	Octave Designation	Fingering
A		

*Keys highlighted in blue are optional

With the incorporation of newer extended techniques, this piece allows the baritone saxophonist to use them within a musical context, thus practicing and achieving the skills through performance practice. Circular breathing can be used between mm. 134 - 135 to evoke a continuous thought/phrase, although it can be played normally if the baritone saxophonist is still developing the technique.

Figure 2. *On the Hunt*, Circular breathing in mm. 134 - 135



Circular Breathing (if possible) *pp* *Dramatic!* *f* //

Play in different 8v's ad lib.
5" - 8"

The multiphonics that are used in this piece are some of the easier combinations to successfully achieve. I suggest the following fingerings labeled in the specified bars since I have found they not only produce the texture of the multiphonic but will also produce the correct pitches that Machain has written. In order to perform the multiphonics, Machain has placed them in a louder dynamic context, automatically forcing the baritone saxophonist to use a large amount of air to achieve the energy and volume that is needed.

Figure 3. *On the Hunt*, Multiphonics in m. 120



With two options for the ending, this leaves an opportunity for the baritone saxophonist to have a choice on how to finish the piece. There is an option for a more conventional approach, where the baritone saxophonist finishes on the low A key in a scalar passage. Machain’s intention was for the baritone saxophonist to start on their low A3 and perform a “nasty gliss” to an altissimo A6 that is three octaves above. The baritone saxophone has a unique quality that the other saxophones don’t have as easily, where the flexibility in overtones is most present in the low A. Depending on the use of air, tongue position, and embouchure pressure, the baritone saxophonist can slide through the various overtones above the low A to the altissimo A, mimicking a sound made by a didgeridoo. With this in context, the baritone saxophonist can practice this feature within a soloistic work, offering new sounds, colors, and excitement at the end of the piece.

Figure 4. *On the Hunt*, Gliss from low A to altissimo A in mm. 140 - 141

The image displays a musical score for two staves, measures 140 and 141. The top staff is in treble clef with a key signature of one sharp (F#). Measure 140 begins with a dynamic marking of *fp* (fortissimo piano) and a slur over a half note A2. A wavy line above the staff indicates a glissando. The dynamic changes to *f* (forte) at the start of measure 141. Measure 141 features a *ff* (fortissimo) dynamic and a sharp upward glissando labeled "Nasty gliss!". The bottom staff is also in treble clef and begins with a *ff* dynamic. It contains a half note A2 with an accent (^) and a slur over a half note A2. The piece concludes with a double bar line.

CHAPTER 3

VIGNETTES

Background Information on the Composition

I commissioned Brooke Herndon to write *Vignettes* in 2022. With the goal of pedagogical and performance practice, Herndon wanted to write a piece that displayed the baritone saxophone and piano as equal parts, trading melodic and accompaniment figures between one another. Simultaneously, the baritone saxophonist can experiment with and practice the upper range in the context of a soloistic work. The piece allows the baritone saxophonist to develop and execute the altissimo register through lyrical phrases that move in a scalar motion as well as various minor intervallic leaps. These approaches help solidify the voicing that is necessary for the register. The character of the piece is improvisatory and lyrical, which allows the baritone saxophonist the ability to focus on the clarity and quality of their sound when playing in the altissimo register. The piece also allows the baritone saxophonist to have the choice to play certain phrases in the written range or an octave above, depending on their skill level or what they want to achieve within the piece.

Program Notes

Brooke Herndon's program notes for *Vignettes* reads:

In 2022, Bonson Lee, a friend and one I met on our first day of our undergraduate studies, reached out to tell me about his project and goal to contribute to the Baritone Saxophone *repertoire*. I was commissioned to write in any style for the baritone saxophone and piano. The work follows a rhapsody-like form, with interactions between the instruments to convey different vignettes throughout.

A vignette describes a literary sketch - a *brief* scene. These scenes can be interpreted as something on their own and can also be an addition to a collection of other sketches. Musically, there are similar components to this form - we can have one movement and that leads us to another, an opportunity to express something different, but still coherent to the overall piece. Recurring compositional ideas and techniques help tie the material together, all while still standing independently at times, and also depending on counterparts for support and conclusion.

Musically - a sense of *fluidity* is important, mostly because this piece was written in a sectional format and has improvisational undertones, making the approach to the music almost disorderly and spontaneous at times. Rhythmically, there are moments of consistency and others with off-beat combinations to help with the specific character in which each vignette has. The piece is initiated by a compound duple meter, and at times we visit the simple triple meter in feel, further engaging in the irregularity of time; this helps with *redirection*. Harmonically and melodically, there are many instances in which it sounds like we're reaching for something, with the use of polyphony and solos, an aim to another place or vignette. We get moments of clarity and imbalance throughout, prompting the players to emulate the narrative storyline for the sake of each vignette.

With the undertones and context of the music, one can suggest that *interpretation* is the main task while learning this piece. The ability to create a sense of informality comes with enough knowledge of the form and each players' role in the piece.³

³ Brooke Herndon, "Vignettes," score, 2022.

Composer Biography

Brooke Herndon's biography:

Born in Abu Dhabi, UAE, Brooke Chen Herndon (b.1995) is a Chinese-American composer & classically trained pianist. Her works reflect a lot of her traditional piano background, but are constantly evolving to match her curiosity behind creating and finding new sounds, all while using a narrative to follow through with her inspiration behind every piece she writes. Brooke's pieces have been performed throughout the United States and she enjoys working with musicians from all different backgrounds, in addition to other creators from different artistic backgrounds to collaborate with varying mediums, such as filmmakers, artists, poets, multimedia artists, and writers. She has written and performed for numerous ensembles which include: The TaiHei Ensemble, The Red Rock Wind Quintet, the UNLV Symphony Orchestra, and the UNLV Contemporary Jazz Ensemble. Additionally, Brooke has written music for numerous films; her most recent feature film score accompanies the multi-award winning short independent film, "Oh, The Guilt," directed by filmmaker Shahab Zargari, in which she earned "Best Score" from the Popcorn Joy Film Festival.

