

**AN ANALYSIS AND METHOD FOR PRACTICING AND
PERFORMING THE TECHNICAL PASSAGES
IN THE SAXOPHONE CONCERTO
BY GLAZUNOV**



YULONG XING

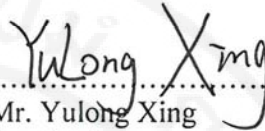
**A THEMATIC PAPER SUBMITTED IN PARTIAL
FULFILLMENT OF THE REQUIREMENTS FOR
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FACULTY OF GRADUATE STUDIES
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Thematic Paper
entitled

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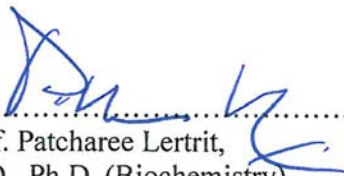
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ABSTRACT

The purpose of this study was to analyze and develop methods for practicing and performing the technical passages in Glazunov's saxophone concerto. In this study, the following major steps were taken: 1) to analyze the form and melodic materials of the Glazunov concerto, 2) to analyze the technical passages of the Glazunov concerto, and 3) to create a new method and exercises for practicing the technical passages in the Glazunov concerto.

Regarding the form of the work, it can be divided into two large sections, each with several subsections. The researcher also analyzed the melodic materials and other elements including key areas, motives, rhythm, tempos and dynamics.

The researcher selected 7 technical passages from the concerto. The passages were analyzed and exercises were written to help facilitate practicing the passages. The exercises were created using the rhythmic variation method. Advice on how to practice the passages was also included in this paper.

KEY WORDS: SAXOPHONE/SAXOPHONE CONCERTO, OP.

**109/ALEKSANDER GLAZUNOV/SAXOPHONE PRACTICE
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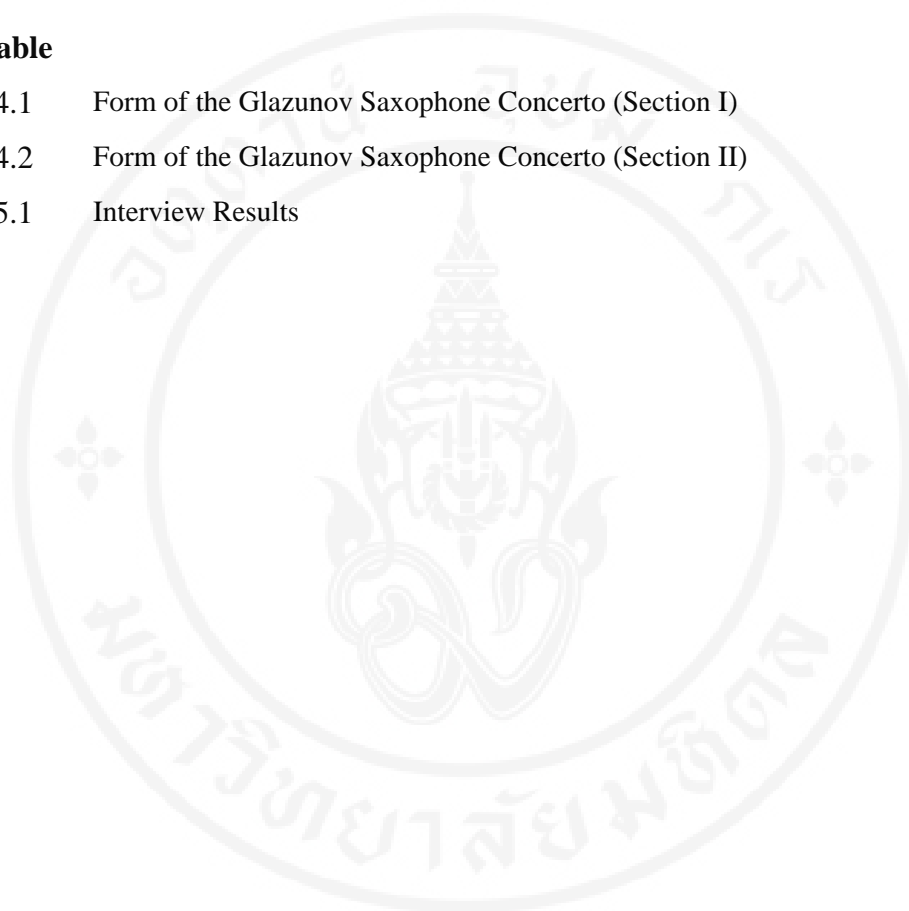
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CHAPTER I

INTRODUCTION

1.1 Background of the Study

The saxophone is a very popular musical instrument, as its use can be seen in many kind of music genres, including classical, jazz, and popular music. The saxophone was invented by the Belgium instrument maker Adolphe Sax who invented the instrument in the 1840's (Londeix, 1997). When Sax made the new instrument, he did not make a single instrument. His aim was to create a family of instruments that would cover the range of the piano. The original saxophone family usually includes six members: bass, baritone, tenor, alto, soprano, and the sopranino saxophone (Londeix, 1997).

Every saxophonist wants to display their best performance every time for the audience. The audience also looks forward to an excellent show from the performer. The expectation is that everything in the concert will be perfect, such as the saxophonist's playing, his/her bodily gestures, the accompaniment, and the lighting, among others. Making a perfect show is very difficult for the saxophone player, so they need to have good practice methods in order to practice the difficult technical passages in the concert repertoire. To some degree, if the technical passages are played well, it should be possible to play an entire piece well. Every person has different problems when playing the saxophone and should therefore find their own study method.

The Glazunov saxophone concerto is very famous among saxophone players. The concerto is deeply rooted in Romanticism and is part of the standard saxophone repertoire. This concerto has a medium difficulty level of playing and is in the final round of the International Adolph Saxophone Competition. A lot of saxophone players choose this piece for their first concerto. The piece contains many passages with triplets and sixteenth notes played in a very fast speed. Several of the passages are in difficult keys, with many accidentals and difficult fingerings. It can be

difficult to know how to begin practicing these passages. Also, some technical passages in this concerto include the altissimo register, which is difficult to play on the saxophone.

This research focuses on an analysis and method for practicing and performing the technical passages in the Glazunov saxophone concerto for saxophone players and teachers. The purposes of this study are: 1) to analyze the form and melodic materials of the Glazunov concerto, 2) to analyze the technique passages of the Glazunov concerto, and 3) to create a new method and exercises for practicing the technical passages in the Glazunov concerto. In this study, the exercises were created to help saxophonists to perform and practice using the rhythmic variation method. This will help to overcome finger technique problems in the technical passages.

1.2 Objectives

1.2.1 To analyze the form of the Glazunov saxophone concerto.

1.2.2 To analyze the technique passages of the Glazunov saxophone concerto.

1.2.3 To create a new method and exercises for practicing the technical passages in the Glazunov saxophone concerto.

1.3 Scope

1.3.1 This study analyzes the formal structure of the Glazunov concerto including the overall structure, including the major sections, subsections, key areas, and other interesting points. In addition, the melodic materials also be analyzed. Other methods of analysis will not be used in this study.

1.3.2 This study interviewed four saxophone teachers in Thailand determine the difficult technical passages in the concerto. This study will analyze these selected passages and other passages will not be analyzed.

1.3.3 For creation of the exercises and practice method, the rhythmic variation method will be used. Other ways of creating exercises for practicing difficult passages will not be used.

1.4 Definitions

1.4.1 Finger Technique: the ability to play the correct note at the correct time, with the desired articulation.

1.4.2 Practice Method: any method for practicing general musical skills or music literature.

1.4.3 Technical Passage: any musical passage which includes difficult fingerings and/or a fast tempo.

1.4.4 Rhythmic Variation Method: a practice method for practicing a technical passage where the rhythmic pattern of the passage is changed.

