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## A Graduate Recital Report

W. McLoyd Ericksen  
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A GRADUATE RECITAL REPORT

by

W. McLoyd Ericksen

Report of a recital performed in partial fulfillment  
of the requirements for the degree

of

MASTER OF MUSIC

in

Music Education

UTAH STATE UNIVERSITY  
Logan, Utah

1967

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#### ACKNOWLEDGEMENTS

Gratefully I acknowledge the guidance so freely given me by faculty members of the music department of Utah State University toward enabling me to complete requirements for a Master of Science degree in Music Education.

Special thanks are expressed to Dr. Max Dalby, who gave unstintingly of his time and talents in assisting me in the selection of course sequences, and in organizing and preparing the instrumental recital in lieu of the traditional thesis. His assistance included also the loan of his personal clarinet mouthpiece which aided greatly in the preparation and presentation of the recital.

Appreciation is also expressed to Mrs. Ardith Peterson, the able and cooperative piano accompanist for the recital. She assisted both in the rehearsals and in the final recital performance.

Gratitude is expressed to Joseph W. Crane, head of the fine arts department at Snow College, and Lucy A. Phillips, professor emeritus of English at the same institution, for their technical assistance in the writing of this report.

## INTRODUCTION AND PURPOSE

It has been interesting to note the development of the instrumental program in Utah in the past twenty-five years. Instrumentalists are in demand for a great number of organizations which perform in various capacities from the sports spectaculars to symphonic band and orchestras. Furthermore, the personnel of these groups are usually trained as soloists.

Much of this improvement has been due to the efforts of dedicated musicians, teachers who are affiliated with institutions of higher learning. They have marshalled the resources of the colleges and universities to upgrade the level of music education. They have trained people to train others in the schools and communities of this state.

Leaders in the past effort to upgrade skill with instrumental music have contended that an instrumental music educator should become more proficient on his major instrument and should learn, or at least try, to perform on other instruments which are used in his group. He will be a more effective teacher if he can demonstrate mastery of the problems involved.

His major professor invited the author of this study to accept the theory of multiple instrument mastery, to prepare and present an

instrumental recital, and to submit a written report in lieu of a thesis study.

With rather dubious eagerness, the author accepted the challenge (assignment) and projected a program of working toward a recital.

In addition to planning the solo performance, which included the selection of music, selecting a date that allowed ample time in which to prepare, and reserving the hall where it would be performed, there was the problem of making sure that all the equipment was in the best mechanical condition.

Following is a report of the problems and experiences in achieving the directive and an appraisal of the project.

## ANALYSIS OF INSTRUMENTS USED

The instruments chosen by the soloist for his performances in the recital were the flute, the clarinet, and the saxophone. The exacting discipline of preparing the recital gave the performer the needed opportunity to further explore the diverse problems peculiar to each of these instruments.

All the instruments used in the recital had been made by the Selmer company. The flute was a Bundy, the trade name for the company's student-grade instrument. The clarinet was a thirteen year old Selmer Paris model, which, along with a Selmer Paris Mark VI Eb saxophone are the professional-grade instruments of the company.

Approximately five weeks before the recital date, a change of clarinet mouthpieces was made. A Selmer 'S' facing mouthpiece had been part of the regular equipment of the clarinet since its purchase but the one which had been in use never seemed to give quite the response it should, especially in the high register.

The problem of uneven response in the high register of the clarinet was explained to Dr. Dalby, and through his suggestion, his own personal mouthpiece was loaned to the performer until the successful conclusion of the recital.

His mouthpiece was also a Selmer 'S' facing, but it was quite different in the closeness of the lay and in the response from the one originally used. It aided greatly in the preparation and the playing of the recital.

The mouthpiece used on the saxophone was a Selmer 'D' facing, the type always adequate for both dance and legitimate playing. For a great

deal of concert or solo work a Selmer 'C' facing mouthpiece might be preferable because of its closer lay.

It is always essential for a reed player to have reeds in which he has complete confidence. Much time and effort was spent in locating clarinet reeds which would insure maximum tone quality and response.

With the change in clarinet mouthpieces, it was necessary to purchase stiffer reeds because of the closer lay. Consequently, for a final selection, a box of Rico reeds number 2 1/2 was purchased, along with four Mitchell Lurie reeds of number 3 strength and two La Voz reeds of medium strength.

