

“Gh. Dima” Music Academy – Cluj-Napoca

Faculty of Musical Performance

Department of String, Wind Instruments and Percussion

**Associate teaching fellow REMAN ZOLTAN, PhD candidate**

MAJOR IN INSTRUMENT PERFORMANCE

**SAXOPHONE**

SYLLABUS

FOR

the second cycle of studies

2018

This course aims to form the future **saxophone** performers as soloists and members of symphonic or chamber orchestras, military music and **saxophone** teachers.

Objectives specific to the second cycle of studies:

- absorption of the different modern tone production techniques (sonority, vibrato, breathing, ways to articulate the sound);
- absorption of the specific ways of performing the music pertaining to different music styles and musical periods;
- knowledge and practical usage of the means of expression that are characteristic of the instrument met both in traditional as well as modern creation
- extensive absorption of the works that are representative for the international as well as for the Romanian repertoire of the instrument
- absorption of the symphonic-orchestral repertoire of the **saxophone** by studying the solos and solo parts of the international symphonic repertoire
- training of a modern performance technique by recognising and solving the issues pertaining to breathing, keeping the sound, vibrato, the means of sound articulation through exercises, explanations and the proper studies
- thorough study of works that are representative for each style and musical genre
- practicing the methods meant to achieve the means of expression and the effects specific of the instrument, essential characteristic of the works pertaining to the 20<sup>th</sup> and the 21<sup>st</sup> century
- study of several studies and reference works necessary in relation to the topics approached by Master's students
- training the capacity to publicly perform the works studied within reference recitals
- representative works are to be proposed, works required at international specialised competitions from: Paris, Dinant, Amsterdam, Geneva, Munich, Prague, Budapest, Iasi
- the repertoires of the Master's students are to be directed towards a synthetisation process focused on genres, styles, periods or composers.

**Assessment methods**

Students are to be assessed by means of term exams preferably as individual or group recitals.

**Observation:** in the elaboration of the syllabus, the term lesson comprises the course as well as the practical works.

The peculiarities of the field of musical education do not allow for a strict delimitation of the two learning units.

**First year**

**First semester**

LEARNING UNITS	LESSONS	OBJECTIVES / COMPETENCIES
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I. Absorption, extensive study and mastery of a modern tone production technique for the saxophone	3	Study of the sound – primordial condition in regard to the art of performing, formation of sound emission (the position of the mouth, of the lips, of the hands and fingers, their flexibility and mobility), sound articulation (detache, legato, staccato etc. through the proper exercises), breathing technique (air stream control), major requirement within the wind instruments school.
II. Technical and intellectual issues regarding the daily study of the saxophone	3	Physical and mental preparation in view of what needs to be achieved within the study session (breathing exercises, preparation of the instrument and of the reed, air flow, playing only in the neck and in the mouthpiece), memorising some daily exercises (long notes, intervals) to be executed gradually as indicated by the professor, in a slow tempo and different nuances. Psychological training in view of recitals and exams.
III. Specific ways to perform the music of the different styles and music periods and their absorption	3	The interpretative approach of different musical styles (Pre-classical, Classical, Romantic and Modern) for the student to become familiar with these interpretative hallmarks represents a major requirement in view of the instrumentalist's future professional formation.
IV. Issues pertaining to the technique of interpretation	3	Application of several performance techniques following the identification of the notions pertaining to dynamics and agogics, of the shifts in tempo and dynamics.

		Understanding the composer's intentions, of his/her style.
V. Orchestral studies	2	Knowledge of the orchestral studies for the saxophone is necessary and essential in order to form the future instrumentalist. Due to this course the student will be prepared to face the exigencies of performing both solo and orchestral passages pertaining to the symphonic repertoire.