1.4.5 Melodic Material: important themes, melodies, and motives in any piece of music.

1.4.6 LH: left hand. This is used to discuss alternate fingerings.

1.4.7 RH: right hand. This is used to discuss alternate fingerings.

CHAPTER II

LITERATURE REVIEW

2.1 Life of Alexander Glazunov

Alexander Glazunov was born in St. Petersburg in 1865 into a family of book publishers. His father was an amateur pianist. Glazunov began studying piano at the age of 9 and began composing at 11. Miltrofan Balakirev, then leader of the nationalist group, "The Five," recognized Glazunov's talent and brought his work to the attention of Nikolai Rimsky-Korsakov. Glazunov then studied with Balakirev, who encouraged him to pursue a musical career and suggested him to study composition with Rimsky-Korsakov.

In 1889, Glazunov became a professor of composition at the St Petersburg Conservatory. During this time he wrote 3 symphonies, 2 string quartets and a ballet. He was appointed to be the conductor of many orchestras, including Russian symphony concerts and those of the imperial Russian musical society. Glazunov toured Europe and the United states in 1928, then returned to Paris again, but then he worked as a famous symphony composer. In 1929 he conducted an orchestra of Parisian musicians in the first complete electrical recording.

The concerto for saxophone was completed in 1934 and published by Editions Alphonse Leduc just before the composer's death in 1936. This concerto was dedicated to Sigurd Rascher, the German saxophonist who commissioned the work. In 1936, Glazunov died in Neuilly-sur-seine near Paris at the age of 70. In 1972, his remains were reinterred in Leningrad.

According to the essay by Jean-Marie Londeix (2000), during the last 22 years of Glazunov's life, he composed only five works, including two pieces for saxophone: *Quatuor* (1932) for saxophone quartet and the saxophone concerto (1934).

2.2 Background of the Glazunov Saxophone Concerto

As explained by André Sobchenko, who translated Glazunov's letters (1997), saxophonist Sigurd Rascher approached Glazunov to propose a concerto after the premiere of *Quatuor*, which was dedicated to Marcel Mule's saxophone quartet, the Garde Republicaine.

According to the essay by Londeix (2000), the publisher of the saxophone concerto, Editions Alphonse Leduc, added a co-composer, André Petiot. The name was added meet the requirements for copyright in Russia. By doing so, composers who lived in the west were able to get royalties in Russia. The added name was simply for copyright, but later it became irreversible and became enforced by international copyright regulations. The role of André Petiot in the creation of the work remains unknown.

2.3 Analyses of the Glazunov Concerto

Sigurd Rascher (1934) had a different view from other people regarding analysis of the form of the concerto. He determined that the concerto has just 1 movement, divided into 3 sections. This differs with the composer himself who thought that it contains 4 sections including a brief development. Rascher thought the first movement (or section) neatly transitions to the last section with a "metamorphosis" in the middle. He also did some research and found that there is imitation in the second section. According to Rascher, the composer also created an introduction for all three parts using the melody, motives, dynamics and the tempo (Rascher, 1934).

In 2000, Jean Marie Londeix analyzed the cadenza in the concerto. According to his essay, the player should not emphasize each beat of the cadenza. Every 4 notes represent a group, with the first note and the fourth note being the the same pitch. This method of grouping notes is good for saxophone players to memorize the technical passages. Jean Marie Londeix also made an interpretation for the Cadenza's tempo.

2.4 Practice Method

Varied practice is a good way to practice finger technique of the saxophone. Varied practice is different from the traditional practice method, being that this method focuses on the feeling of the senses. According to the Saxophone Symposium, varied practice method includes aural, visual, verbal characterization, tactile and kinesthetic senses (Murphy, 1996).

Varied practice method can save a lot of time when practicing the saxophone. It is a more efficient practice method for saxophone students who wish to understand a quantity of music.

Not all the aspects of varied practice relate to finger technique. Several aspects, such as aural, visual, and kinesthetic can have a big influence on finger technique.

The aural sense is the most traditional way for studying music. Aural means that students listen to a recording or listen to their teacher's playing (Murphy, 1996). For example, when people practice a piece of music, a common method way is to listen a recording first. This method focused on the listening that can help the saxophone player to study many aspects of the music directly.

For the visual practice method, it is possible to do this even without an instrument. This sense focuses on watching. When saxophonists read or review a score, they will finger along as they read the music. This method is a good for some situations where playing the instrument is not possible. For example, before a concert begins, a performer who cannot much play before may mentally warmup using this method. (Murphy, 1996).

The kinesthetic approach also is a very useful way for practicing the fingers. The kinesthetic method is a type of muscle memory. For example, when practicing scales, in most situations the music notation is not being memorized. Instead it is the muscle memory feeling of the fingers and associated muscles.

The varied practice method also focuses on the playing plan. The playing plan includes making musical decisions about the music.

Londeix wrote an introduction for how to learn a new work with the fingers. His approach of learning a new work includes the following steps: firstly, start to learn a new work by sight-reading the music, by imagining the musical ideas and

fingerings at the same time. Secondly, learn the new work in a fragmenting way. Locate the technical passages of the piece and slowly practice each of them. The third step is to use the repetition practice method. The repetition is not simply to repeat technical passages repeatedly, but instead to make sure that the fingers are being memorized using muscle memory. When doing so, the player should concentrate on all the music elements to make sure that every musical marking is played correctly. Lastly, re-read the music from the score only to try to hear the sound and feel the fingerings. This can help to quickly to memorize a score. It is also possible to discover new musical ideas using this method. The more times the music is re-read, the more musical idea may be found (Londeix, 1997).

2.5 Body Position

Body position can affect finger technique. The body position plays an important role in saxophone finger technique. The correct body position leaves the performer to feel free to concentrate on the score and technical problems involved. One can have more focus on the finger technique (Londeix, 1997).

According to the method book, *A practical approach to playing the saxophone* (Mauk, 1984), the body posture includes the seating position and standing position. The correct body position can make the saxophone player comfortable to play saxophone.

The seating position can affect the wrist and fingers. The correct way to hold the saxophone when seated is to put the saxophone to the right of the right leg or between the two legs. This can help to get into a comfortable position for finger technique. Sometimes saxophone players don't know or ignore proper seating position, which leads to the hands and fingers being very tired and not flexible, because the wrist angle is not correct. This is usually obvious when practicing for a long time. Another point of seating position is to keep the body and head in a straight line and to relax the upper body and shoulders (Mauk, 1984).

The standing position is also related to finger technique. When standing, the player should stand up straight and find a natural playing position with a relaxed posture (Mauk, 1984). A point of standing position is the left arm. When a passage

contains difficult fingerings, the left arm is commonly raised, which can affect finger endurance. Sometimes people bend the wrist in the wrong position, which can make the fingers not relaxed. The finger endurance and dexterity will therefore be affected.

A lot of techniques are affected if the playing position causes discomfort. Saxophone players who find a comfortable position may not be able to correct all technique problems, it should make playing easier.

2.6 Hand Position and Finger Position

For hand position, the hands should be in a natural curve using a “C” shape. The arms should also feel free and relaxed when holding the saxophone (Mauk, 1984). When touching the keys, the fingers should touch the keypads directly in a relaxed manner. The hand position should also allow for the fingers to be in the correct angle for touching the keys.

A major point of finger position is to control the distance from the fingers to the saxophone. When a key is pressed and released, the player should avoid moving the fingers far away from the keypads. This can affect the speed of changing notes. Also, when playing the side low C and high E key, make sure that the little finger also touches the keypad. According to the book *Art of Saxophone Playing* by Larry Teal (1963), “The clearance should be no more than 1/8 inch between key and the raised finger. All fingers must raise the same height” (Teal, 1963).

The thumbs are also very important for playing saxophone. The left thumb controls the octave key and the right thumb controls the steadiness of the instrument. The left thumb should always rest on the octave key (Mauk, 1984).