The Rico reeds were carefully tested to obtain four which might prove satisfactory. The Lurie and La Voz reeds seemed very good almost immediately, so far as response and production of an even tone throughout the registers were concerned. Two Lurie reeds and the two La Voz reeds were the ones placed in the number one Reedgard. The Reedgard is an aluminum reed-holder made by the Roy Maier company which holds four reeds. Pressure applied on the reed against a flat surface, allows the reed to dry out uniformly without warping.

It has been the experience of the soloist that if reeds are handled with care, allowed to dry thoroughly after each playing, and rotated, so that one is not used too often, they will last almost indefinitely. With this approach in mind, it was determined that all four of these reeds in the number one Reedgard would be used in practice sessions, making certain that, even if practice were discontinued for an hour, the reed was wiped dry and returned to the Reedgard and a different one used upon resuming practice.

This proved to be a satisfactory procedure, and the recital could



have possibly been played on any one of the four reeds in the number one Reedgard. However, through the process of using them frequently, it was determined that the two La Voz reeds, which, incidentally, had been clipped slightly immediately after purchase, seemed to give the performer the most confidence and the best results. The two La Voz reeds were slightly different, but one was finally selected on which to perform the recital. The last two rehearsals were done exclusively on the preferred La Voz reed.

Reeds for the saxophone do not need to be as critically selected as those for the clarinet. However, a box of Rico reeds, strength number two, was purchased and carefully played to obtain four which were placed in the Reedgard and used in the same manner as the clarinet reeds during practice sessions and rehearsals with the accompanist.

All of the equipment of the soloist functioned well throughout rehearsals and the performance.

The instruments used in the clarinet trio were all Selmer products, also. They were a Bundy composition clarinet, a Signet wood clarinet, and the writer's Selmer clarinet. Because the manufacturer used the same tuning techniques on all its clarinets, use of identical brand instruments eliminated all but a minimum of intonation problems.

## SELECTION OF MUSIC

After conference with his major professor, the soloist chose music compositions because of their audience appeal in a program, because of their suitability to the chosen instruments, and because of specific technical problems they would offer the soloist.

The Minuet and Dance of the Blessed Spirit by Gluck was selected because of certain qualities which demand work on most of the basic problems of flute playing, such as breath control, vibrato, tone-quality, and some fingering difficulties. Also, it was considered as being within the technical capabilities of the novice flute soloist. It proved to be a wise choice and served its purpose very well. It is, further, an excellent selection for a young flutist who is trying to master the problem of vibrato.

The Mozart Clarinet Concerto is one of the most significant works in the clarinet repertoire. Its selection was made at least a year and one half before the recital and much time was spent on it before the final intensive rehearsals prior to the recital. It proved to be rewarding both musically and technically. Its technical problems were difficult enough to support diligent practice and its musical worth caused interest to remain high throughout the period of preparation.

As a break of tension for the performer and for the audience, a saxophone selection which commanded less technique and a slower tempo was chosen. The Debussy Rhapsody for orchestra (piano) and saxophone was a good choice for this spot on the program. A serious problem with this selection, however, was the difficulty and complexity of the piano accompaniment. The saxophone part required good breath control to rea-

lize the long phrases.

The Beethoven Trio was selected for the clarinet ensemble because of a limited and interrupted amount of practice time. It was difficult enough to lend itself well to the situation, yet simple enough to be adequately prepared by recital time.

The finale of the recital was chosen because of its technical appeal. This was the Introduction and Samba for alto saxophone by Maurice Whitney. Because of greater competence as a saxophonist, the writer learned the two saxophone numbers in a period of five weeks. The Whitney work made many technical demands on the performer, but several of the "sparkling passages" which enabled the soloist to be at his best were mastered without great difficulty. It was an excellent number and finale for the concert.

ANALYSIS AND PRESENTATION  
OF CHOSEN MUSIC COMPOSITIONS

After the instruments to be used in the recital had been selected and after the music compositions were selected, there remained the problems of minute study of each composition and the technique of adapting the composition to the instrument. A detailed report of this phase of the study and of the presentation follows.

The Dance of the Blessed Spirits

This flute number was one which employed most of the subtleties of tone quality, vibrato, and breath control.

Much of the practice time in preparing this selection was spent developing a characteristic and even vibrato. The long tones to be found in numerous places throughout the piece offered ample opportunity to develop a vibrato during the period of preparation. It was learned that movement of the lower jaw, as a carryover from the saxophone, was preventing both a correct flute vibrato and a good tone quality.