## Repertoire

### 1. Works for solo saxophone:

-J.S. Bach — *Partita in F* (originally for flute)

-Ryo Noda — *Mai*

-S. Nichifor — *Invocatio*

-A. Borza - *Aksax*

### 2. Concert works:

-J. Ibert — *Concertino da Camera*

-H. Villa-Lobos — *Fantasia* for soprano saxophone and orchestra

### 3. Sonatas:

-B. Heiden — *Sonata*

-W. Albright — *Sonata*

-J. di Pasquale — *Sonata* for tenor saxophone and piano

### 4. Small-sized works

-R. Boutry — *Divertimento*

-I. Gotkovsky - *Brilliance*

### 5. Orchestral studies

-G. Bizet — *L'Arlesienne*

- M. Ravel — *Bolero*
- Mussorgsky-Ravel — *Pictures at an exhibition*
- S. Prokofiev — *Romeo and Juliet*
- S. Prokofiev — *Alexander Nevsky*
- D. Shostakovich — *Suite for Jazz*
- G. Gershwin — *An American in Paris*
- G. Gershwin — *Rhapsody in Blue*
- G. Gershwin — *Porgy and Bess*
- L. Bernstein — *West Side Story*
- L. Bernstein — *Slava*
- S. Rachmaninoff — *Symphonic Dances*
- A. Berg — *Lulu*
- A. Berg — *Violin Concerto*
- G. Puccini — *Turandot*
- J. Massenet — *Werther*
- D. Milhaud — *La creation du Monde*

### **Lesson 1**

Preliminaries. The preparation of the lesson as an essential component of qualitative study.

The introductory lesson in which the main techniques to approach the study are to be settled.

**The study of the sound** seems even more difficult as it is closely connected to the performer's auditory as well as spiritual traits.

### **Lesson 2**

Absorption of several modern tone production techniques. The principle of breathing, of the articulation, of keeping the sound, of the *vibrato*.

Every principle is to be studied individually until the student realises the importance of its absorption; a modern tone production technique is based on these principles.

**Achievement of a qualitative**, homogeneous, clear and expressive **sonority** throughout the entire range of the instrument depends on:

- the correct position of the body and of the instrument
- the correct position of the embouchure
- fingers' articulation technique
- tonguing articulation technique
- breathing technique
- *vibrato* technique

### **Lesson 3**

The Pre-Classical repertoire. Ways of approaching it (articulation, dynamics, underlining the polyphonies etc.). A formal-interpretative analysis of the work is to be previously conducted for a better approach and understanding of the work. The differences and the representative figures of the different schools (Italian, French, German, British).

Wind instruments as well as the voice and the strings possess **means of combining the sounds**, distinguishing them from a dynamic, coloristic and from the point of view of duration.

### **Lesson 4**

The Classical repertoire. Ways of approaching it (articulation, dynamics, style); a presentation of the respective epoch shall be made; representative figures and works for the instrument that is being studied, the specificity of the writing.

### **Lesson 5**

The Romantic repertoire. Ways of approaching it (articulation, dynamics, style, characteristics etc.).

Just like in the Baroque and the Classical period, its representative personalities as well as the most important works for the instrument are to be reviewed:

Al. Glazunov: *Concerto* for alto saxophone. The study of the legato, of sound articulation, of the ability to keep long phrases, no matter the approach, has to aim mainly to lightness, clarity and expressiveness.

### **Lesson 6**

The 20<sup>th</sup> century – The moment of peak of the saxophone; a testimony of this is the impressive number of works written for this instrument in different instances. Actually, more than 90% of the entire original repertoire for the saxophone was created during this period. Jazz had a great and decisive influence on the development of the saxophone technique especially, as well as on other instruments such as the trumpet, the clarinet, the trombone, the double bass, percussion instruments.

### **Lesson 7**

The study of several representative works:

- H. Villa-Lobos — *Fantasia*
- Ryo Noda — *Mai*
- R. Boutry - *Divertimento*

The study of several jazz-influenced works:

- E. Schulhoff — *Hot-Sonate*
- D. Amram — *Ode to Lord Buckley*
- Ph. Woods - *Sonata*
- W. Albright — *Sonata*

### **Lesson 8**

The study of the most representative works that are requested at the international specialised competitions.

- J. Ibert — *Concertino da Camera*
- I. Gotkovsky — *Brilliance*
- W. Albright — *Sonata*
- B. Heiden - *Sonata*

### **Lesson 9**

The study of the most representative sonatas and sonatinas of the 20<sup>th</sup> century. The study and knowledge of all the means of expression (glissando, vibrato, tremolo, flatterzunge, slaptongue, multiphonics, frullato d'aria, etc.), essential requirement in approaching the music of the 20<sup>th</sup> century. The works proposed to be studied are to be analysed from an aesthetic-historical perspective.