2.7 Finger Technique

Finger technique refers to the ability to play the correct note at the correct time. When practicing finger technique, it is actually a practice of the muscles. In order to reach our goal of improving finger technique, we must achieve exact control of all the muscles that control the hands. The muscles that bring the little finger and

thumb toward each other when pressing a key down are in the palm of the hand. The other fingers are raised and lowered by muscles in the forearm. All of these muscles can be distinctly felt by the other hand when they are contracted.

Finger technique also includes finger endurance and dexterity. For finger endurance, people should relax their fingers when touching the pads and avoid pushing the keys harder than necessary. This could lead to finger and muscle fatigue, and is also not good for the pads. It is important for saxophone players to learn how to stress the key with relaxed fingers (Londeix, 1997). The clearance between the keys and keypads, as previously discussed, should also be considered with regard to finger dexterity.

Finger dexterity is also important for finger technique. Jean-Marie Londeix wrote the book *Mechanical Exercise* (1997), which has four levels of difficulty for the saxophone player. The idea of this book is to use repetition of groups of notes with complex articulation for practicing the dexterity of the fingers. According to the Marcel Mule's word, "These Mechanical Exercises will be the greater benefit to all saxophonists. The excellent progression will allow the pupil to understand the execution of the most difficult interval is only a question of suppleness and not of superfluous efforts" (Londeix, 1997). This book uses the practice method with small phrases that are repeated. The goal of the practicing is to learn good finger technique through muscle memory for the feeling of the fingerings.

2.8 Tonguing

Tonguing is a very important aspect of finger technique. The reason for this importance is that for any passage that is not completely slurred, the tongue and fingers must be perfectly coordinated.

Sometimes the fingers are able to play very fast, but the tongue cannot move as fast as the fingers. When playing any fast technical passage, the tongue and fingers must move at the same time. Saxophone players should have a correct way to practice this skill. According to the book *Taming the saxophone* (Thomas, 2003), tonguing the saxophone is similar to pronouncing the syllable "tu" or "du." Instead of doing this by

touching the tongue on the roof of the mouth just behind the teeth, the tongue is placed against the tip of the reed and released backwards as if saying “tu.” It may be difficult to use the very tip of the tongue, and it is recommended to get as close as possible to the tip. When people play wrong notes or articulations, most of time it is not a tonguing problem but instead a finger technique problem.

2.9 Intonation for Technical Passages

Good intonation is very important for saxophone players to consider when playing technical passages, because it is easy to forget when paying attention to the fast tempo and fingerings. Saxophone players should know what elements affect the intonation in technical passages.

Playing in tune for technical passages depends on the ear, the embouchure, the instrument and the temperature. For the saxophone, not all of the notes have intonation problems. The areas that primarily have intonation problems include the low and high registers, because the tuning in these registers is difficult to control.

For intonation, it largely depends on the player’s ear. When playing technical passages, players should also pay attention to listening. It is also important to note that good intonation is not absolute; correct intonation depends on the interval. If intervals can be played in tune, good intonation can be achieved.

Normally we can fix the intonation with some method, such as changing the embouchure. Having a good practice system for intonation is very important. An example of a good practice system should include pitch matching with a drone or reference pitch.

The instrument can also affect the intonation. The mouthpiece is a part of this and is the easiest and most important way to fix intonation problems. It sometimes happens that the saxophonist is in tune but others are not. It might be necessary to quickly adjust the sax mouthpiece by pushing in for a higher pitch and pulling out for a lower pitch.

Variation in temperature can also affect the intonation. A sound wave at a high temperature will travel faster than at a low temperature. Therefore a high temperature can produce a pitch that is too sharp. The ideal temperature for saxophone

is 72 degrees Fahrenheit (Teal, 1963). It is important to warm up before performing. This is not only for warming up the technique, but also warming up the instrument for good intonation. Fortunately, the saxophone is made of metal. The metal warms up and cools down faster than wood instruments, such as the clarinet and bassoon. Proper temperature can usually be achieved in just a few minutes of warming up. The temperature also depends on the playing location. The location may include the concert hall or outdoors. In some extreme places of performance, such as during winter or during a summer sporting event, the mouthpiece may need to be adjusted regularly to ensure that good intonation is being achieved at all times.

Saxophone players can also fix intonation problems with a scientific method of practicing. According to the intonation exercises of Jean-Marie Londeix (1997), the exercises can fix intonation problems with all notes. The intonation exercises also work for every level of saxophone player and students should learn them as early as possible. This method comes from the use of harmonics by practicing long tones with harmonics. The practice system is symmetric and comprehensive for every single note. The practice method works for one or two people. If only 1 person is able to practice it, they will need a drone pitch for playing a bass note while the saxophone plays a melodic line. When playing the exercises, it is important to make sure every note is played at the correct interval. If there are 2 people to practice, 1 can play the bass line while the other plays the melodic line. The exercises should be played slowly with a metronome (Londeix, 1997).

CHAPTER III

METHODOLOGY

This chapter explains the research methodology for this thematic paper, which contains the following 4 major steps.

3.1 Method of Analyzing the Glazunov Concerto

For the methodology of analysis, this study will analyze the form of the concerto by Glazunov, including the structure and melodic materials.

Regarding the structural analysis, the following will be analyzed: overall sections, subsections, key areas, and interesting points regarding the form.

Regarding the melodic materials analysis, the following will be analyzed: the themes, melodies, and motives. In addition, some aspects of tempo and harmonic motion will be also be discussed.

3.2 Interview Method

The interviews will be conducted in person. The researcher will invite four classical performance teachers of saxophone who are currently teaching at the College of Music, Mahidol University, Silpakorn University and the Maestro Music School. Each interview will be approximately 20 minutes long. Interviewees will be asked 5 questions pertaining to saxophone technique and the Glazunov saxophone concerto.

3.3 Method of Analyzing the Technical Passages

The technical passages will be selected using the results of the interviews and also the personal experience of the researcher.

The technical passages will be analyzed by interpreting the rhythmic organization, intervals and melody content, small groups of figuration and the principal structural notes. In addition, the fingerings will be suggested in certain places in the technical passages.

3.4 Creation of the Practice Method and Exercises

The method and exercises will use the rhythmic variation method. The exercises will contain the same notes as the technical passages, but with different rhythms. Every technical passage will have 2 or 3 exercises for practicing. These exercises will be short and easy to memorize for practicing.

CHAPTER IV

ANALYSIS OF GLAZUNOV'S SAXOPHONE CONCERTO

4.1 Formal Structure

Glazunov's saxophone concerto is a single movement concerto, but its form is very special in that it is more like a two movement concerto without a break between movements. According to a letter from Glazunov, the first section includes an exposition, development, transition and conclusion. These sections appear before the coda, which is the second section (Sobchenko, 1997). The exposition in the first section is in 4/4 meter and ends in the key of g minor. After a short development followed by Andante in C flat major is the transition, which ends with a little cadenza. Following the conclusion of the cadenza there is a condensed *fugato* in 12/8 meter in c minor.

The Glazunov concerto is more complicated than other saxophone concertos in the beginning of the 20th century. This structure is similar to a traditional classical concerto, but this concerto does not conclude with a recapitulation. It uses a new theme instead of ending with a coda after the conclusion. The form of the concerto has been analyzed as follows.

Table 4.1 Form of the Glazunov Saxophone Concerto (Section 1)

Measure Numbers	Section	Label	Key(s)	Interesting Points
1-10	Orchestral Exposition	Theme A	Eb	The major motive comes out in the first measure. It is a short opening for this concerto.

Table 4.1 Form of the Glazunov Saxophone Concerto (Section 1) (cont.)