The rate of vibrato for the opening section was determined by taking into account the tempo, and four vibrations per beat was selected as the most satisfactory pulsation. It required much effort on this player's part to apply the vibrato evenly and steadily through all note values, including eighth-notes.

It was also decided that the solo instrument entrance, after the piano introduction at measure nine, should be full but not loud. The vibrato should begin immediately on the first quarter note. Care should be taken to make sure the first note be correct in pitch; this, for the

performer, required a lowering of the head to bring the pitch down.

The first phrase from measure nine to seventeen was played in three breaths. The second breath was taken after the first beat in measure fourteen. The release on the last note of a phrase, before inhaling again, was carefully treated by raising the head to maintain the pitch. In addition, the last tone of each phrase required a cessation of vibrato on the last beat or two.

The long phrase at measure twenty-one, consisting of four tied, dotted half-notes on G, had to be prepared by inhaling enough breath to insure a continuous tone through the four measures. A breath was taken at measure twenty-five.

With the slowing of the tempo at measure thirty-seven, there was adequate time to increase the vibrato to six pulsations per beat. This gave the section a feeling of intenseness. A rubato feeling was necessary when playing the rapid notes of this section. At measure thirty-seven the interpretation of 'holding back' as the grace notes were played gave the music added expressiveness.

Care was taken with the C# at measure thirty-eight to secure a low enough pitch, and again the head was raised slightly as the tone was released softly.

Between measures forty and forty-one, proper tonal balance between scale tones and facility in fingering, resulting in a smooth passage, was obtained by using the trill fingering for high E. This fingering is executed by depressing the thumb and the second finger of the left hand.

A deep breath was necessary before the thirty-second note scale in measure forty-four so that the player could finish the phrase at

measure forty-six comfortably. When approaching the high F at forty-five, this player found it helpful to think of a warm, full quality so the tone would not deteriorate.

Care was taken to release softly the second note of each slurred pair at measure forty-seven and to employ a rubato feeling in measures forty-eight and forty-nine with the dotted sixteenth held a little longer than its regular value.

The dotted half-note at measure fifty-two offered an opportunity to use a full vibrato while building the volume into the high Eb in the following measure.

This performer found the fingering changes on the first beat in measure sixty-one rather difficult to coordinate cleanly. However, playing the combination of notes musically with a feeling of rubato, made the passage rather easy.

The trill in measure sixty-three on the dotted eighth note was executed with a Baroque interpretation. The upper or trilled note was treated as a grace note which started the trill. The trill continued



normally for the value of the eighth note and stopped as the dot was reached. This made the trill sound musical with the proper release.

In the closing section of the selection, the material is a repeat of music and problems already discussed. The last dotted half-note was started with the vibrato progressing at the rate of speed used in the final section with a cessation of the vibrato pulse approximately on the last beat. A slight raising of the head to maintain the pitch

as the note was released was necessary.

After satisfactory progress was made with the vibrato, the most difficult skill to obtain was that of breath control. It was very necessary for the performer to establish definite breathing places and to become accustomed in every rehearsal to obtaining adequate breath to finish particular phrases. With the regulated breathing responses established by many repetitions in practice, there developed a good possibility of being able to control them when under the pressure of the performance.

#### The Clarinet Concerto, Opus 107

Because of the ineffectiveness of the piano version of the fifty-six bar orchestral introduction, it was decided that only the last eight measures would be used as an introduction.

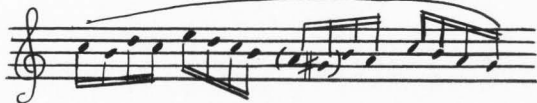
The opening solo section was not too demanding technically, although some very wide skips required a slight tightening of the embouchure to avoid scooping on the high notes. Care was also taken that the low notes were blown firmly and on pitch.

In the measure before number one, the trill on d'' with the grace notes leading to c'' in the next measure caused manipulation problems because of the sluggishness of the third finger on the right hand. Smoothness in handling the grace notes was obtained by fingering the c'' in the grace notes and the final c'' with the left little finger.



Eleven measures after number two, there was a sixteenth note combination which involved rapid facility of the left index finger.

The only way this effect was achieved smoothly was to relax through the passage and to be sure the left first finger was curved around and resting



high on the A and G# keys. Any other approach to this problem was unsuccessful.

In the measure before number three a ritard was inserted with the note values being almost doubled to obtain the proper effect.