- J. di Pasquale — *Sonata*
- W. Albright — *Sonata*
- E. Schulhoff— *Hot-Sonate*

### **Lesson 10**

The study of the most representative works pertaining to the various schools of composition: American, German, Italian, Russian, Czech, Hungarian, Romanian. Approach and knowledge of the Romanian repertoire in its different instances.

- S. Nichifor — *Incantatio*
- A. Borza — *Aksax*

### Lessons 11

Getting familiar with the saxophones that are part of the saxophone family, besides the *Alto*, considered to be the basic instrument for the study of the saxophone.

Approach of the repertoire for soprano and tenor saxophone.

-H. Villa-Lobos — *Fantasia* for soprano saxophone and orchestra

-M. Mihalovici — *Chant* for tenor saxophone and piano

### Lessons 12

Approach of the orchestral solos – an essential factor in the student’s development and improvement. Technical-interpretative issues in the specialised world literature. The study of the orchestral solos pertaining to the world literature of the 20<sup>th</sup> century; conception, style, artistic means of achieving it.

### Lesson 13

Techniques in view of psychological preparation, way of thinking, self-control, memorising the musical text in view of preparing for recitals and exams.

### Lesson 14

Recitals and Exams – decisive moment as well as assessment of the student’s work.

Giving at least two or more recitals throughout the semester results in the student’s significant progress, getting accustomed with the stage leads to good control and mastery of one’s emotions, a crucial condition of the interpretative act.

## First year

### Second semester

LEARNING UNITS	LESSONS	OBJECTIVES / COMPETENCIES
I. Absorption, extensive study and mastery of a modern tone production technique for the saxophone	3	Study of the sound – primordial condition in regard to the art of performing, formation of sound emission (the position of the mouth, of the lips, of the hands and fingers, their flexibility and mobility), sound articulation (detache, legato, staccato etc. through the proper exercises), breathing technique (air stream control),

		major requirement within the wind instruments school.
II. Technical and intellectual issues regarding the daily study of the saxophone	3	Physical and mental preparation in view of what we intend to study. Preparation of the instrument, of the mouthpiece and of the reed. Breathing exercises, long notes made with the mouthpiece and neck of the instrument.
III. Specific ways to perform the music of the different styles and music periods and their absorption	3	The interpretative approach of different musical styles (Pre-classical, Classical, Romantic and Modern) for the student to become familiar with these interpretative hallmarks represents a major requirement in view of the instrumentalist's future professional formation.
IV. Issues pertaining to the technique of interpretation	3	Application of several performance techniques following the identification of the notions pertaining to dynamics and agogics, of the shifts in tempo and dynamics. Understanding the composer's intentions, of his/her style.
V. Orchestral studies	2	Knowledge of the orchestral repertoire for the saxophone is necessary and essential in order to form the future instrumentalist. Due to this course the student will be prepared to face the exigencies of performing both solo and orchestral passages pertaining to the symphonic repertoire.

1. **Works for solo saxophone:**

- Ryo Noda — *Mai*

-S. Nichifor — *Invocatio*

-A. Borza - *Aksax*

-A. Konczi — *Elegedetlen dal*

## 2. **Concert works, sonatas:**

-D. Amram — *Ode to Lord Buckley*

-H. Tomasi — *Concerto*

-F. Decruck — *Sonata*

-J. Feld — *Sonata for soprano saxophone and piano*

-R. Muczynski - *Sonata*

## 3. **Small-sized works:**

-M. Mihalovici — *Chant tenor saxophone and piano*

-R. Boutry - *Serenade*

## 4. **Orchestral studies**

-G. Bizet — *L'Arlesienne*

-M. Ravel — *Bolero*

-Mussorgsky-Ravel — *Pictures at an exhibition*

-S. Prokofiev — *Romeo and Juliet*

-S. Prokofiev — *Alexander Nevski*

-D. Shostakovich — *Jazz Suite*

-G. Gershwin — *An American in Paris*

-G. Gershwin — *Rhapsody in Blue*

-G. Gershwin — *Porgy and Bess*

-L. Bernstein — *West Side Story*

-L. Bernstein — *Slava*

-S. Rachmaninoff — *Symphonic Dances*

-A. Berg — *Lulu*

-A. Berg — *Violin Concerto*

-G. Puccini — *Turandot*

-J. Massenet — *Werther*

-D. Milhaud — *La creation du Monde*

## **Lesson 1**

Preliminaries. The preparation of the lesson as an essential component of qualitative study.