Measure Numbers	Section	Label	Key(s)	Interesting Points
10-26	Solo Exposition	Theme A	Eb	The solo exposition starts with the same motives as the orchestral exposition.
27-40	Solo Exposition	Variation A	Bb	Starts with a three bar motive which is repeated
41-52	Solo Exposition	Theme B	G	Same key as the transition, with a faster tempo and a lot of triplets and chromatic scales
53-58	Solo Exposition	Variation B	G	
59-66	Solo Exposition	Variation B'	G	
	Solo Exposition	Theme A	G	
67-76	Exposition Coda	Theme A	C	The melody and motives are same as the beginning of the concerto.
76-84	Development (brief)	Theme A'	C	The development in this concerto is very short, just 4 bars.
85-124	Transition	Theme C	Ab- C C-Ab	Starts with a new motive and ends with a PAC. In theme III, there are three small sections and a variation section

Table 4.1 Form of the Glazunov Saxophone Concerto (Section 1) (cont.)

Measure Numbers	Section	Label	Key(s)	Interesting Points
125-155	Transition	C'	E-Ab- Ab-C	
156-166	Transition	Theme A+D	C	The motive comes from the beginning of theme I.
162-186	Transition	Cadenza	C	The melody is emphasized by notes, not by beat.
187-200	Conclusion	Variation D	C	Same key with the cadenza, but uses simple rhythm with quarter notes.
201-214	Conclusion	Variation D+B	C	Starts with a fugal structure with a 6 measure delay.
215- 222	Conclusion	Variation A	C	The saxophone part plays variation A, but the orchestra plays variation B.
223-234	Conclusion	Variation B	C	At the ending of this section, it goes back to the variation A melody.

Table 4.2 Form of Glazunov Saxophone Concerto (Section II)

Measure Numbers	Section	Label	Key(s)	Interesting Points
235-252	Exposition	Transition	C	
253-258	Exposition	Theme C	C	At the beginning of this section, the melody comes from measure 85, and is in the 12/8 meter with a lot of trills.
259-274	Exposition	Variation b	Eb	The melody comes from measure 104.
275-279	Transition	Variation A"	C	
280-290	Development (Brief)	Theme A'	C	The motive from the beginning of the concerto returns. It is a symbol of this concerto.
291-298	Transition	Variation A'	C	Beginning with trill notes, the accompaniment is simple tonal chords.
299-307	Transition	Variation C	C	A new theme in quarter notes appears.
308-310	Transition	Variation D	C	This part includes a lot of accidental notes and chromatic notes.

Table 4.2 Form of Glazunov Saxophone Concerto (Section II) (cont.)

Measure Numbers	Section	Label	Key(s)	Interesting Points
311-314	Transition	Variation B	C	
315-326	Conclusion	Solo A	C	
327-335	Conclusion	Variation B	C	This part has a lot of triplet and sixteen-notes with chromatic scales.
335-344	Conclusion	Variation A	C	
345-351	Conclusion	Coda	C	Ends with an altissimo note of C.

4.2 Melodic Materials

4.3.1 Section I

Exposition

The exposition is established in E-flat major. The opening orchestral exposition of this concerto is introduced by the first theme in the first three measures. The opening passage of Glazunov's first exposition is shown below.



Figure 4.1. Glazunov Saxophone Concerto, Piano Part, mm. 1- 4.

This theme (in brackets) appears in many phrases in Glazunov's concerto. It is a melody with a Russian flavor. The orchestral exposition plays for only 10 measures in a piano dynamic, then the theme enters when the solo line enters. In measure 156, it connects the section starting from the Allegro in measure 151 and *piu moss accel.* at m. 160. The Moderato in measure 164 also uses this theme as well as mm. 215, 315, and the *A tempo Allegro* in measure 281.

In summary, this theme is very important in the Glazunov concerto. It opens some sections in the concerto and introduces the technical passages. The thematic melody also connects the slow and fast sections.

Measures 27-33 act as a transition before the thematic melody repetition at m. 37. The melody here is transformed into a motive gesture. It is shrunk to be a dotted 8th and 16th, while speeding up in double time. It then goes through a modulation twice (starting from G major then B major, and then C minor). Measures 27-33 are as follows.

Figure 4.2. Glazunov Saxophone Concerto, Piano Part, mm. 27- 33.

In measure 41, the melody speeds up to the tempo $\text{♩} = 112$. The melody is based on a G major scale, with descending motion, and an occasional insertion of minor 2nd neighbor notes. There are then 16th note runs on an F# melodic minor ascending scale that reaches high B. Similarly, a minor 3rd higher, it arrives at high D.

Development

In this section the key modulates from G to C major in measure 67. This section features a brief reappearance of the opening theme.

Transition

Con motto appears after measure 100, with an arpeggio that starts from a C major triad then goes in parallel motion by descending major 2^{nds}, and goes through Bb, Ab, and Gb triads with a chromatic passing tone between the arpeggios. Similarly, in measure 108, Glazunov wrote the phrases in different pitch classes with the same formula. After a series of triplets from measure 114, which is almost in a chromatic scale, *Agitato poco* repeats a C major triad three times with the insertion of Ab, Db, and E major triads between the inversions. The reappearance of hairpin dynamics reminds us of measure 53.

Starting from measure 120, the key center undergoes frequent modulation then finally reaches Db major at the 5th measure of measure 133.

The Cadenza starts at measure 164. It starts from the Moderato, in which the melody is derived from the intervals m2-M2-m2. If we look the first and third note of the four-note group, it is a m2 descending. The notes followed by them are m2 above. There are note groups a perfect 5th apart, as E-F-D#-E and B-C-A#-B. The melody keeps the notes in this order but undergo different rhythmic contexts. Analyzing this motive can help us to understand the structure of the technical passages. This melody can be separated into several different note groups. Saxophone players can practice these kinds of motives step by step. The major notes of this motive are E and B. It can help saxophone player to memorize the passage. The cadenza appears in the concerto as follows.

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Figure 4.3. Glazunov Saxophone Concerto, Saxophone Part, mm. 164- 174.

Conclusion

In the conclusion section the motives from the cadenza return with an additional note-jumping octave above or above. This jumping can be seen in the following example.

Figure 4.4. Glazunov Saxophone Concerto, Saxophone Part, mm. 191- 202.

A compositional design similar to rehearsal number 23 is employed at rehearsal number 24 except it is changed to chromatic downward motion. Measure 311 reminds us of the cadenza's sequence but it is a minor 2nd lower. Also, the starting note is shifted to an upbeat, in which a slur accent is put on the downbeat. The

reappearance of hairpin dynamic reminds us of measure 53. Rehearsal $\boxed{46}$ can be seen in the following example.



Figure 4.5. Glazunov Saxophone Concerto, Saxophone Part, mm. 307- 314.

The *Piu mosso* after measure 156 takes the same idea from the *Agitato poco* after measure 114. This acts as a transitional phrase that pushes it to the climax at *Vivo*. This *Piu mosso* can be seen in the following example.



Figure 4.6. Glazunov Saxophone Concerto, Saxophone Part, mm. 158- 161.

In measure 215, the variation A is played by the melody from the beginning of the concerto. The composer augments each note here by doubling the note value of the original melody. After measure 227, the composer uses the same method as in measure 215 but it starts from beat 2 instead of 3. The orchestra performs a melody derived from measure 41. After this melody, there is a short melody with triplets. The meter is changed from 4/4 to 12/8 and then backs to 4/4 in measure 239.

Conclusion

The conclusion is introduced by a melody from the beginning of the concerto. The composer use augmentation to deal with this melody. After this melody, there is a short transition with triplets. The meter is changed from 4/4 to 12/8 for 2 measures and then reverts back to 4/4. After measure 227, the composer uses the same motives as measure 215.

4.3.2 Section II

Exposition

The exposition of the second section is introduced by a melody that is from the opening theme. It is first in F major then modulates to Ab. After that, in measure 253, a trill is added to enhance the effect. Variation b starts in measure 259 and is adopted from the melody in rehearsal number 5. It ends with a long series of triplets in the saxophone part.