Brooke has been invited to participate in numerous festivals across the United States, some include: The Charlotte New Music Festival, The Composition Intensive at St. Mary's College, Curtis Institute of Music's Young Musician Program, The Hot Air Music Festival at the San Francisco Conservatory, and the Oregon Bach Festival Composers Symposium. In addition to the performances at these festivals, Brooke has had numerous performance opportunities in Las Vegas including multiple performances with NEXTET. NEXTET is UNLV's own music ensemble that is dedicated to performing some of the best new and unusual repertoire as well as established works from the 20th century. Most recently, Brooke was selected as a finalist for the Kaleidoscope call for scores, which received almost 8,000 applications from composers in 86 countries.

In addition to being a composer & performer, Brooke is an educator with over 5 years of experience on the topics of: piano studies, music theory, ear training, and music composition.

Brooke is a graduate of the University of Nevada, Las Vegas School of Music in Music Composition where she earned her

bachelor's degree. Some of her most recent mentors were Diego Vega, Cynthia Lee Wong, Charles Halka, Jennifer Bellor, and Timothy Hoft.⁴

⁴ “Biography,” on Brooke Herndon’s personal website, accessed March 9, 2023, <https://brookecherndon.wixsite.com/website/bio>.

Performance Guide

Vignettes consists of many smaller ideas or phrases to be played together to create a larger musical landscape. With this in consideration, it is important for the baritone saxophonist to put their primary focus on musical phrasing since that is the forefront of this piece while simultaneously building and solidifying the upper register. The piece mainly sits in the upper range of the baritone saxophone, frequently going between the palm/front keys into the altissimo register to help facilitate the connection in ranges while making it accessible to the performer through performance practice. Voicing is the main pedagogical tool that is emphasized within this piece, thus it is important to pay attention to the quality of sound that is produced in the altissimo register, with the aim to create similar tonal qualities as the conventional range.

To further enhance the compositional style of the piece, Herndon mentions that scenes within the piece can be interpreted as something on their own as well as an addition to a collection of other sketches.⁵ Herndon has also mentioned that fluidity is the main factor of the pacing and structure of the piece. *Vignettes* has many sections where the baritone saxophone plays the melody while the piano is in a supportive role and vice versa, allowing the piano part an opportunity to be played in a soloistic manner. The rhythmic vitality of this piece also plays a significant role in connecting both instruments together, further solidifying collaboration between the baritone saxophone and piano.

Herndon asserts that interpretation is the main focus while learning this piece.⁶ Opportunities for interpretation can be found in the piece where certain sections allow the

⁵ Ibid.

⁶ Ibid.

baritone saxophonist to choose to play certain phrases in the written range, or up an octave for an additional challenge to play in the altissimo register. If choosing to take the *8va* option, the range of the baritone saxophone can play up to an altissimo D7 (Concert F5) in m. 155, which is a minor sixth interval above the F-sharp that is at the top of the conventional range. If choosing to omit this particular *8va* section, then the altissimo range lowers the highest note to altissimo C7 (Concert E-flat5), which is a tritone interval above F-sharp. The opportunity of these options in the baritone saxophone part is at the discretion of the performer, catering to their needs as to how they approach the piece. *Vignettes* can also be a work that is worth revisiting after playing it the first time to test the consistency of the altissimo register, as well as having the option to play certain altissimo passages up the octave if this was not desired the first time around.

Table 4. Herndon, *Vignettes*.

Rehearsal Letter/Measure	Section/Motive	Instrument	Description
Beginning - m. 37	Vignette #1	Baritone Saxophone and Piano	First sketch, tonal center over two Perfect Fifth intervals (A-flat – E-flat – B-flat)
Mm. 1 - 5	Prelude	Piano solo	Setting up rhythmic pulse
Mm. 37 - 46	Transition - Piano Vignette #1	Piano	Interlude, setting up new section - key center C (Concert E-flat)
Mm. 46 - 63	Vignette #2 - <i>Ominous</i>	Baritone Saxophone Solo	Improvisational style - key center C (Concert E-flat)
Mm. 63 - 73	Transition - Piano Vignette #2, <i>Cathartic</i>	Piano	Interlude, continuing with key center C (Concert E-flat)
Mm. 73 - 98	Vignette #3	Baritone Saxophone	Key center G Minor (Concert B-flat)
Mm. 85 - 89	Transition - Piano Vignette #3	Piano	Key Center F (Concert A-flat)
Mm. 89 - 98	Vignette #4	Baritone Saxophone and Piano	Key Center F (Concert A-flat), leading to Vignette #5
Mm. 98 - 107	Vignette #5 - <i>Nostalgic</i>	Baritone Saxophone Solo	Improvisational style - key center C (Concert E-flat) ending on minor 7th B-flat (Concert D-flat)

Rehearsal Letter/Measure	Section/Motive	Instrument	Description
Mm. 107 - 110	Transition - Piano Vignette #4	Piano	Interlude, leading into m. 110
Mm. 110 - 129	Vignette #6	Baritone Saxophone and Piano	Key center C (Concert E-flat)
Mm. 129 - 132	Transition - Piano Vignette #5	Piano	Interlude, leading into Vignette #7 - <i>Majestic</i>
Mm. 132 - 149	Vignette #7 - <i>Majestic</i>	Piano Solo	Improvisatory, setting up transition into <i>Energetic</i>
Mm. 149 - 151	Transition - Piano Vignette #6	Piano	Key center C (Concert E-flat)
Mm. 151 - 161	Vignette #8 - <i>Energetic</i>	Baritone Saxophone and Piano	Key center around C (Concert E-flat)
Mm. 161 - 184	Vignette #9	Baritone Saxophone and Piano	Disjunct rhythms in the piano, creating unstable pulse, key center around G (Concert B-flat)
Mm. 184 - 190	Transition - Piano Vignette #7	Piano	Return to compound meter feel, setting up new tonal center of C (Concert E-flat) at <i>Stark</i>
Mm. 190 - 198	Vignette #10 - <i>Stark</i>	Baritone Saxophone and Piano	Key center C (Concert E-flat)