Through the rapid sixteenth-note passage, seven measures after three, it was helpful for this player to keep his fingers close to the keys and to manipulate them straight up and down, making sure there was no waste motion.

It was helpful also, twelve measures before number four, to play the sixteenth-note scale which climaxed on an f''' keeping the high note in mind so that excessive biting did not occur. When the corners of the mouth were firm, the feeling of freeing the reed slightly made the high note speak most consistently. On the other hand, biting caused the scale above c''' to become insecure.

The same relaxed feeling had to accompany the playing of the arpeggios in measures nine, eight and seven before number four. Also, in measure seven, there was a g''' as the top note of a C# diminished arpeggio. This high g was fingered many different ways, and because of the intonation variations of clarinets, the player had to decide which one was best tuned and responded easiest. This player found the fingering listed below to be most satisfactory in both respects.





The broken scale in skips of thirds, six measures before number four, presented a problem in coordination, especially over the 'break'. It was necessary to concentrate on relaxing while keeping the left index finger curved high over the A key. Patient drilling, with an increase in speed as the motor responses became accurate, caused this passage to become easier as practice sessions followed one another. Part of the warmup process each day was spent on such difficulties as this one. The difficult passages were all eventually memorized so that additional practice time could be spent without thumbing through the music. These difficulties were constantly analyzed to insure a logical solution. If a specific spot was causing trouble, the one or two notes causing the problem were isolated and the passage was drilled in segments, gradually adding notes on both sides of the trouble spot. Eventually the problem straightened out, provided embouchure and hand positions also were analyzed and any discrepancies remedied.

Ten measures before number six, the player separated the accented quarter-notes. The notes should not be played as short as staccato notes. They were held as long as possible but still separated. This automatically



helped the accents.

There was an awkward fingering sequence two measures before six which lacked smoothness if the regular fingering for  $d'''$  was used. This performer substituted the following "fake" fingering which takes advantage of the clarinet's overblowing at the interval of a twelfth. It must be noted that all fingers were clear of the clarinet, including the octave




key, except for the side Bb key used on the previous note. The use of the Bb key was necessary to bring the  $d'''$  up to pitch.

The trills, ten and eleven measures after number seven, presented a problem.




One difficulty was that of manipulation of the third and fourth fingers in trilling the first note from G# to A. The performer used both fingers on the initial stroke of the trill and then continued by depressing and holding the G# key while trilling with the third finger. In order to progress from one note of the trill to the next and accomplish it gracefully, grace notes were inserted as indicated in the parentheses.

In the closing section, beginning nine measures after number twelve,

the broken-chord sixteenths were handled more easily if the performer used short finger strokes and lifted the fingers vertically above the keys. This player spent much practice time obtaining the finger dexterity necessary to play the notes from measure sixteen through nineteen after number twelve. Two adjustments helped smooth this passage, (1 With the articulation, , clarity of the notes was obtained by cutting short the third note of the slurred sixteenths. This, in effect, made the staccato note stand alone and gave the notes individuality. (2 The awkwardness of the passage involving a' was overcome by making sure the index finger was curved high and in contact with the A key, Relaxation in the wrist and arm proved to be an additional help.

In the opinion of this writer, the slow movement of this work is one of the finest in the clarinet literature. The beautiful melodies are rich with emotion and feeling. The performer should play it with a feeling of rubato and nuance. In most instances attacks were accomplished not by tonguing the initial note but by using the breath. When playing softly, it was extremely difficult to get a satisfactory attack with the tongue. Preparation for each attack included the obtaining of adequate breath for the phrase to be played and the 'setting' of the embouchure before starting the tone.

There are some skips of more than two octaves in this movement. They required a firm embouchure on the low tones in order to avoid scooping the pitch of the high tones as the skip was made.

Bb is used a number of times in this movement. The fingering, , should be used in nearly all instances because of the resonant tone obtained therefrom. It was not the most convenient way to finger some passages, but the tempo was slow enough so that this method of fingering

Bb was possible most of the way.

Two measures before letter D, the chromatic scale of sixteenth-notes arranged in sextuplets was difficult to play smoothly thereby avoiding the sound of triplets. Care was taken not to accent the first of each group of three. All notes were played evenly, both as to rhythmic value and dynamics.



The cadenza offered no special problems in fingering or technique. It was helpful, however, on the sixteenth-note passage shown below to keep the right fingers on the keys while changing registers. This gave the quick changes in the 'break' a feeling of continuity and smoothness.