The image shows a musical score for the saxophone part of Glazunov's Saxophone Concerto, measures 257-269. The score is written in treble clef with a key signature of one flat (Bb). It features various dynamics including *p*, *mf*, *f*, and *cresc.*, and includes performance markings such as *poco rall.* and *Poco più sostenuto (♩=112)*. Measure numbers 37, 38, and 39 are clearly marked. The music consists of six staves of notation with various rhythmic patterns and articulations.

Figure 4.7. Glazunov Saxophone Concerto, Saxophone Part, mm. 257- 269.

Development

The introduction of the development starts in measure 280, using a modulated melody from measure 215 and the key of this section is still in C major. This development is also very brief, lasting for only 10 bars.

For the dynamics in this section, the development begins with the dynamic marking of piano and makes a crescendo to the dynamic F.

Transition

This section begins with a 7 beat trill in measure 291. The accompaniment parts consist of simple tonal chords. There are descending chromatic scales played by the solo part in measure 295. Then the descending chromatic scales and trills appear alternately. In measure 299, variation c is a variation taken from measure 100.

Conclusion

In measure 327, the music becomes increasingly dense as time goes by. It starts with 8th notes and triplets and descending chromatic scales in 16th notes. In this section the key is vague. The melody in measure 315 comes from the measure 280.

The first theme of the conclusion section is introduced by a sequence that lasts four measures. In this conclusion from measure 315 to the end, the tempo is becoming faster over three themes. The concerto ends with an emphasis of C (concert Eb) using an arpeggio and ended with a tonic note. Measures 3-15-319 are as follows.

The image displays a musical score for saxophone and piano, spanning measures 31 to 49. The score is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It consists of two systems of staves. The first system includes a saxophone staff and a grand piano staff. The saxophone part begins at measure 31 with a melodic line marked *P cantabile* and *cresc. poco a poco*. The piano accompaniment starts at measure 48 with a *p* dynamic and *cresc.* marking. The second system continues the saxophone part with a trill in measure 49, marked *sf* and *f*. The piano accompaniment also features a trill in measure 49, marked *sf* and *f*, and includes a triplet of eighth notes. The score concludes with a final measure marked *f* and a triplet of eighth notes.

Figure 4.8. Glazunov Saxophone Concerto, saxophone and piano Part, mm. 315- 319.

CHAPTER V

METHOD AND TECHNICAL PASSAGES

Technical passages are present in most musical works, and give the performer an opportunity to display his/her talents. Normally, technical passages also can be called fingering technical passages. Technical passages usually take a lot of time for saxophone players to perfect. These passages are also usually the most difficult parts in the performer's repertoire. This study focuses on the technical passage analysis of the Glazunov concerto and creation of a practice method with exercises to assist practicing the piece with good efficiency.

5.1 Interview Results and Passage Selection

The researcher selected 4 saxophone instructors who have previously performed and taught the Glazunov saxophone concerto. The 4 saxophone instructors include the following: 2 saxophone instructors from the College of music, Mahidol University, 1 instructor from Chulalongkorn University, and 1 instructor from Silpakorn University. All 4 of these universities are located in Thailand.

In the interviews the researcher asked questions pertaining to technical passages in general, such as how to analyze and practice them. The researcher also asked the interviewees to determine the technical passages that are most important and difficult in the Glazunov saxophone concerto. The interviews each lasted for about 15 minutes, with a total of 6 questions that were asked. The interview form, with the questions, can be seen in the appendix section of this paper.

The researcher also did observation of saxophone private lessons at the College of Music, Mahidol University, to help determine a suitable method for practicing the technical passages and also to determine the passages to include in this paper. The researcher determined that there are 7 important technical passages in the Glazunov saxophone concerto. The technical passages are as follows.

Table 5.1 Interview Results

Number	Passage Location	Passage Description
I	mm. 53-58	Mostly sixteen notes that require some alternate fingerings.
II	mm. 59-64	Chromatic scales with pinky technique difficulties.
III	mm. 104-119	Triplet passage with difficult fingering connections.
IV	mm. 164-169	Cadenza, requires applying the palm technique.
V	mm. 176-180	Mostly sixteenth notes with special articulation.
VI	mm. 291-298	Descending chromatic scale in the high register with difficult fingerings.
VII	mm. 327-335	Triplets and sixteen-notes with chromatic scales.

5.2 Practice Method

The following 3 steps should be done to practice the technical passages:

5.2.1 First, play the technical passage with a metronome at a slow speed and speed it up gradually.

5.2.2 Second, practice in small groups, such as one beat or one measure. After a group is played well, add one more note and practice again. Each time add one note more, until the entire phrase is played well.

5.2.3 Third, repeat the practice process of 5.2.2, but now with different rhythmic patterns, as can be seen in the accompanying exercises.

The provided exercises use the practice method mentioned above. When creating the exercises, the same notes were used from the concerto, but the rhythm was changed. These exercises were written for all the technical passages mentioned above. All technical passages in the Glazunov concerto have 2-3 exercises below.

5.3 Passage Analysis and Practice Exercises

5.3.1 Technical Passage I

The musical score for Figure 5.1 is presented in three staves. The first staff, measures 52-54, begins with a treble clef and a key signature of one sharp (F#). It features a melodic line with eighth-note patterns and slurs. A box containing the number '7' is placed above the staff. The dynamic marking *mp* is located below the staff. The second staff, measures 55-57, continues the melodic line. It includes the instruction *stringendo* above the staff and the dynamic markings *p* and *cresc.* below. The third staff, measures 58-60, also continues the melodic line. It includes the instruction *Poco più mosso* with a tempo marking of a quarter note equal to 120 (♩ = 120) above the staff, and the dynamic markings *f* and *dim.* below.

Figure 5.1. Glazunov Saxophone Concerto, Saxophone Part, mm. 52-60.

The example shown above is technical passage I from the Glazunov concerto and is found in measures 53-58. This technical passage includes some fingering difficulties. In measure 53, on the first beat, on the connection between A-sharp to B, the best fingering to use for the A-sharp is LH1/RH1 (left hand first finger and right hand first finger). Using the *bis* key here is problematic, as is using the fingering with the LH12/ RH side key.

On the third beat of measure 53, the little finger and ring finger of the RH should move at the same time. The little finger is the weakest finger, so the saxophone performer should practice moving the little finger properly in the technical passages. Normally, when moving the ring finger and little finger at the same time it is very easy, however, moving either of them independently is much more difficult. This is because the tendons of the index and third fingers are connected. The same situation happens on measure 55 on the first beat. The three exercises to practice technical passage I are as follows.

5.3.2 Exercises for Technical Passage I



Figure 5.2. Exercise 1 for Technical Passage I.



Figure 5.3. Exercise 2 for Technical Passage I.



Figure 5.4. Exercise 3 for Technical Passage I.

5.3.3 Technical Passage II

Figure 5.5. Glazunov Saxophone Concerto, Saxophone Part, mm. 58-65.

The example shown above is technical passage II. In measure 62, on the second beat, one needs to cross the second and third fingers to play B to C. The common problems are that the fingers often move too far away from the keypads, and that two consecutive fingers move in opposite directions. This usually causes finger speed to slow down and should be avoided by using alternate fingerings. In this case it is better to play the C note using LH1/RH C side key instead of LH2. The three exercises to practice technical passage II are as follows.

5.3.4 Exercises for Technical passage II

Figure 5.6. Exercise 1 for Technical Passage II.



Figure 5.7. Exercise 2 for Technical Passage II.



Figure 5.8. Exercise 3 for Technical Passage II.