The introductory lesson in which the main techniques to approach the study are to be settled.

**The study of the sound** seems even more difficult as it is closely connected to the performer's auditory as well as spiritual traits.

## **Lesson 2**

Absorption of several modern tone production techniques. The principle of breathing, of the articulation, of keeping the sound, of the *vibrato*.

Every principle is to be studied individually until the student realises the importance of its absorption; a modern tone production technique is based on these principles.

**Achievement of a qualitative**, homogeneous, clear and expressive **sonority** throughout the entire range of the instrument depends on:

- the correct position of the body and of the instrument
- the correct position of the embouchure
- fingers' articulation technique
- tonguing articulation technique
- breathing technique
- *vibrato* technique

## **Lesson 3**

The Pre-Classical repertoire. Ways of approaching it (articulation, dynamics, underlining the polyphonies etc.). A formal-interpretative analysis of the work is to be previously conducted for a better approach and understanding of the work. The differences and the representative figures of the different schools (Italian, French, German, British).

Wind instruments as well as the voice and the strings possess **means of combining the sounds**, distinguishing them from a dynamic, coloristic and from the point of view of duration.

## **Lesson 4**

The Classical repertoire. Ways of approaching it (articulation, dynamics, style); a presentation of the respective epoch shall be made; representative figures and works for the instrument that is being studied, the specificity of the writing.

## **Lesson 5**

The Romantic repertoire. Ways of approaching it (articulation, dynamics, style, characteristics etc.).

Just like in the Baroque and the Classical period, its representative personalities as well as the most important works for the instrument are to be reviewed:

Al. Glazunov: *Concerto* for alto saxophone. The study of the legato, of sound articulation, of the ability to keep long phrases, no matter the approach, has to aim mainly to lightness, clarity and expressiveness.

### **Lesson 6**

The 20<sup>th</sup> century – The moment of peak of the saxophone; a testimony of this is the impressive number of works written for this instrument in different instances. Actually, more than 90% of the entire original repertoire for the saxophone was created during this period. Jazz had a great and decisive influence on the development of the saxophone technique especially, as well as on other instruments such as the trumpet, the clarinet, the trombone, the double bass, percussion instruments.

### **Lesson 7**

The study of several representative works:

- -H. Villa-Lobos — *Fantasia*
- -Ryo Noda — *Mai*
- -R. Boutry - *Divertimento*

The study of several jazz-influenced works:

- -E. Schulhoff — *Hot-Sonate*
- -D. Amram — *Ode to Lord Buckley*
- -Ph. Woods - *Sonata*
- -W. Albright — *Sonata*

### **Lesson 8**

The study of the most representative works that are requested at the international specialised competitions.

- J. Ibert — *Concertino da Camera*
- I. Gotkovsky — *Brilliance*
- W. Albright — *Sonata*
- B. Heiden - *Sonata*

### **Lesson 9**

The study of the most representative sonatas and sonatinas of the 20<sup>th</sup> century. The study and knowledge of all the means of expression (glissando, vibrato, tremolo, flatterzunge, slaptongue,

multiphonics, frullato d'aria), essential requirement in approaching the music of the 20<sup>th</sup> century. The works proposed to be studied are to be analysed from an aesthetic-historical perspective.

-J. di Pasquale — *Sonata*

-W. Albright — *Sonata*

-E. Schulhoff— *Hot-Sonate*

### **Lesson 10**

The study of the most representative works pertaining to the various schools of composition: American, German, Italian, Russian, Czech, Hungarian, Romanian. Approach and knowledge of the Romanian repertoire in its different instances.

- A. Konczi — *Elegedetlen dal*

-S. Nichifor — *Incantatio*

-A. Borza — *Aksax*

### **Lessons 11**

Getting familiar with the saxophones that are part of the saxophone family, besides the *Alto*, considered to be the basic instrument for the study of the saxophone.

Approach of the repertoire for soprano and tenor saxophone.

-H. Villa-Lobos — *Fantasia* for soprano saxophone and orchestra

-M. Mihalovici — *Chant* for tenor saxophone and piano

- J. Feld – *Sonata* for soprano saxophone and piano

### **Lessons 12**

Approach of the orchestral solos – an essential factor in the student's development and improvement. Technical-interpretative issues in the specialised world literature. The study of the orchestral solos pertaining to the world literature of the 20<sup>th</sup> century; conception, style, artistic means of achieving it.