One of the difficulties encountered in this movement was the tendency to want to play too fast. The metronome marking of - ♩ = 42 is about right and was adhered throughout most of the movement.

While the first movement contained passages which required lots of work, the third movement was more demanding for endurance, due to its length and due to numerous places which contained technical fingering and coordination problems.

The opening measures lie quite well and were accomplished comparatively easily. At eleven measures before number one the regular fingering for  $d'''$  proved to be awkward. Again, the harmonic fingering was employed. This  $d'''$  played with the side



$Bb$  key was flat, but the rapidity with which the passage was executed made the fact quite unnoticeable.


One of the most troublesome combinations of notes for this player was in measure eight before number three. A relaxed hand,



wrist and arm were essential to accomplish this smoothly. In addition, the index finger had to be placed high and in contact with the A key as a preparation for playing it.

The harmonic fingering for high  $d'''$  as mentioned above was again employed two measures before number eight.



In the finale after number fifteen, it was found that the articulation could be made clean in the figure, , by cutting the third note of the slur short so that the staccato note stands clearly alone. The following passage was difficult because it required all the fingers of the right hand to be raised and lowered simultaneously. Smoothness and continuity were obtained by making sure that the fingers were not raised too far off the keys and that they traveled vertically above the tone holes.



It has been mentioned numerous times by other performers that Mozart's music 'wears' well, both in sustained practice and in listening sessions. This soloist can attest to this fact because at no time during the approximate year and one-half that this number was in preparation did the music become uninteresting. It is very musical and contains technical difficulties adequate to keep the interest of most performers. That Mozart was able to compose a selection so typical of the instrument when the clarinet was still in its infancy, mechanically, stands as a tribute to the genius of this man who composed in all mediums.

### Rhapsody

The Rhapsody for orchestra and saxophone came into being

through Debussy's being commissioned by a rich lady patron who liked the saxophone. It is doubtful that Debussy had the same feeling about the saxophone because this work is primarily an orchestral composition, interspersed with a few saxophone passages.

If one is able to play syncopated rhythms as well as alternating triplet-duplet combinations, the technical aspects of the saxophone part are rather easily mastered.

However, when using the piano transcription as a substitute for the orchestra, it is very important to pick someone who is musically capable because the piano part is very demanding. The rhythms are complicated with frequent use of duplets or quadruplets in one hand against triplets in the other. There are also numerous fingering problems in the piano part.

With a good pianist, the work is very listenable and even 'wears' well during rehearsals. It is a free, fantasy-type composition in typical Debussy, impressionistic style. Whole-tone scale passages are used along with delicate shadings of dynamics to create the vague, intangible moods which are characteristic of this school of composition. As a change of pace number for a recital program, it was very good and was not too demanding of the soloist.

In the opening measures of the solo part, the triplet-duplet combination makes its appearance; and with the grace notes added, it was difficult to play the rhythmic values accurately and evenly. The soloist found it helpful to practice the pattern without the grace notes, making sure the triplets were not rushed and then adding the ornamental tones.



For the scherzando which is a piano interlude at number two, the meter changes to six-eight with a dotted quarter getting the same tempo value as the eighth-note did in the opening section. This, in effect, speeds up the action and sounds typically scherzo in style.

When the saxophone enters again at the two-four tempo, the mood changes so that it is in contrast with the more melodic material of the previous piano passage. The saxophone passage creates a vague feeling, which is so characteristic of impressionism, and this is accomplished primarily with whole tone flourishes. An example is shown.



At number three the piano has a rather quiet but moving interlude with the saxophone part interpolated for support in two places. This acts as an introduction or a bridge to the "Allegretto Scherzando", which is in six-eight meter. The piece remains in six-eight from here to the end, with various changes of tempos



and moods. The performers found it less difficult to count this whole section, as consistently as patterns would permit, with two beats per measure.

The melodic, chordal and rhythmic combinations as played by the piano through numbers four and five seem to act as a development section. This passage proceeds through numerous keys with frequent use being made of tremolos, sometimes in one hand sometimes in both. Interspersed are the rapid sixteenth note melodic passage, as well as the triplet-duplet rhythms.