Rehearsal Letter/Measure	Section/Motive	Instrument	Description
Mm. 198 - 209	Transition - Piano Vignette #8, <i>Melancholy</i>	Piano	Key center D (Concert F), setting up final Vignette #11
M. 209 - End	Vignette #11 - <i>Melancholy</i>	Baritone Saxophone and Piano	Resolving on key center F (Concert A-flat)

Vignettes is written to sound and be structured like brief scenes or sketches, with dualities present in how the piano and baritone saxophone parts communicate with one another throughout the piece. In Table 4, I have listed all piano transitions as their own vignettes since they not only serve the function for transitioning between phrases, but as an opportunity for the piano part to become soloistic in their own sketch or scene. Keeping this in perspective brings more fluidity within the work and helps contrast with the work sounding disorderly and spontaneous at times.⁷

Herndon also states that the piece at times sounds like it is reaching for something harmonically and melodically, with intent to lead and transition into the next vignette, allowing the players to emulate the narrative storyline.⁸ This allows the piece to feel continuous through the many musical sketches, allowing the performers to actively invest in creating larger phrases and ideas. When creating these larger ideas, the developing baritone saxophonist is put in a position where they would need to think critically and choose how to approach each section/vignette of the piece, and furthermore, work

⁷ Ibid.

⁸ Ibid.

towards a goal where their final product of the piece is a culmination of their technical and musical interpretation.

Altissimo passages within *Vignettes* can be a little tricky since that register is not as commonly played by developing baritone saxophonists. Throughout *Vignettes*, Herndon has given an *8va* option, allowing the baritone saxophonist to choose based on their preferences for the piece. The piece works well in the conventional range if choosing not to play *8va*, however, the contour and phrasing of the musical line would make sense and flow easily if playing the *8va* option—and that is what Herndon originally intended for the piece. With these options set, this allows the baritone saxophonist to be able to approach *Vignettes*, and depending on their technical and skill level, give the performer choices in the soloistic part to help consistently practice the upper range for the piece.

Figure 5. *Vignettes*, First 8va section in mm. 110 - 126

Musical score for the first 8va section of *Vignettes*, measures 110-126. The score is written in treble clef with a key signature of two flats (B-flat and E-flat). It begins at measure 107 with a double bar line and a fermata, followed by a 2-measure rest. The tempo is marked *mf*. A dashed line indicates an optional 8va line starting at measure 110. Measure 112 features a slur over four notes, with an 8-measure slur above it. Measure 116 has a slur over four notes, with an 8-measure slur above it. Measure 120 has a slur over four notes, with an 8-measure slur above it. Measure 124 has a slur over four notes, with an 8-measure slur above it. The dynamic markings are *f* at the start of measure 124 and *mf* at the start of measure 125. A dashed line indicates an optional 8va line starting at measure 120.

Figure 6. *Vignettes*, Second 8va section in mm. 155 - 161


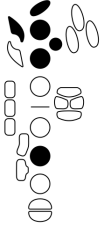

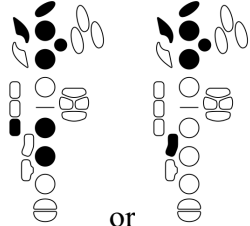

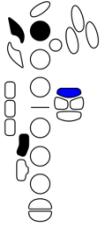

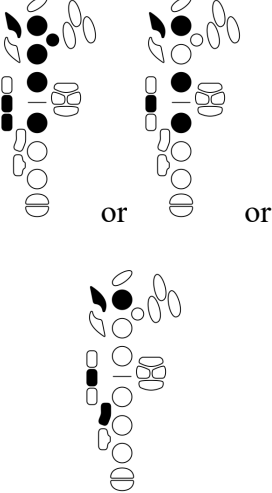
Musical score for the second 8va section of *Vignettes*, measures 155-161. The score is written in treble clef with a key signature of two flats (B-flat and E-flat). It begins at measure 153 with a tempo marking of "Energetic, ♩ = 80". The dynamic is marked *mp*. A dashed line indicates an optional 8va line starting at measure 155. Measure 153 has a slur over four notes, with a 2-measure slur below it. Measure 155 has a slur over four notes, with a 2-measure slur below it. Measure 157 has a slur over four notes, with a 2-measure slur below it. The dynamic marking *cres. poco a poco* is placed below the staff. A dashed line indicates an optional 8va line starting at measure 155.


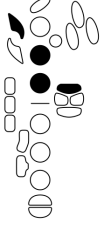

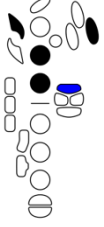

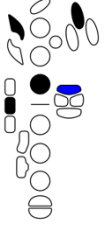

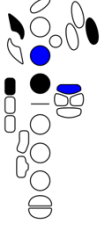

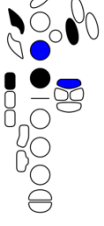
In Table 5 I have provided a list of baritone saxophone altissimo fingerings that I use within the piece. These are not the only fingerings for the notes given but are fingerings I have chosen since they best serve the music in terms of tone, color, resistance, ergonomics, and technical facility for me. It should be the baritone saxophonist's goal to find fingerings that do the following:


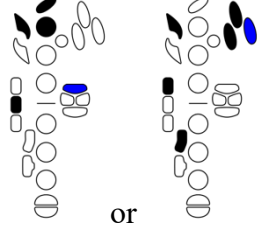
1. Work for their instrument (different instruments have different tuning tendencies)
2. Offer sounds and colors that are even and smooth
3. Having clarity and quality of sound with consistent tone and tuning tendencies
4. Ergonomically make the altissimo register easy to access (if possible)

It is also worth noting that altissimo fingerings for the baritone saxophone are not as easy to transfer from alto saxophone. As altissimo fingerings are primarily taken from alto saxophone, the baritone saxophone differs due to the additional amount of tubing the instrument has, thus changing pitch and tuning tendencies and having different altissimo fingerings. After altissimo A, the fingering system for the altissimo register on the baritone saxophone is set apart by a half step compared to the alto saxophone. To play an altissimo B-flat on baritone saxophone with the fingering listed in Table 5, it would sound like a B-natural on alto saxophone. If the saxophonist understands that aspect and familiarizes themselves with the fingering system that is catered for baritone saxophone, it will be easier to comprehend and execute.