5.3.5 Technical Passage III

The musical score for measures 102-125 of the Glazunov Saxophone Concerto, Saxophone Part, is presented in five staves. The first staff (measures 102-107) begins with a *p* dynamic and a tempo marking of *Con moto* (♩ = 76), with a *dolce* marking. It features a series of triplets with *cresc.* and *accel.* markings, ending with an *allargando* section. The second staff (measures 107-111) starts with a *rit.* marking, followed by a boxed measure number 14, *A tempo*, and *accel.* markings. The third staff (measures 111-115) includes a *rit.* marking, a boxed measure number 15, *A tempo*, and *accel.* markings. The fourth staff (measures 115-119) is marked *Agitato.poco* and *calando*, with a *p* dynamic and *mf* dynamic markings. The fifth staff (measures 119-125) begins with a boxed measure number 16, *Andante sost.* (♩ = 63), and a boxed measure number 17, *Piu mosso Allegretto* (♩ = 92). It includes *f espress.*, *dim.*, and *p semplice* markings.

Figure 5.9. Glazunov Saxophone Concerto, Saxophone Part, mm. 102-125.

This example shown above is technical passage III. It is made up primarily of triplets. In this technical passage there are several places that require alternate fingerings to help create a smooth performance. In measure 104, on the third beat, for the B-flat, we should use the LH1/RH1 fingering rather than the *bis* key because the F follows it, which can be played easily with LH123/RH1. The player will simply close LH23 when moving from Bb to F, which is easier than using the normal fingering.

On the third beat of measure number 114, there is a high D. We need to be careful about how to finger this note. Starting from the high D and above, we must use the LH palm keys to play. In order to facilitate this finger movement, the player needs to minimize movement to the palm key. We can locate the place on the palm where to touch the palm key by using this method: touch the LH 1, 2, and 3 keys with the index, middle, and ring fingers without pressing down the keys. Bend the palm slightly so the palm touches the D palm key without releasing LH 1, 2, or 3. Different players may find that the spot is located on the palm or finger, depending on the size of the palm. Similarly, the player can find the location of the palm or finger for the other two LH palm keys using the same method.

In measure 116, there is the interval from low Eb to C, which is a challenge for the little finger of the RH. This is because the little finger is usually the

weakest in strength of the fingers. The player should focus on the RH pinky to keep it on the rollers during the slide. To do this quickly, the pinky should be slightly curved, in order to touch the rollers but not the metal. Also, if the rollers do not move in a smooth manner, a small amount of key oil will usually fix this problem. Another solution is to put a small amount of oil on the pinky, which can usually be taken from the nose or forehead of the player. Finally, the saxophone player can practice this little finger technique with the method *Mechanical Exercises* by Londeix (1997).

5.3.6 Exercises for Technical Passage III



Figure 5.10. Exercise 1 for Technical Passage III.

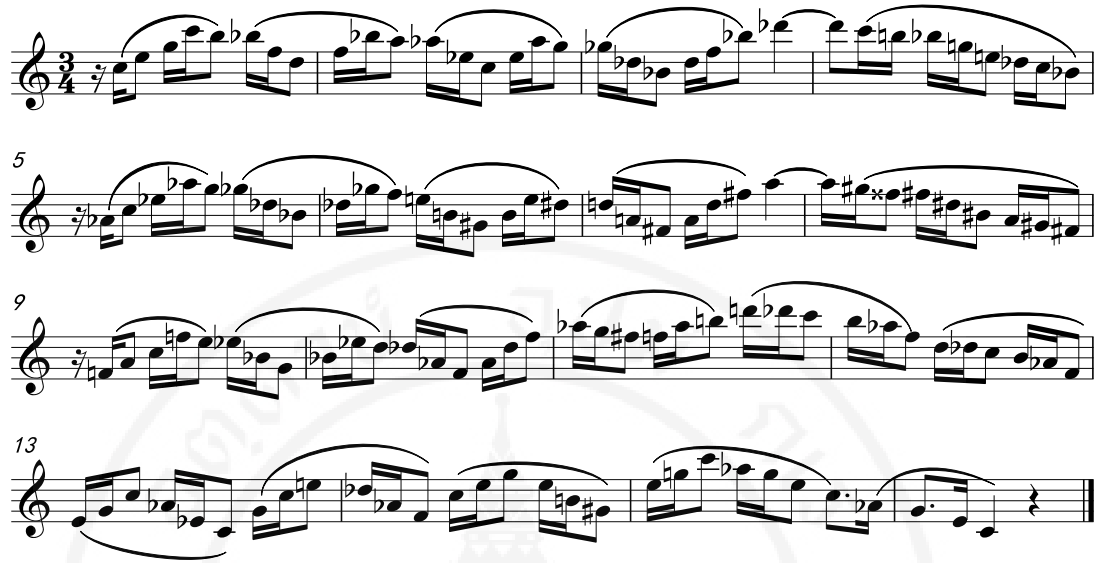


Figure 5.11. Exercise 2 for Technical Passage III.

5.3.7 Technical Passage IV



Figure 5.12. Glazunov Saxophone Concerto, Saxophone Part, mm. 162-171.

The technical passage above is the cadenza that starts in measure 164. This technical passage includes an important melody, which is emphasized by groups of notes. For example, the melody starts from the *Moderato*, with the note groups E-F-D#-E and B-C-A#-B. The melody accents the notes EBEB, which occurs over the course of the cadenza. The melody is rhythmically organized around the same notes, which makes it easier to practice and memorize the passage.

5.3.8 Exercises for Technical Passage IV





Figure 5.15. Exercise 3 for Technical Passage IV.

5.3.9 Technical Passage V



Figure 5.16. Glazunov Saxophone Concerto, Saxophone Part, mm. 174-181.

In the above example, the technical passage begins at the *Vivo*. The passage has a consistent articulation of slur 2, tongue 2, tongue 4, until bar 181, where it changes. Here the fingers and tongue need to be perfectly coordinated. The passage uses a circular pattern (up and down) that gradually gets lower, as each repetition of the up/down pattern begins on a note lower. The staccato notes should be played in a separated and light manner, and the second note of the slurs should also be ended shortly, to create space before the following note.

5.3.10 Exercises for Technical Passage V



Figure 5.17. Exercise 1 for Technical Passage V.



Figure 5.18. Exercise 2 for Technical Passage V.

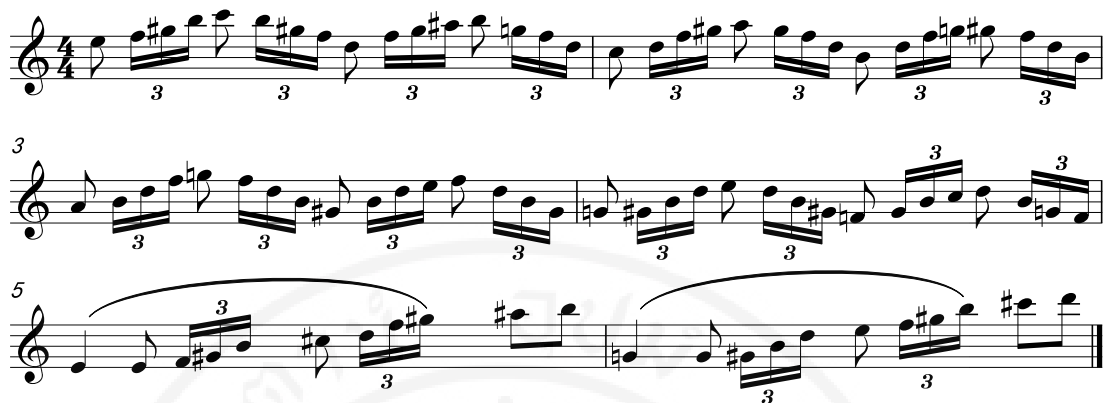


Figure 5.19. Exercise 3 for Technical Passage V.