### **Lesson 13**

Techniques in view of psychological preparation, way of thinking, self-control, memorising the musical text in view of preparing for recitals and exams.

### **Lesson 14**

Recitals and Exams – decisive moment as well as assessment of the student's work.

Giving at least two or more recitals throughout the semester results in the student's significant progress, getting accustomed with the stage leads to good control and mastery of one's emotions, a crucial condition of the interpretative act.

## Second year

### Third semester

LEARNING UNITS	LESSONS	OBJECTIVES / COMPETENCIES
I. Absorption, extensive study and mastery of a modern tone production technique for the saxophone	3	Study of the sound – primordial condition in regard to the art of performing, formation of sound emission (the position of the mouth, of the lips, of the hands and fingers, their flexibility and mobility), sound articulation (detache, legato, staccato etc. through the proper exercises), breathing technique (air stream control), major requirement within the wind instruments school.
II. Technical and intellectual issues regarding the daily study of the saxophone	3	Physical and mental preparation in view of what we intend to study. Preparation of the instrument, of the mouthpiece and of the reed. Breathing exercises, long notes made with the mouthpiece and neck of the instrument.
III. Specific ways to perform the music of the different styles and music periods and their absorption	3	The interpretative approach of different musical styles (Pre-classical, Classical, Romantic and Modern) for the student to become familiar with these interpretative hallmarks represents a major requirement in view of the instrumentalist's future professional formation.
IV. Issues pertaining to the technique of interpretation	3	Application of several performance techniques following the identification of the notions pertaining to dynamics and

		agogs, of the shifts in tempo and dynamics. Understanding the composer's intentions, of his/her style.
V. Orchestral studies	2	Knowledge of the orchestral studies for the saxophone is necessary and essential in order to form the future instrumentalist. Due to this course the student will be prepared to face the exigencies of performing both solo and orchestral passages pertaining to the symphonic repertoire.

## Repertoire

### 1. Works for solo saxophone:

- I. Rueff — *Sonata*
- P. Bonneau — *Caprice en forme de valse*
- Ryo Noda — *Mai*
- S. Nichifor — *Invocatio*
- A. Borza - *Aksax*
- A. Konczi — *Elegedetlen dal*
- E. Bozza — *Piece breve*

### 2. Concert works, sonatas:

- A. Glazunov — *Concerto in Mib*
- D. Maslanka - *Sonata*
- D. Amram — *Ode to Lord Buckley*
- H. Tomasi — *Concerto*
- Ph. Woods — *Sonata*
- F. Martin — *Ballade for alto saxophone and orchestra*
- F. Schmitt — *Legend for alto saxophone and orchestra*
- F. Decruck — *Sonata*
- J. Feld — *Sonata for soprano saxophone and piano*

-R. Muczynski - *Sonata*

3. **Small-sized works:**

-P. Sancan — *Lamento et Rondo*

-M. Mihalovici — *Chant for tenor saxophone and piano*

-R. Boutry — *Serenade*

-A. Desenclos — *Prelude, Cadence et Finale*

5. **Orchestral studies:**

-G. Bizet — *L'Arlesienne*

-M. Ravel — *Bolero*

-Mussorgsky-Ravel — *Pictures in an exhibition*

-S. Prokofiev — *Romeo and Juliet*

-S. Prokofiev — *Alexander Nevski*

-D. Shostakovich — *Jazz Suite*

-G. Gershwin — *An American in Paris*

-G. Gershwin — *Rhapsody in Blue*

-G. Gershwin — *Porgy and Bess*

-L. Bernstein — *West Side Story*

-L. Bernstein — *Slava*

-S. Rachmaninoff — *Symphonic Dances*

-A. Berg — *Lulu*

-A. Berg — *Violin Concerto*

-G. Puccini — *Turandot*

-J. Massenet — *Werther*

-D. Milhaud — *La creation du Monde*

**Lesson 1**

Preliminaries. The preparation of the lesson as an essential component of qualitative study.

The introductory lesson in which the main techniques to approach the study are to be settled.

**The study of the sound** seems even more difficult as it is closely connected to the performer's auditory as well as spiritual traits.