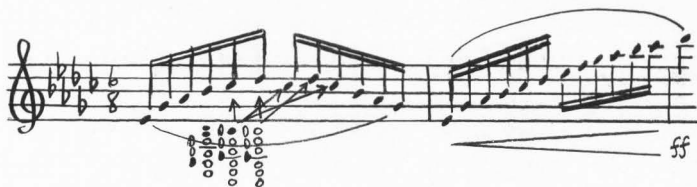
All of this leads to the best melodic material for the saxophone at number six. This performer's previous experience in dance rhythms helped smooth out these measures, such as the example below where three quarter notes have to be played in six eighth rhythm while counting two pulses per measure.

The image shows a handwritten musical score for two instruments. The top staff is for the Saxophone, written in treble clef with a key signature of three flats (Bb, Eb, Ab) and a 6/8 time signature. It contains three quarter notes: G4, F#4, and E4. The bottom section is for the Piano, consisting of two staves. The right hand is in treble clef with a key signature of two sharps (F#, C#) and a 6/8 time signature, playing a complex chordal texture with many accidentals. The left hand is in bass clef with a key signature of two sharps (F#, C#) and a 6/8 time signature, playing a melodic line with a triplet of eighth notes.

Again through the section comprising number seven, the mood changes with a pickup in tempo and low quarter note triplets in the bass hand of the piano. It, along with the dynamic saxophone interjections, seems to create a mood of impending climax. With

one or two exceptions, no doubt inserted for contrast, the tempo and dynamics build into the sweeping sixteenth note scale passages for the solo instrument, accompanied by tremolo in both hands of the piano in the final five measures.

Technically, the only really demanding passage for the saxophone, at least for this soloist, was found in the last five measures. An example of this section along with fingerings used is illustrated below.



It will be noted in the first measure that, after reaching Bb, the side key, played with the right, index-finger knuckle, is kept depressed until reaching Ab coming down again.


This was a very effective number and, according to the audience, was one of the most listenable of those played in the recital. Much credit was due the pianist for its success.

### Beethoven Trio

When the original decision was made to play a recital, it was anticipated that a group of students would assist the soloist in rounding out the program. Although, the program was long enough without the clarinet trio, it was decided to include the students, giving them an opportunity to perform and also to add variety to the recital.

The version of the Beethoven Trio which was played in the recital can be found in the Gustave Langenus Clarinet Method, Book Three.

When performing with young players, much effort must be made to take care of the details of nuance and interpretation. In the opening measures the lower parts have a quarter-note slurred to an eighth-note. Caution was taken to make sure the eighth note was not accented but played more softly than the preceding quarter-note. This set a pattern for the great number of times the same situation occurred throughout the trio.

Some time had to be spent tuning the sixteenth note at the end of the tenth measure and the following quarter note. The notes in the three parts constituted an F seventh chord, .

It was necessary to lower the Eb, the seventh, considerably. In addition, the A in the top part had to be brought down in pitch to make a relatively 'beatless', seventh-chord combination.

One of the most difficult spots in the selection was one measure after letter A, where the upper parts have pianissimo, detached eighth notes over a moving sixteenth note pattern in the lower instrument.





clarinet at letter F and in the first clarinet three measures later, neither of each pair of eighths was accented for the best results.

The lower parts had to be alert to a 'stretching' of the beat values three and four measures from the end. Mr. Langenus indicated this with a tenuto sign over the top note in each rhythmic pattern in the top part.



Although the trio did not seem to be too demanding technically, it is typical of selections written in a slow tempo and did require a great deal of attention. In many respects it was more difficult to perform than music which moves rapidly. It was good discipline for the members of the trio.

#### Introduction and Samba

Numerous instrumental solos have come into existence in music literature through a composer's being inspired with the musicianship of a particular performer and so, from the inscription, "Dedicated to Sigurd M. Rascher" as designated by Mr. Whitney, I would assume this to be the case with the Introduction and Samba.



The definition of an introduction as given in the Harvard Dictionary of Music fits the opening measures of this work, i.e., "a slow opening section, frequently found at the beginning of symphonies, quartets, sonatas, etc."

The introduction is marked "Andante Moderato". For those buying the current edition by Bourne, Inc., copyright 1951, a correction on the metronome marking from  $\text{♩} = 72$  to  $\text{♩} = 72$  on the saxophone part is necessary, because the metric signature played at the first mentioned speed would be unplayable for most people and not in keeping with the composer's intent.

This selection is in two parts with the introduction in the key of F minor and the Samba in Bb major. At the conclusion of the Samba there is a return to the last eight measures of the introduction with some rapid thirty second note diminutions of the melody in a slow tempo. The final fourteen measures comprise a coda or closing section made up of melodic and rhythmic material from the Samba.