Table 5. Herndon, *Vignettes* Altissimo Fingering Chart.

Note	Octave Designation	Fingering
F		
F#		 <p style="text-align: center;">or</p>
G		
G-Sharp		 <p style="text-align: center;">or or</p>

Note	Octave Designation	Fingering
A		
B-Flat		
B		
C		
C-Sharp		

Note	Octave Designation	Fingering
D		 <p style="text-align: center;">or</p>

*Keys highlighted in blue are optional

CHAPTER 4

FANTASIA V (FIVE)

Background Information on the Composition

I commissioned Kevin Day to write *Fantasia V (Five)* in 2022. Day composed the piece with the intention of making it accessible to baritone saxophonists, meaning that it stays within the conventional range of the baritone saxophone. The piece explores duple and compound meters, while also focusing on the technical precision of the instrument through fast scalar and intervallic passages throughout the work. The piece also introduces an extended technique called closed slap tonguing, which is considered a contemporary technique that can sometimes be difficult to achieve at first. Again, the piece can be used to help facilitate the baritone saxophonist's practice and approach on extended techniques through a soloistic work.

Program Notes

Kevin Day's program notes of *Fantasia V (Five)* reads:

Continuing on with the fifth edition of my Fantasia Series, this work highlights the baritone saxophone and piano. The composition is written around the 6/8 Afro- Cuban groove rhythm known as “Bembé”, often being associated with various jazz and percussion music across the Afro-Latin Diaspora.

This work was commissioned by and written for my friend Bonson Lee, to be premiered at the 2023 North American Saxophone Alliance Conference.⁹

⁹ Kevin Day, “Fantasia V (Five),” score, 2023.

Composer Biography

Kevin Day's biography:

An American whose music has been characterized by "propulsive, syncopated rhythms, colorful orchestration, and instrumental virtuosity," (Robert Kirzinger, Boston Symphony) Composer Kevin Day has quickly emerged as one of the leading young voices in the world of music composition today, whose music ranges from powerful introspection to joyous exuberance. Kevin Day is an internationally acclaimed composer, conductor, and pianist, whose music often intersects between the worlds of jazz, minimalism, Latin music, fusion, and contemporary classical idioms. Day serves as the Vice President of the Millennium Composers Initiative, a collective of more than 120 composers from several countries around the world.

A winner of the BMI Student Composer Award, a three-time finalist for the ASCAP Morton Gould Young Composer Award, and considered for the 2022 Pulitzer Prize for his Concerto for Wind Ensemble, Day has composed over 200 works, and has had numerous performances throughout the United States, Russia, Austria, Australia, Taiwan, South Africa, and Japan. His works have been programmed by the symphonies of Boston, San Francisco, Detroit, Indianapolis, Houston, and more, as well as several top professional and collegiate wind ensembles. His works have been performed at Carnegie Hall, Rachmaninov Hall (Russia), The Midwest Clinic, and other major venues, and recently he had his Carnegie Hall Conducting Debut at the 2022 New York International Music Festival.

Day has collaborated with the likes of David Childs, Nicki Roman, James Markey, Wendy Richman, Jens Lindemann, Demondrae Thurman, Hiram Diaz, Steven Cohen, Jeremy Lewis, and more on works for their respective instruments, as well as chamber ensembles like One Found Sound, Axiom Brass, Ensemble Dal Niente, The Sheffield Chamber Players, The Puerto Rican Trombone Ensemble, The Zenith Saxophone Quartet, The Tesla Quartet, and the Boston Symphony Orchestra Low Brass Section.

Day is currently Assistant Professor of Composition at Wilfrid Laurier University in Waterloo, Ontario, Canada. He is pursuing his DMA in Composition from the University of Miami Frost School of Music, where he studies with Charles Norman Mason, Dorothy Hindman, and Lansing McCloskey. He holds a MM in

Composition from the University of Georgia, and BM in Performance from Texas Christian University (TCU). He is alumnus of Kappa Kappa Psi National Honorary Band Fraternity and Phi Mu Alpha Sinfonia Fraternity of America.¹⁰

¹⁰ “Biography,” on Kevin Day’s personal website, accessed March 11, 2023, <https://www.kevindaymusic.com/bio>.

Performance Guide

Kevin Day wrote *Fantasia V (Five)* as part of his Fantasia Series and highlights the baritone saxophone as the soloistic instrument. The composition has a deep emphasis on rhythm, with Day having written it around the 6/8 Afro-Cuban groove rhythm known as the “Bembé,” which is often associated with various jazz and percussion music across the Afro-Latin Diaspora.¹¹ Furthermore, technical precision should be observed and practiced ensuring accuracy of playing at faster tempos without tension. With the rhythmic integrity as a higher focus in this piece, it is worth noting the importance of consistently practicing all technical passages at a slower tempo, while instilling correct technical facility in order to play at faster tempos with ease and comfort.