**Lesson 2**

Absorption of several modern tone production techniques. The principle of breathing, of the articulation, of keeping the sound, of the *vibrato*.

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**Achievement of a qualitative**, homogeneous, clear and expressive **sonority** throughout the entire range of the instrument depends on:

- the correct position of the body and of the instrument
- the correct position of the embouchure
- fingers' articulation technique
- tonguing articulation technique
- breathing technique
- *vibrato* technique

### **Lesson 3**

The Pre-Classical repertoire. Ways of approaching it (articulation, dynamics, underlining the polyphonies etc.). A formal-interpretative analysis of the work is to be previously conducted for a better approach and understanding of the work. The differences and the representative figures of the different schools (Italian, French, German, British).

Wind instruments as well as the voice and the strings possess **means of combining the sounds**, distinguishing them from a dynamic, coloristic and from the point of view of duration.

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The Classical repertoire. Ways of approaching it (articulation, dynamics, style); a presentation of the respective epoch shall be made; representative figures and works for the instrument that is being studied, the specificity of the writing.

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Just like in the Baroque and the Classical period, its representative personalities as well as the most important works for the instrument are to be reviewed:

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### **Lesson 6**

The 20<sup>th</sup> century – The moment of peak of the saxophone; a testimony of this is the impressive number of works written for this instrument in different instances. Actually, more than 90% of the entire original repertoire for the saxophone was created during this period. Jazz had a great and decisive influence on the development of the saxophone technique especially, as well as on other instruments such as the trumpet, the clarinet, the trombone, the double bass, percussion instruments.

### **Lesson 7**

The study of several representative works:

- -H. Villa-Lobos — *Fantasia*
- -Ryo Noda — *Mai*
- -R. Boutry - *Divertimento*

The study of several jazz-influenced works:

- -E. Schulhoff — *Hot-Sonate*
- -D. Amram — *Ode to Lord Buckley*
- -Ph. Woods - *Sonata*
- -W. Albright — *Sonata*

### **Lesson 8**

The study of the most representative works that are requested at the international specialised competitions.

- J. Ibert — *Concertino da Camera*
- I. Gotkovsky — *Brilliance*
- W. Albright — *Sonata*
- B. Heiden - *Sonata*

### **Lesson 9**

The study of the most representative sonatas and sonatinas of the 20<sup>th</sup> century. The study and knowledge of all the means of expression (glissando, vibrato, tremolo, flatterzunge, slaptongue, multiphonics, frullato d'aria), essential requirement in approaching the music of the 20<sup>th</sup> century. The works proposed to be studied are to be analysed from an aesthetic-historical perspective.

- J. di Pasquale — *Sonata*
- W. Albright — *Sonata*
- E. Schulhoff— *Hot-Sonate*

## Lesson 10

The study of the most representative works pertaining to the various schools of composition: American, German, Italian, Russian, Czech, Hungarian, Romanian. Approach and knowledge of the Romanian repertoire in its different instances.

- A. Konczei – *Elegedetlen dal*

-S. Nichifor — *Incantatio*

-A. Borza — *Aksax*

## Lessons 11

Getting familiar with the saxophones that are part of the saxophone family, besides the *Alto*, considered to be the basic instrument for the study of the saxophone.

Approach of the repertoire for soprano and tenor saxophone.

-H. Villa-Lobos — *Fantasia* for soprano saxophone and orchestra

-M. Mihalovici — *Chant* for tenor saxophone and piano

- J. Feld – *Sonata* for soprano saxophone and piano

## Lessons 12

Approach of the orchestral solos – an essential factor in the student's development and improvement. Technical-interpretative issues in the specialised world literature. The study of the orchestral solos pertaining to the world literature of the 20<sup>th</sup> century; conception, style, artistic means of achieving it.

## Lesson 13

Techniques in view of psychological preparation, way of thinking, self-control, memorising the musical text in view of preparing for recitals and exams.

## Lesson 14

Recitals and Exams – decisive moment as well as assessment of the student's work.

Giving at least two or more recitals per semester results in the student's significant progress, getting accustomed with the stage leads to good control and mastery of one's emotions, a crucial condition of the interpretative act.