5.3.11 Technical Passage VI

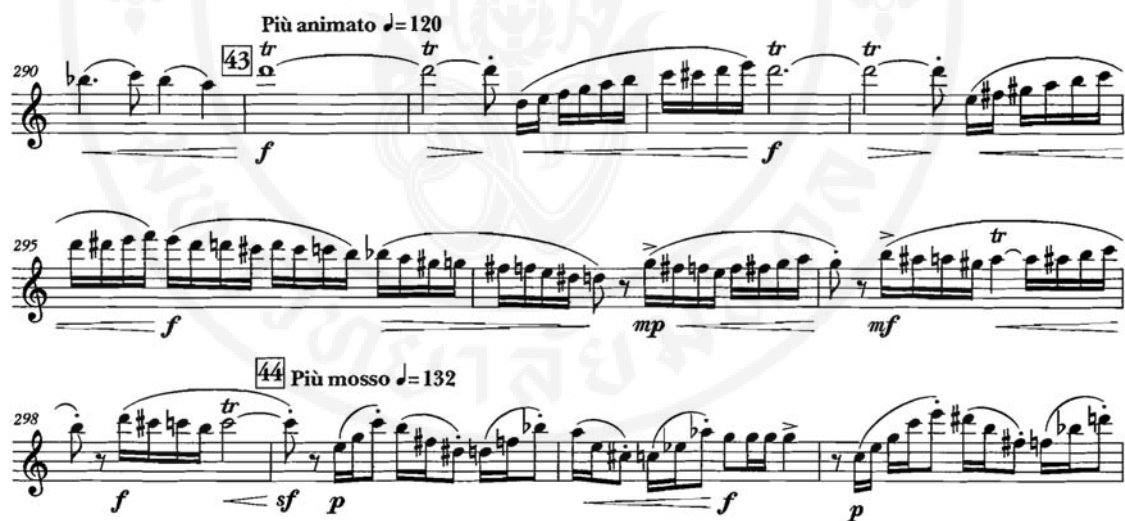


Figure 5.20. Glazunov Saxophone Concerto, Saxophone Part, mm. 290-301.

Technical passage VI starts in measure 291. For the opening trill, it is important that it is stopped directly on third beat of bar 292 and that the trill is not played for too long. Furthermore, the player should make sure that the final note of beat 2 of bar 292 is E, so that the note directly on the third beat will be D and not E. Following this trilled note, it is difficult to move the hand position to play the lower note. A good strategy to help this is to make sure to play the final note staccato, as written, which will give more time to adjust the hand for the lower note.

5.3.12 Exercises for Technical Passage VI

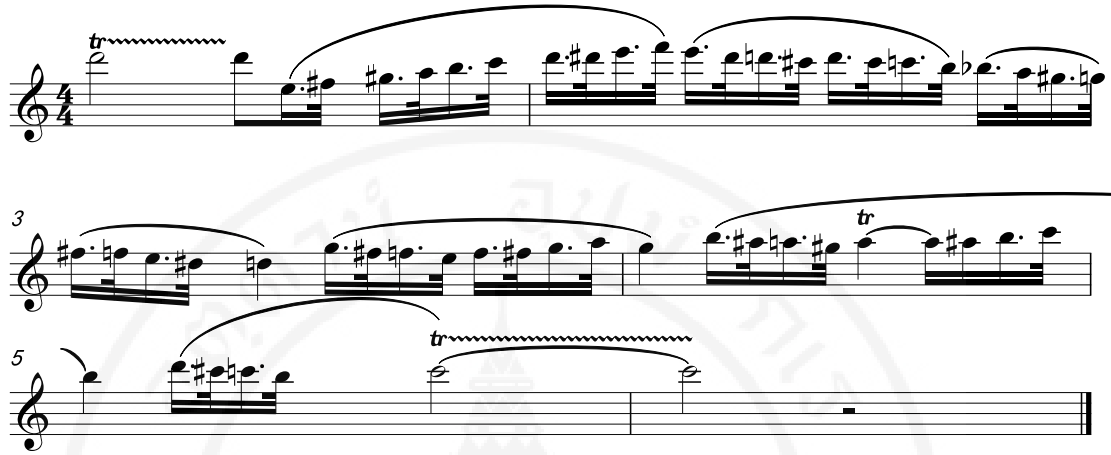


Figure 5.21. Exercise 1 for Technical Passage VI.

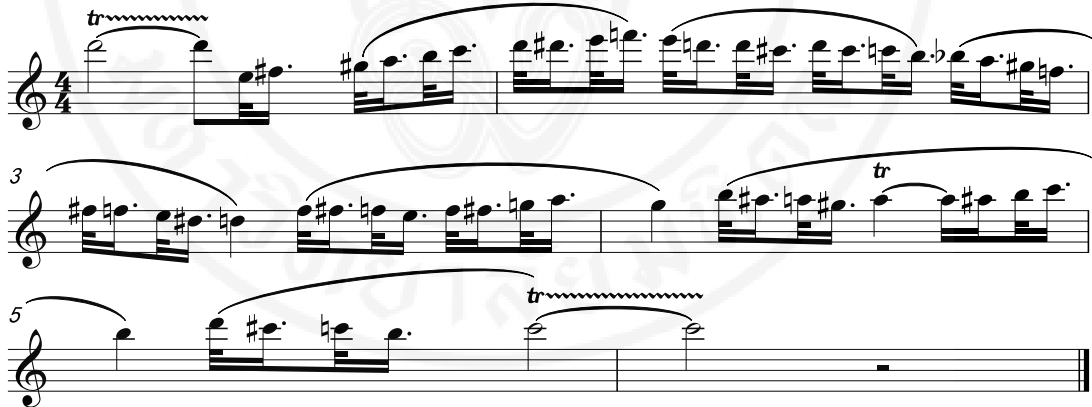


Figure 5.22. Exercise 2 for Technical Passage VI.

5.3.13 Technical Passage VII

Figure 5.23. Glazunov Saxophone Concerto, Saxophone Part, mm. 326-335.

The above example is technical passage VII. It begins at the *animando poco a poco* (m. 327) on the 2nd beat. This example presents us with another difficult use of the roller mechanism, but this time it involves the LH rollers. It occurs when playing low Db to B in the first bar. One can find it helpful to keep the LH little finger on the rollers of the two keys when moving between keys and also to minimize the finger movement without sliding too far.

Starting from m. 331, there are three descending chromatic scales in sequence. Playing chromatic scales on the saxophone is one of the basic rudiments and should be practiced routinely. One common problem for playing chromatic scales is that sometimes they are played without a sense of time. This can usually be heard by the audience and creates problems with the accompanist. To improve this, the player needs to practice chromatic scales with a metronome and focus on the beats. It is also very important when practicing with a metronome that the notes are perfectly lined up with the beats of the metronome.

5.3.14 Exercises for Technical Passage VII



Figure 5.24. Exercise 1 for Technical Passage VII.



Figure 5.25. Exercise 2 for Technical Passage VII.

CHAPTER VI

CONCLUSION AND RECOMMENDATIONS

6.1 Conclusion

This research focused on an analysis and method for practicing and performing the technical passages in Glazunov concerto for saxophone players and teachers. Using this research should help to create more confidence and energy for practicing and performing the piece. Many saxophone students practice without considering the method for practicing. This research can be a guide for saxophonists who want to study Glazunov saxophone concerto.

When practicing the technical passages, the saxophone player should have performance goals. First, the fingerings should be determined before practice begins in order to avoid changing later. After beginning to practice any passage, it is often very difficult to change fingerings after practice for a period of time. Second, it is very important to memorize the technical passages, as this will allow the player to consider aspects of playing other than the notes. It will also allow passages to be played faster. Third, always practice the technical passages with a metronome, starting from a slow tempo. Four, for difficult technical passages, the rhythmic variation method is very useful to fixing finger problems. If saxophone players apply these things correctly, they should be able to perfect technical passages with more ease.