The piece stays in the conventional range of the baritone saxophone, so *Fantasia V (Five)* is accessible for baritone saxophonists of most levels. Day utilizes the conventional range of the baritone saxophone, starting the piece with the baritone saxophone playing on the lower tessitura and eventually playing through to the upper range of the saxophone. It would be helpful to practice major and minor scales in full range on the baritone saxophone to help facilitate technique and comfortability when playing at faster tempos. Specifically practicing E major, as well as E minor forms will help the baritone saxophonist gain familiarity with the piece’s tonal center.

¹¹ Ibid.

Table 6. Day *Fantasia V (Five)*.

Rehearsal Letter/Measure	Section/Motive	Instrument	Description
Beginning - m. 85	A	Baritone Saxophone and Piano	E Minor (Concert G Minor)
Beginning - m. 21	Main Theme	Baritone Saxophone	Thematic material for entire piece
Mm. 21 - 37	Transition	Baritone Saxophone and Piano	Piano predominantly playing in compound meter pulse (dotted quarter note)
Mm. 37 - 41	Theme - Partial	Baritone Saxophone	Restatement of thematic material
Mm. 41 - 53	Thematic Development - leading into m. 53	Baritone Saxophone	Rhythmic intensity and drive to sustained note at m. 49
Mm. 53 - 69	Main Theme	Baritone Saxophone	Thematic material
Mm. 69 - 85	Transition - same as mm. 21 - 37	Baritone Saxophone and Piano	Piano switching to compound meter pulse
Mm. 85 - 169	B	Baritone Saxophone and Piano	E Major (Concert G Major)
Mm. 87 - 89	Transition	Piano	
Mm 89 - 109	Closed Slap Tongue	Baritone Saxophone	Introduction to extended technique
Mm. 109 - 137	Theme - Relative Major Key	Baritone Saxophone and Piano	Thematic material in E Major, relative major to previous section

Rehearsal Letter/Measure	Section/Motive	Instrument	Description
Mm. 137 - 169	Bembé Section	Baritone Saxophone and Piano	Afro-Cuban groove rhythm
Mm. 139 - 144	Transition	Piano	
Mm. 169 - End	A	Baritone Saxophone and Piano	E Minor (Concert G Minor)
Mm. 169 - 189	Main Theme	Baritone Saxophone	Restatement of the theme in the beginning of piece - partial
Mm. 189 - 205	Main Theme - restated	Baritone Saxophone	Extended theme taken from the beginning
Mm. 205 - 221	Transition - same as mm. 21 - 37	Baritone Saxophone and Piano	Piano switching to compound meter pulse, leading into m. 221
Mm. 221 - End	Thematic material developing to the end of the piece	Baritone Saxophone and Piano	Building intensity in rhythm and harmonic development for the final melodic phrase at m. 245

With the introduction to slap tonguing in *Fantasia V*, the developing baritone saxophonist can explore the wide spectrum of sounds that this extended technique offers. Slap tonguing can range in pitch, percussive quality, as well as duration of sound that resonates depending on what effect the performer is trying to emulate. Professional artists such as Derek Brown use this extended technique frequently and have narrowed slap

tonguing to three different terms: closed slap tongue, open slap tongue, and slap tone¹².

Within these three categories, the baritone saxophonist has access to the variety of sounds that can be created within this one extended technique depending on what notes they choose to play, and what sounds to emulate.

Closed slap tonguing is the “popping” sound that is produced inside the oral cavity from the reed slapping the mouthpiece. The tongue creates a cup-like suction much like a plunger, pulling the top half of the reed down before releasing the tongue and having the reed slap back against the mouthpiece. The sound mainly comes from the act of the reed slapping back on the mouthpiece, rather than pushing air into the mouthpiece to create the slapping effect. *Open slap tonguing* is the same “popping” sound, but as you release the tongue from the suction that is created, you simultaneously drop your jaw to let the slapping sound resonate past the oral cavity. The sound quality created from open slap tonguing is much more percussive, like percussion instruments such as a snare drum. *Slap tone* has a similar approach like closed slap tonguing, with the addition of pushing air through the instrument to produce the pitch after the slapping sound. Using slap tone would be most beneficial when trying to emulate pizzicato on string instruments or walking bass lines from a bass string instrument. Derek Brown’s tutorial explains his approaches and applications of each slap tongue in his YouTube video during his 9-month FiftyFifty Tour.¹³

¹² Derek Brown, “Slap Tonguing Pt.2 (Open, Closed, and Slap Tone) - Beatbox Sax Tutorials Vol.2,” YouTube (YouTube, November 20, 2018), <https://www.youtube.com/watch?v=kyEM1z7qfnM>.

¹³ Ibid.

To introduce and conceptualize this technique, I recommend the following method by making a tongue popping sound with their tongue creating a suction on the roof of their mouth, without the mouthpiece. Since the usual problem consists of students not able to create the suction forward enough on the tongue, the suction should be towards the front of their mouth. Once the tongue popping sound is consistent, then use the same technique with just the reed on the mouthpiece connected to only the neck. Finally, once there is some consistent production of the tongue popping sound on the mouthpiece, then connect the mouthpiece and neck to the body of the saxophone to create definitive pitches with the technique.

When practicing slap tonguing, I would recommend practicing on a synthetic reed such as *Légère* plastic reeds *D'Addario Venn* reeds, or even the *Vandoren* reeds sleeves since they are more durable during the initial stages of learning this specific extended technique. Eventually the baritone saxophonist will learn to be consistent with the technique and can choose to either stay on synthetic reeds or switch back to cane. If the baritone saxophonist switches back to cane, they may find that the slap tongue technique has a different sensation versus synthetic reeds. However, choosing to practice on synthetic reeds initially can reduce overall cost spent on replacing damaged reeds while learning this process when their technique is not yet refined.

Day devotes a section of the piece for the baritone saxophonist an opportunity to practice closed slap tonguing. It is a short section towards the middle of the piece and is within a limited range of the baritone saxophone. Since this is an introduction to the extended technique, Day has written it in an accessible range between an E4 on the bottom of the staff (Concert G2), and up to a B5 (Concert D4) above the staff. By

applying this extended technique being used in a soloistic manner, the piece allows the developing baritone saxophonist to refine this extended technique through an applicable setting, rather than working on the technique itself without musical context.