## Second year

### Forth semester

LEARNING UNITS	LESSONS	OBJECTIVES / COMPETENCIES
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I. Absorption, extensive study and mastery of a modern tone production technique for the saxophone	3	Study of the sound – primordial condition in regard to the art of performing, formation of sound emission (the position of the mouth, of the lips, of the hands and fingers, their flexibility and mobility), sound articulation (detache, legato, staccato etc. through the proper exercises), breathing technique (air stream control), major requirement within the wind instruments school.
II. Technical and intellectual issues regarding the daily study of the saxophone	3	Physical and mental preparation in view of what we intend to study. Preparation of the instrument, of the mouthpiece and of the reed. Breathing exercises, long notes made with the mouthpiece and neck of the instrument.
III. Specific ways to perform the music of the different styles and music periods and their absorption	3	The interpretative approach of different musical styles (Pre-classical, Classical, Romantic and Modern) for the student to become familiar with these interpretative hallmarks represents a major requirement in view of the instrumentalist's future professional formation.
IV. Issues pertaining to the technique of interpretation	3	Application of several performance techniques following the identification of the notions pertaining to dynamics and agogics, of the shifts in tempo and dynamics. Understanding the composer's intentions, of his/her style.
V. Orchestral studies	2	Knowledge of the orchestral studies for the saxophone is necessary and essential in order to form the future instrumentalist.

	Due to this course the student will be prepared to face the exigencies of performing both solo and orchestral passages pertaining to the symphonic repertoire.
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## Repertoire

### 1. Works for solo saxophone:

- I. Rueff— *Sonata*
- P. Bonneau — *Caprice en forme de valse*
- Ryo Noda — *Mai*
- S.Nichifor — *Invocatio*
- A. Borza - *Aksax*
- A. Konczi — *Elegedetlen dal*
- E. Bozza — *Piece breve*

### 2. Concert works, sonatas:

- P. Creston - *Concerto*
- A. Glazunov — *Concerto in Mib*
- D. Maslanka - *Sonata*
- D. Amram — *Ode to Lord Buckley*
- H. Tomasi — *Concerto*
- Ph. Woods — *Sonata*
- F. Martin — *Ballade for alto saxophone and orchestra*
- F. Schmitt — *Legend for alto saxophone and orchestra*
- F. Decruck — *Sonata*
- J. Feld — *Sonata soprano saxophone and piano*
- R. Muczynski – *Sonata*
- E. von Koch - *Concerto*

### 3. Small-sized works:

- P. Sancan — *Lamento et Rondo*
- M. Mihalovici — *Chant for tenor saxophone and piano*

- R. Boutry — *Serenade*
- A. Desenclos — *Prelude, Cadence et Finale*

#### 5. **Orchestral studies:**

- G. Bizet — *L'Arlesienne*
- M. Ravel — *Bolero*
- Mussorgsky-Ravel — *Pictures in an exhibition*
- S. Prokofiev — *Romeo and Juliet*
- S. Prokofiev — *Alexander Nevski*
- D. Shostakovich — *Jazz Suite*
- G. Gershwin — *An American in Paris*
- G. Gershwin — *Rhapsody in Blue*
- G. Gershwin — *Porgy and Bess*
- L. Bernstein — *West Side Story*
- L. Bernstein — *Slava*
- S. Rachmaninoff — *Symphonic Dances*
- A. Berg — *Lulu*
- A. Berg — *Violin Concerto*
- G. Puccini — *Turandot*
- J. Massenet — *Werther*
- D. Milhaud — *La creation du Monde*

#### **Lesson 1**

Preliminaries. The preparation of the lesson as an essential component of qualitative study.

The introductory lesson in which the main techniques to approach the study are to be settled.

**The study of the sound** seems even more difficult as it is closely connected to the performer's auditory as well as spiritual traits.

#### **Lesson 2**

Absorption of several modern tone production techniques. The principle of breathing, of the articulation, of keeping the sound, of the *vibrato*.

Every principle is to be studied individually until the student realises the importance of its absorption; a modern tone production technique is based on these principles.

**Achievement of a qualitative**, homogeneous, clear and expressive **sonority** throughout the entire range of the instrument depends on:

- the correct position of the body and of the instrument
- the correct position of the embouchure
- fingers' articulation technique
- tonguing articulation technique
- breathing technique
- *vibrato* technique

### **Lesson 3**

The Pre-Classical repertoire. Ways of approaching it (articulation, dynamics, underlining the polyphonies etc.). A formal-interpretative analysis of the work is to be previously conducted for a better approach and understanding of the work. The differences and the representative figures of the different schools (Italian, French, German, British).