The introduction, with the exception of some sixteenth and thirty-second note scale passages, is made up of a melodic and rhythmic motive which is characterized by the material in the ninth and tenth measures. This is the main theme of all the slow passages in this work.



In the samba section the rather usual articulations of  and  were made more difficult because of the extensive use of the relatively awkward high range of the saxophone and wide interval skips. Another problem encountered was with the unusual

chords which caused fingering difficulties in the rapid sixteenth-note arpeggios and scale passages. The thirty-second note diminutions of the theme beginning at measure 114 lie very comfortably, as far as fingering is concerned, and were mastered rather easily.

The entrance at measure eight was difficult to do expressively, cleanly and rapidly. Anticipation of the D in the low range was necessary in order to begin without overemphasizing the initial attack. To keep from exploding the note the performer found it better to begin with a breath attack rather than tonguing it. In measures eleven and twelve care was taken to give the quarter and eighth at the end of each measure full if not a slightly extended value.

The thirty-second note scale passage at measure thirteen was begun precisely on beat four with care being taken to begin softly. Practicing this rapid passage at a slow rate of speed and gradually increasing it insured a clean execution.

The scale passages at measure eighteen and twenty were tongued very legato, giving a smooth, connected feeling. As the crescendo culminates in the high F at measure nineteen one must be careful to cover the tone so as not to create a raspy sound.

The articulated pattern beginning at measure twenty-two was handled delicately and rather softly to be most effective. Cutting the slurred sixteenth-note short helped set the staccato notes apart cleanly. Tonguing was not labored or heavy.

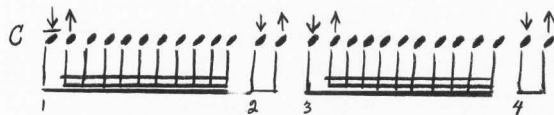
At measure forty the sixteenth-note triplets again were tongued lightly and cleanly. Care was taken to count this measure

correctly. At measure forty-eight the thirty-second note scale was begun precisely on beat four with care taken to cover the high tones in measure forty-nine.

When the tempo for the Samba was set by the accompanist at measure fifty-three, it had to be in strict time and at a metronome marking of  $\text{♩} = 120$  to 128. The maximum effectiveness, by the soloist, of tone and clean articulation through this section, was obtained with a feeling of lightness in the tonguing.

The technical problems in the whole samba section were similar to those mentioned above and, except for some alternate fingerings, which are treated in a section by themselves, the problem of learning the movement involved primarily patience and drill.

Measures 107 to 109 were played more deliberately and with lots of feeling as the "Tempo I" was approached at measure 110. Beginning at measure 114 the tempo was just about half as fast as the original theme to insure proper execution of the thirty-second note arpeggios. The performer interpreted this section freely but kept in mind basic counting as follows:



Clean arpeggios resulted from practicing slowly and deliberately and gradually increasing the speed after motor patterns were established accurately and sequentially.

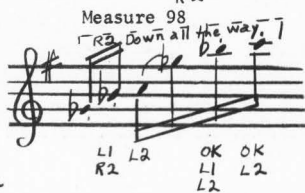
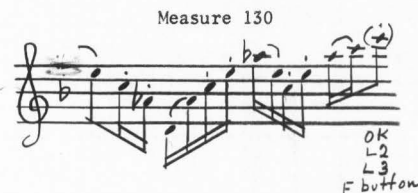
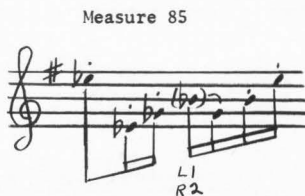
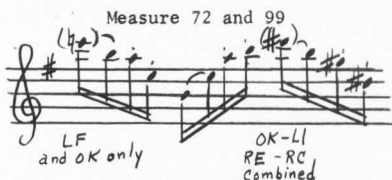
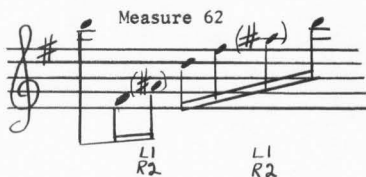
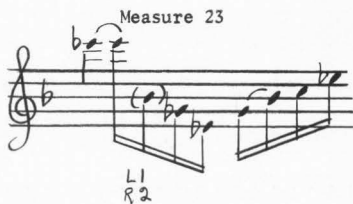
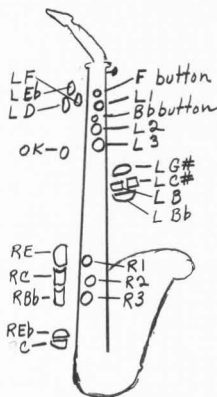
The closing section beginning at measure 122 was in the



approximate tempo of the samba, ending the selection with the snappy articulation called for in the music. The ritard at measure 131 was executed deliberately and with a feeling of power. Care was taken to make the release of the last note on the saxophone correspond with the piano release.