Figure 7. *Fantasia V (Five)*, Slap Tongue Section in mm. 89 - 97

85 A little slower ♩. = 85

90

94

Figure 8. *Fantasia V (Five)*, Slap Tongue Section in mm. 98 - 107

4 FANTASIA V

98

102

106

109

mp normale

CHAPTER 5

LONEPINE

Background Information on the Composition

I commissioned Tanner Bayles to write *Lonepine* in 2022. During the initial meetings with Bayles, he expressed that he wanted to compose a piece through a slower, lyrical approach in hopes of tapping into the singing-like qualities that the baritone saxophone offers. With this in perspective, the piece introduces the extended altissimo register, reaching upwards to an altissimo B6 (Concert D5), which is a perfect fourth interval above the top of the conventional range. The altissimo can be difficult to control due to the amount of resistance compared to the other registers. To combat this and help the performer succeed with the piece, Bayles has made the range accessible with phrases that ask the saxophonist to approach the altissimo register in a scalar and arpeggiated fashion, which presents a somewhat more consistent resistance throughout pitch connections. *Lonepine* also has moments where the baritone saxophonist plays freely out of time, such as the beginning of the piece where Bayles has the baritone saxophonist incorporate light performance elements. In the piece, Bayles' light performance elements include the baritone saxophonist facing away from the audience and playing into the piano.

Program Notes

Tanner Bayle's program notes for *Lonepine*:

This piece is meant to evoke an image of a solitary pine tree, sitting on a hill amidst an overcast and foggy morning. The idea of this scene has been a common theme for me over years of improvisations, and this piece is a culmination of some of those ideas and place-setting. The baritone saxophone acts as a voice for the tree and the feelings that surround the image, while the piano paints an airy, flowy texture underneath, interacting and pulling away.

Altissimo is explored and placed at climactic points within the piece, while showing off the upper and lyrical range of the instrument is a focus of the work. On-stage interaction and some light performance elements are highlighted as well.

I want to thank Bonson Lee for giving me the opportunity to compose this piece for him, and for years of friendship and musical companionship. I hope that this music is inviting, and brings the player and listener into the very scene that I have been imagining for over a decade now.¹⁴

¹⁴ Tanner Bayles, "Lonepine," score, 2023.

Composer Biography

Tanner Bayles' biography:

Phoenix-based composer and multi-instrumentalist Tanner Bayles (b. 1999) has been writing, improvising and exploring music all his life, starting with piano and growing into a love for traditional music from around the world. His compositions embrace nature, contemplation and organicism in a unique blend of lyrical melody, Western-contemporary foundation and folk music.

His love of performing has brought him to a 7-year stint playing tin whistle and bagpipes with a local Irish band, joining a Middle Eastern music ensemble playing the Arabic nay, and touring with a saxophone quartet, medaling in national competitions. He continues to work as a remote session musician, recording tracks for people from all over the world.

In addition to music, Tanner is a retro gaming enthusiast, plant collector, and cat dad.¹⁵

¹⁵ "Biography," on Tanner Bayles' personal website, accessed March 13, 2023, www.tbaylesmusic.com/bio

Performance Guide

Lonepine begins with the pianist playing a series of chords and rhythms that push and pull in tempo to emote the setting of the solitary pine tree on a hill, blowing in the wind.¹⁶ With the vision of an “overcast and foggy morning”, the piano part helps set up the imagery and landscape with the first sixteen bars, with the performers having the ability to play each melodic section with different tempo and phrasing variations. The fermatas that are placed at the beginning and end of each section can also help the performers accentuate the feel of *free time*, letting the phrases come and go as they wish at the discretion of the performer’s pacing and phrasing style. Bayles also asks the baritone saxophonist to play into the piano, where it can be a new musical experience for the performer as shown in Figure 9. Using this light performance element of playing into the piano can perhaps evoke an image of a solitary pine tree, or it may simply allow the baritone saxophonist to experience an intimate moment within the piece since it is the voice for the tree and the feelings that surround the image.¹⁷

¹⁶ Ibid.

¹⁷ Ibid.

Figure 9. *Lonepine*, Performance element in mm. 17 – 28

a tempo play into the piano
freely, take time

17 *p*

19 *mp* *p* *mp*

22 *p* *mp*

25 *mf* *mp*

28 play out from piano *mf* *f*

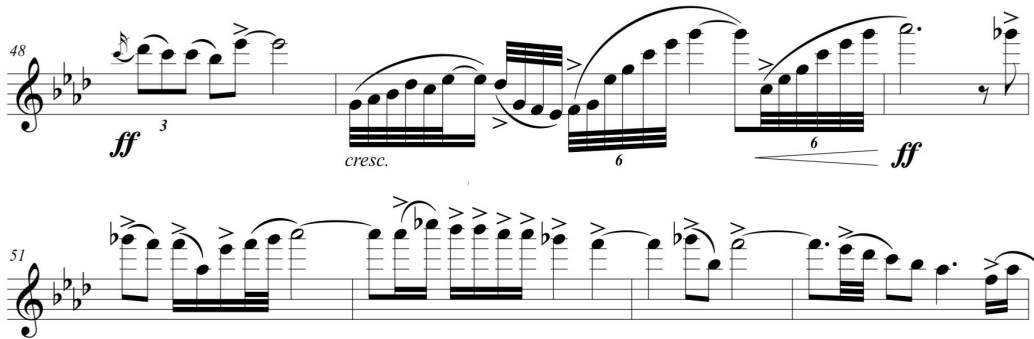
Table 7. Bayles, *Lonepine*.