Wind instruments as well as the voice and the strings possess **means of combining the sounds**, distinguishing them from a dynamic, coloristic and from the point of view of duration.

### **Lesson 4**

The Classical repertoire. Ways of approaching it (articulation, dynamics, style); a presentation of the respective epoch shall be made; representative figures and works for the instrument that is being studied, the specificity of the writing.

### **Lesson 5**

The Romantic repertoire. Ways of approaching it (articulation, dynamics, style, characteristics etc.).

Just like in the Baroque and the Classical period, its representative personalities as well as the most important works for the instrument are to be reviewed:

Al. Glazunov: *Concerto in Mib Major* for alto saxophone. The study of the legato, of sound articulation, of the ability to keep long phrases, no matter the approach, has to aim mainly to lightness, clarity and expressiveness.

### **Lesson 6**

The 20<sup>th</sup> century – The moment of peak of the saxophone; a testimony of this is the impressive number of works written for this instrument in different instances. Actually, more than 90% of the entire original repertoire for the saxophone was created during this period. Jazz had a great and decisive influence

on the development of the saxophone technique especially, as well as on other instruments such as the trumpet, the clarinet, the trombone, the double bass, percussion instruments.

Preparation in view of taking the bachelor's examination.

### **Lesson 7**

Preparation in view of taking the bachelor's examination.

The study of several representative works:

- H. Villa-Lobos — *Fantasia*
- Ryo Noda — *Mai*
- R. Boutry – *Divertimento*
- R. Boutry – *Serenade*
- D. Maslanka – *Sonata*
- P. Bonneau – *Caprice en forme de valse*

### **Lesson 8**

The study of the most representative works that are requested at the international specialised competitions.

- J. Ibert — *Concertino da Camera*
- I. Gotkovsky — *Brilliance*
- W. Albright — *Sonata*
- B. Heiden – *Sonata*
- A. Glanuzov – *Concerto*
- P. Creston – *Concerto*
- E. von Koch - *Concerto*

### **Lesson 9**

The study of the most representative sonatas and sonatinas of the 20<sup>th</sup> century. The study and knowledge of all the means of expression (glissando, vibrato, tremolo, flatterzunge, slaptongue, multiphonics, frullato d'aria), essential requirement in approaching the music of the 20<sup>th</sup> century. The works proposed to be studied are to be analysed from an aesthetic-historical perspective.

Preparation in view of taking the bachelor's examination.

- J. di Pasquale — *Sonata*
- W. Albright — *Sonata*

-E. Schulhoff— *Hot-Sonate*

- J. Rueff – *Sonata solo*

### **Lesson 10**

The study of the most representative works pertaining to the various schools of composition: American, German, Italian, Russian, Czech, Hungarian, Romanian. Approach and knowledge of the Romanian repertoire in its different instances.

- A. Konczi – *Elegedetlen dal*

-S. Nichifor — *Incantatio*

-A. Borza — *Aksax*

Preparation in view of taking the bachelor's examination.

### **Lessons 11**

Getting familiar with the saxophones that are part of the saxophone family, besides the *Alto*, considered to be the basic instrument for the study of the saxophone.

Approach of the repertoire for soprano and tenor saxophone.

-H. Villa-Lobos — *Fantasia* for soprano saxophone and orchestra

-M. Mihalovici — *Chant* for tenor saxophone and piano

- J. Feld – *Sonata* for soprano saxophone and piano

### **Lessons 12**

Approach of the orchestral solos – an essential factor in the student's development and improvement. Technical-interpretative issues in the specialised world literature. The study of the orchestral solos pertaining to the world literature of the 20<sup>th</sup> century; conception, style, artistic means of achieving it.

### **Lesson 13**

Techniques in view of psychological preparation, way of thinking, self-control, memorising the musical text in view of preparing for recitals and exams.

### **Lesson 14**

Recitals and Exams – decisive moment as well as assessment of the student's work.

Giving at least two or more recitals throughout the semester results in the student's significant progress, getting accustomed with the stage leads to good control and mastery of one's emotions, a crucial condition of the interpretative act. Preparation in view of taking the bachelor's examination.

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