# Fingering Suggestions for the Introduction and Samba

Many of the awkward passages in this selection can be made easier by application of alternate fingerings, at least one of which was discovered<sup>o</sup> by the performer to suit the particular difficulty. These are listed here to be of assistance to someone who might want to learn the selection.



Measure 116 - Hold L G# down all the way through fast 32nd note runs.

Since this selection was written primarily in the key of F for the saxophone and with many Bb's appearing in the G major section, the rather common Bb fingering of Ll plus the Bb button both being depressed by the left first finger should be extensively used.

## CONCLUSIONS

With the completion of the recital the performer was firmly convinced that the preparation and presentation of the program had been a good experience, one from which many additional skills had been obtained. These skills have contributed directly to making the writer a more effective teacher, on the recital instruments and also on additional instruments where there is a carry-over of related skills.

The improvements of technic was noticeable on all three instruments. A regular, concentrated practice schedule, which, during the last five weeks averaged about six hours a day, certainly aided the writer in improving his ability on these instruments.

During the course of the recital preparation, definite progress was made in the various aspects of flute playing. This instrument was the one with which the performer had had the least amount of experience.

Much of the practice time on flute was spent in developing a characteristic and even vibrato. Due to the player's extensive experience on saxophone, the habit of moving the jaw to obtain a vibrato caused problems on the flute. Because the impetus for the flute vibrato comes from the diaphragm by creating a variation of the wind velocity, it was necessary to develop a new motor response and to discard the jaw vibrato. As the diaphragm vibrato became more natural, all aspects of the flute technic improved. Particularly noticeable was the improvement of the

tone quality.

The flute is a fascinating instrument, one which the performer came to appreciate very much. Because of this recital experience the writer's approach to both playing and teaching the flute has changed considerably.

Improvement in ability on the clarinet was noticeable in the following aspects: (1 a strengthened embouchure; (2 a better understanding of the role which proper embouchure plays in relation to tone quality and to instrument response particularly in the high register; (3 a marked improvement in technic and facility; (4 a confirmation of the validity of previous conclusions concerning reed care; (5 an increase in the application of "new" fingerings and finger positions to difficult passages; and, (6 a better understanding of musical interpretation.

This was a very fine experience for the performer on the clarinet, and one which added much to the teaching technics which are necessary to do an adequate job in music education.

Because of the writer's previous extensive work on the saxophone, the recital afforded an opportunity to sharpen previously acquired skills such as coordination of tonguing and fingering, and improving the evenness of tone quality over the complete saxophone range. In addition, some fingerings, not shown in conventional fingering charts, were experimentally discovered to assist in making seemingly "unplayable" passages possible for the performer to play.

All in all, the recital preparation and experience were considered, by this writer, to be a very worthwhile project.

In the field of education, where much of the activity is spent in studying theory, with all too little practical application, it was gratifying to the performer to be able to select a recital in lieu of the traditional thesis. It is admitted that valuable organizational skills in the field of writing and a great amount of information can be amassed in the writing of a thesis. However, for an activity which affects directly a music educator's ability to demonstrate proper technics on the instruments, the recital is by far the most valuable.

## APPENDIX

UTAH STATE UNIVERSITY

Logan, Utah

DEPARTMENT OF MUSIC

presents a

GRADUATE RECITAL

Sunday, August 21, 1966 3:00 P.M.

Lyric Theatre

W. Mc Loyd Ericksen, soloist

Ardith Peterson, accompanist

PROGRAM

Flute

Minuet and Dance of the Blessed Spirits ..... Gluck

Clarinet

Concerto for Clarinet, Opus 107 ..... Mozart

Allegro

Adagio

Rondo

Trio, Opus 87 ..... Beethoven

Mc Loyd Ericksen

Rand Beacham

Neil Dobson

Saxophone and piano

Rhapsodie ..... Debussy

Saxophone

Introduction and Samba ..... Whitney