Rehearsal Letter/Measure	Section/Motive	Instrument	Description
Beginning to m. 17	Prelude - <i>soft, wispy, airy</i>	Piano	Interacting and pulling away - flowy/airy texture Eight fermatas B Major (Concert D)
Mm. 17 - 28	<i>Freely, take time</i>	Baritone Saxophone	Improvisatory/free time, playing into the piano Piano is supporting with chordal qualities A-flat Major (Concert B)
Mm. 28 - 35	Development	Baritone Saxophone	Playing out from the piano, facing out to the audience Introduction to higher register, slowly moving back down to pass to piano
Mm. 35 - 40	Transition - <i>Freely, take time</i>	Piano	Starts with pickup to m. 35 Six fermatas
Mm. 40 - 45	Transition	Baritone Saxophone and Piano	Key change to F-sharp Major (Concert A)
Mm. 45 - 50	Development	Baritone Saxophone and Piano	Key change back to A-flat Major (Concert B) Contour and phrasing leading to altissimo register

Rehearsal Letter/Measure	Section/Motive	Instrument	Description
Mm. 50 - 59	Climax	Baritone Saxophone and Piano	Altissimo register used Contour moves downward to resolve in A-flat just above the staff Baritone Saxophone and Piano parts dying down in energy level to help resolve
Mm. 59 - End	Recapitulation - <i>Freely, take time</i>	Piano	Just like the Prelude from beginning - m. 17 Evoking overcast and foggy morning

Altissimo passages within this piece may require considerable practice to hone, but with focus on slow practice with clean technique, the developing baritone saxophonist will be able to eventually play the part in the written range. Appropriate concepts to focus on include playing the phrase down an octave for pitch calibration, ergonomic fingerings that facilitate playing into the altissimo register, and producing the voicing required to accurately achieve the smoothness between registers. The altissimo register in Figure 10 reaches up to an altissimo B6 (Concert D5).

Figure 10. *Lonepine*, Altissimo register in mm. 49 - 53



As mentioned in Chapter 3 in the discussion of Brooke Herndon's piece *Vignettes*, there are important considerations in choosing altissimo fingerings that will help to effectively achieve proficiency and fluency with these altissimo passages. A common mistake younger saxophonists make when initially learning this register is not employing a consistent pitch reference, without which one could develop habits of playing the upper register with a lack of focus in tonal quality and pitch discrepancies. This can contribute to the altissimo register sounding bright and shrill in quality, and therefore making adjustments in technique and pitch recalibration difficult as the baritone saxophonist matures. It is imperative to learn all new concepts and techniques correctly to ensure consistency.

When attempting to play in the altissimo register, it is crucial to build consistent healthy habits. A great approach that can yield success quickly is by playing all altissimo passages down an octave, solidifying the style and phrasing in a more accessible range. Additionally, playing an octave lower will make it easier to hear accurate pitches. Hearing higher tone pitches can be challenging at first in terms of tuning tendencies, so referencing a tuner or tuning drone will help calibrate the baritone saxophonist's ears.

When practicing in the altissimo register, it is important to remain relaxed throughout the phrase, regardless of how high the phrase gets. If the baritone saxophonist is frequently leaving their practice sessions with a sore bottom lip, the player may be biting by applying excessive upward pressure onto the reed from their bottom lip. One exercise that baritone saxophonists can do to limit soreness and tension and become more aware of their approach to the altissimo register is to play the altissimo phrases without using the octave key, forcing the baritone saxophonist to utilize voicing to precisely pinpoint an ideal tongue position necessary to accurately play the notes. This will significantly minimize biting or other techniques that hinder the quality of sound.

If still unable to consistently play in the higher register, applying the “no octave key” method to full range scales will be a great starting point. Not only will this help with tone building, but the baritone saxophonist will begin to understand the sensations and focus needed to play the entire range of the scale without stopping. Another exercise that Steven Banks uses frequently to combat biting is the use of a double lip embouchure, where the upper lip is rolled over the upper teeth the same way a saxophonist rolls their bottom lip over their bottom teeth.¹⁸ In Banks’ blog *Left Brain | Right Brain*, he finds that incorporating the double lip embouchure helps with the following:

1. Increased awareness of tongue position
2. Strengthening and increased awareness of upper lip musculature
3. Greatly reduced chance of biting
4. Increased awareness of finger technique


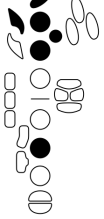

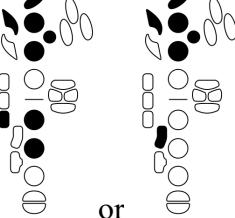

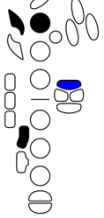

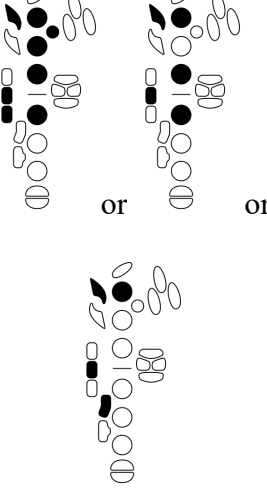
¹⁸ Steven Banks, “Selmer Artist Steven Banks Saxophone Tips & Tricks,” YouTube (ConnSelmer, December 7, 2018), <https://www.youtube.com/watch?v=gRgDb70g9Aw>.


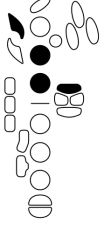

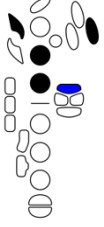

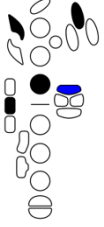
5. Better response in low register on baritone and tenor saxophones¹⁹

Consistent scale and pattern practice is a fundamental necessity, and including both tactics will help to reinforce correct voicings while moving through the conventional range into the altissimo register.