6.1.1 Benefits of the Study

This study can benefit saxophone players and saxophone teachers who are interested in learning to play the Glazunov saxophone concerto. First, saxophone players will be able to practice the technical passages with more ease. Second, saxophone players may be more interested to practice using different practice methods. Third, saxophone players will gain a better understanding of why the technical passages are difficult.

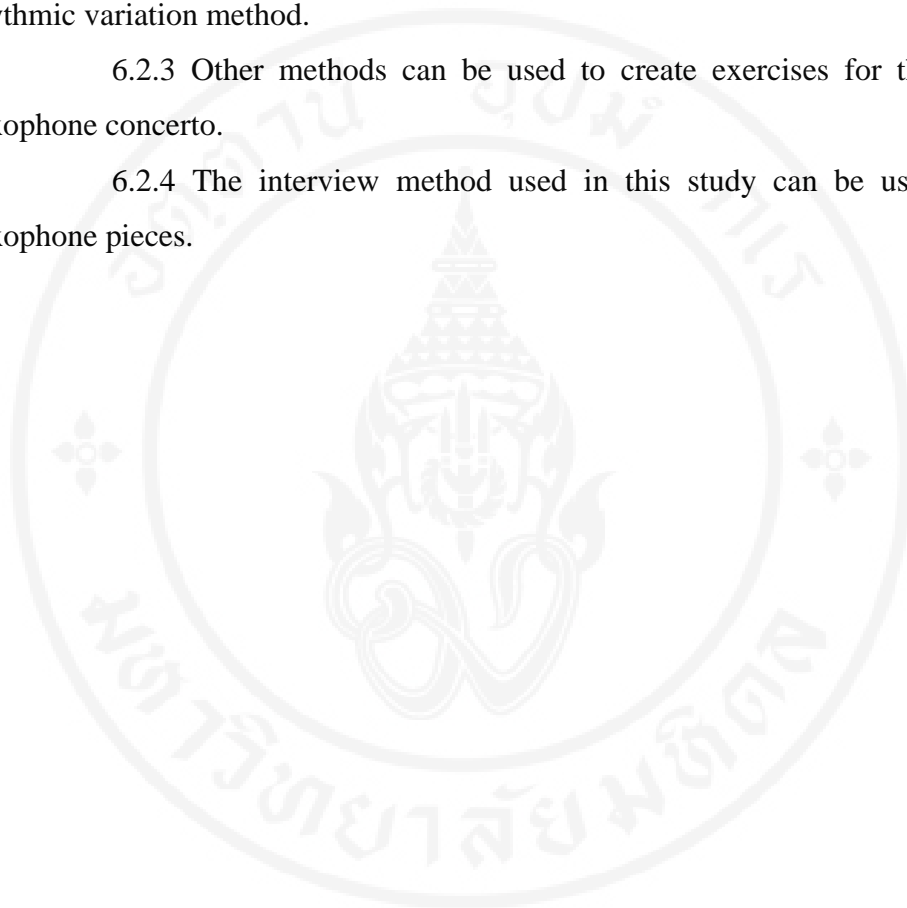
6.2 Recommendations

6.2.1 The methods of creating exercises for the Glazunov saxophone concerto can be used with other saxophone pieces.

6.2.2 Other rhythms can be utilized when creating exercises using the rhythmic variation method.

6.2.3 Other methods can be used to create exercises for the Glazunov saxophone concerto.

6.2.4 The interview method used in this study can be used for other saxophone pieces.



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INTERVIEW PROTOCOL

Sample Interview Questions

An Analysis and Method for Practicing and Performing the Technical Passages in the Saxophone Concerto by Glazunov

Interview Questions

Interviewer(s) _____ **Title** _____

Address _____

Telephone _____ **Date** _____

-Which technique is the most important technique for the saxophone?

-What is the technical passage in your opinion?

-How to practice the technical passages?

-How to analyze the technical passages?

-What part of technical passage is most difficult in the Glazunov concerto?

Interviewee's signature

(.....)

Interviewee's name

Interview Results

Interviewee #1: Mr. Wisuwat Piukasavanich

Position: Saxophone instructor at the College of Music, Mahidol University

Interview Questions

-What technique is most important for the saxophone?

Finger technique. Play the correct note with correct fingering. It is also depend on your finger endurance and agility.

-What is the technical passage in your opinion?

Technical passage is some difficult parts in pieces that are including a lot of saxophone techniques, such as finger technique, air control and breathing.

-How to practice the technical passages?

Start with small group and play with metronome from slow to fast. Using the method of mechanical exercise by Londeix to practice the technical passages, which is repetition practice method.

-How to analyze the technical passages?

To analyze the interval that found out the best fingering to play it. Our small fingers are the weakest fingers for playing saxophone. Some interval, such as Eb-C is difficult to play for saxophone player, because here will use the roll to play it.

-What part of technical passage is most difficult in the Glazunov concerto?

Measure 58-Measure 65

Measure 102-Measure 125

Measure 326-Measure 335

Interviewee #2: Mr. Supat Hanpatanachai

Position: Instructor at Silapakorn University, Graduate student at the College of Music, Mahidol University

Interview Questions

-What technique is most important for the saxophone?

The most important technique for saxophone is how to articulate the low register. According to the conical shape is quite difficult and unique. A player must be careful when playing the low register.

-What is the technical passage in your opinion?

The difficult passages are something that I cannot play it immediately. For example, a series of etudes by Christian Lauba, it consisted of melody, finger technique and extended technique that need to find out what is about.

-How to practice the technical passages?

When I practice the difficult passages, I normally practice with a slow tempo than metronome mark. What you practice will last forever in you memory with enduring outcome.

-How to analyze the technical passages?

To analyze the technical passages, its better to know the structure of harmony and direction of melody. It will become easier to interpret.

-What part of technical passage is most difficult in the Glazunov concerto?

Measure 58-Measure 65

Measure 162-Measure 171

Measure 290-Measure 301

Measure 326-Measure 335

Interviewee #3: Ms. Sineneirt Chayapirom

Position: Graduate saxophone student at the College of Music, Mahidol University

Interview Questions

-What technique is most important for the saxophone?

Producing sound with the correct fingering, it can relate to other technique and also it combines proper external techniques to get it.

-What is the technical passage in your opinion?

Technical passages normally include a very fast tempo and difficult fingerings. Normally, it is the solo part for the saxophone player to show their fantasy techniques.

-How to practice the technical passages?

Normally, practice with metronome with a slow tempo. The saxophone player should also practice with the accompaniment part with piano or other instruments. After you finished the technical passage, you should play it for some people or saxophone studio class to get some feedback and improve any problems of your technical passages.

-How to analyze the technical passages?

To analyze the structure of technical passage for memorize the score.

-What part of technical passage is most difficult in the Glazunov concerto?

Measure 58-Measure 65

Measure 162-Measure 171

Measure 176-Measure 180

Measure 291-Measure 298

Measure 326-Measure 335

Interviewee #4: Mr. Shyen Lee

Position: Saxophone instructor at the College of Music, Mahidol University

Interview Questions

-What is finger technique for the saxophone?

The most important advice to develop fingering technic is one needs to form an appropriate habit to perform the saxophone. This includes the height of the fingers from the keys, the control of fingers in the context of time, and formula movement of muscle memories. The latter requires the routine exercise of scales and arpeggio.

-What difference is the technical passages and easy ones in your opinion?

If the passages I need to spend lot of time to learn and having the possibility to play incorrectly are technical passages and vice versus.

-How to practice the technical passages?

Practice slow and always use tuner and metronome. Try to approach them with different solutions such as alternative fingerings.

-How to analyze the fingering in the technical passages?

To analyze the form structure for memorize the score and the fingering to find out the best fingering for play the technical passages.

-What part of technical passage is most difficult in the Glazunov concerto?

Measure 58-Measure 65

Measure 162-Measure 171

Measure 176-Measure 180

Measure 291-Measure 298

Measure 326-Measure 335

BIOGRAPHY

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