¹⁹ Steven Banks, "Steven Banks," *Steven Banks* (blog), April 1, 2017, <http://steven-banks.com/leftbrainrightbrain/2017/4/1/saxhax-experimenting-with-the-double-lip-embouchure>.

Table 8. Bayles, *Lonepine* Altissimo Fingering Chart.

Note	Octave Designation	Fingering
F		
F#		 <p style="text-align: center;">or</p>
G		
G-Sharp		 <p style="text-align: center;">or or</p>

Note	Octave Designation	Fingering
A		
B-Flat		
B		

*Keys highlighted in blue are optional

CHAPTER 6

CONCLUSION

Through these four commissions, the developing baritone saxophonist has the resources and accessibility to use soloistic pieces to develop their sound and technical facility, while also contributing new works for the baritone saxophone. For the baritone saxophone to be used as a soloistic instrument, we must continue to contribute new works to showcase the instrument's ability to be featured in a soloistic manner much like the alto and soprano saxophones. If we neglect this opportunity, developing musicians will not have the sources to facilitate their development, thus repeating the cycle of primarily using the instrument as an extension of low voices in various ensembles.

By contributing works for the baritone saxophone, we can also help developing musicians who play this instrument work on skills such as collaboration with pianists and learning extended techniques. Working on these skills benefits their development by putting them in a setting in which the baritone saxophonist must apply these concepts to create a finished product. If we treated the baritone saxophone as a soloistic instrument, we could perhaps see a faster progression in the mastery of his instrument, much like musicians who primarily play alto and soprano saxophones.

There are many resources that can further help with the development of the baritone saxophonist. Marcus Weiss and Giorgio Netti have published a book titled *The Techniques of Saxophone Playing*, which is intended for both performers and composers to provide a more comprehensive resource with systematic approaches and examples

from written repertoire.²⁰ Another great resource for full range fundamentals and technical exercises include *CHOPS*, by Dan Graser, which is a set of three books that are a culmination of over twenty years of extended exercises and methods to help the 21st century saxophonist.²¹ Graser's method book includes exercises, approaches and pedagogical concepts for all saxophones, including the third book that features his saxophone quartet, *Sinta Quartet*, and how they approach fundamentals and rehearsal strategies as a chamber ensemble.

Commissioning works for instruments will always be a component of the continuation of collaboration between composers and performers. Though there will always be room for growth in baritone saxophone repertoire, I hope that with my contribution to baritone saxophone repertoire, I can continue to bridge this gap for developing baritone saxophonists. Through these pieces, the developing baritone saxophonist can focus on various pedagogical and performance practices within these works, while giving opportunities for living composers to have their music performed. My hope is that those who read this document will feel inclined to continue commissioning works for the baritone saxophone, highlighting the soloistic qualities it offers to further benefit the saxophone community.

²⁰ Marcus Weiss and Giorgio Netti, "The Musicians' Choice," Weiss, Marcus / Netti, Giorgio / the techniques of saxophone playing / Bärenreiter Verlag (Bärenreiter-Verlag Karl Vötterle GmbH & Co. KG, 2016), <https://www.baerenreiter.com/en/shop/product/details/BVK2114/>.

²¹ Dan Graser, "Chops: 221 Full Range Fundamentals and Technical Exercises for the 21st Century Saxophonist: Conway Publications," Conway Publications | Music Education Specialists (Conway Publications, 2020), <https://conway-publications.com/product/chops-978-1-7332287-8-7/>.

BIBLIOGRAPHY

Scores

- Bayles, Tanner. *Lonepine*. Tempe, Arizona. Score. 2023.
- Day, Kevin. *Fantasia V (Five)*. Toronto, Ontario. Score. 2023.
- Herndon, Brooke. *Vignettes*. Las Vegas, Nevada. Score. 2022.
- Machain, Jorge. *On the Hunt*. Las Vegas, Nevada. Score. 2022.

Websites

- Banks, Steven. "SaxHax: Experimenting with the Double Lip Embouchure." Web log. *Steven Banks* (blog), April 1, 2017. <http://steven-banks.com/leftbrainrightbrain/2017/4/1/saxhax-experimenting-with-the-double-lip-embouchure>.
- Banks, Steven. "Selmer Artist Steven Banks Saxophone Tips & Tricks." YouTube. Conn-Selmer, December 7, 2018. <https://www.youtube.com/watch?v=gRgDb70g9Aw>.
- Bayles, Tanner. "Biography." Accessed March 13, 2023. www.tbaylesmusic.com/bio
- Brown, Derek. "Slap Tonguing Pt.2 (Open, Closed, and Slap Tone) - Beatbox Sax Tutorials Vol.2." YouTube. YouTube, November 20, 2018. <https://www.youtube.com/watch?v=kyEM1z7qfnM>.
- Graser, Dan. "Chops: 221 Full Range Fundamentals and Technical Exercises for the 21st Century Saxophonist: Conway Publications." Conway Publications | Music Education Specialists. Conway Publications, 2020. <https://conway-publications.com/product/chops-978-1-7332287-8-7/>.
- Day, Kevin. "Biography." Accessed March 11th, 2023. <https://www.kevindaymusic.com/bio>
- Herndon, Brooke. "Biography." Accessed March 9th, 2023. <https://brookecherndon.wixsite.com/website>
- Machain, Jorge. "Biography." Accessed March 9th, 2023. <https://www.jorgemachain.com/>

Pimentel, Bret. Fingering Diagram Builder, 2010.

<https://fingering.bretpimentel.com/#!/saxophone/>.

Pimentel, Bret. Note Image Generator, 2010. <https://notes.bretpimentel.com/>.

Weiss, Marcus, and Giorgio Netti. "The Musicians' Choice." Weiss, Marcus / Netti, Giorgio / the techniques of saxophone playing / Bärenreiter Verlag. Bärenreiter-Verlag Karl Vötterle GmbH & Co. KG, 2016.

<https://www.baerenreiter.com/en/shop/product/details/BVK2114/>.