

A Method for Approaching the Altissimo Passages in William Albright's *Sonata for Alto  
Saxophone and Piano*

By

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Doctor of Musical Arts: Music Performance

ABSTRACT

The Doctoral Performance and Research submitted by Andrew MacRossie, under the direction of Dr. Conor Nelson at the University of Wisconsin-Madison, in the fulfillment of the requirements for the degree of Doctor of Musical Arts consists of the following:

I. Written Project:

“A Method for Approaching the Altissimo Passages in William Albright's *Sonata for Alto Saxophone and Piano*”

The *Sonata for Alto Saxophone and Piano* by William Albright was a revolutionary addition to the saxophone repertoire, particularly in its utilization of the saxophone's third register. Although this part of the instrument's range, known as the altissimo register, had been popularized earlier in the twentieth century in works written for Sigurd Raschèr, Albright's sonata embraces a technical approach that required a complete overhaul of altissimo pedagogy to be successfully performed. There exists a handful of thorough analyses concentrating on the compositional attributes of the Albright *Sonata*, but until now, no document has addressed specific fingering choices and voicing exercises needed to master the sonata's altissimo figures. This method, while not intending to be an introductory text to the altissimo register, examines all the sonata's altissimo passages in their proper context, and serves to guide the performer on how to prepare their range for this monolithic piece.

II. Ensemble Performance, 10/9/2022, Mead Witter Foundation Hall

Tenor saxophone soloist, University Symphony Orchestra concert  
Romeo and Juliet Suite No. 2 - Sergei Prokofiev

III. Ensemble Performance, 4/26/2023, Mead Witter Foundation Hall

Tenor saxophone soloist, University Wind Ensemble concert  
“Come Sunday” - Omar Thomas

IV. Ensemble/Chamber Performance, 10/26/2023, Mead Witter Foundation Hall

Soprano saxophonist of Sothis Quartet, University Symphony Orchestra concert  
“Pulse” - Raphael Nabors

- V. Solo Recital, 11/19/2023, Collins Recital Hall  
 Sonata for Alto Saxophone and Piano - Paul Creston  
 Oboe Sonata, FP 185 - Francis Poulenc  
 Sonata for Alto Saxophone and Piano - William Albright  
 Clarinet Sonata No. 3, Op. 107 - Max Reger
- VI. Ensemble Performance, 4/3/2024, Middleton High School PAC  
 Alto saxophone soloist, Middleton Community Orchestra concert  
 “Pictures at an Exhibition” - Modest Mussorgsky arr. Maurice Ravel
- VII. Solo Recital, 5/10/2024, Collins Recital Hall  
 Romance, Op. 23 - Amy Beach  
 Tombeau de Couperin - Maurice Ravel  
 Chant lyrique - Fernande Decruck  
 Prélude, cadence et finale - Alfred Desenclos
- VIII. Solo Recital, 10/3/2024, Organ Recital Hall, Colorado State University  
 Sonata for Alto Saxophone and Piano, Op. 19 - Paul Creston  
 Sonata for Alto Saxophone and Piano - William Albright  
 Sonate en ut dièse mineur pour saxophone alto (ou alto) et orchestre - Fernande Decruck
- IX. Lecture Recital, 11/16/2024, Collins Recital Hall  
 “The Military Saxophone”: An exploration of the development of the saxophone in  
 military settings and excerpts from the 2024 United States Navy Band saxophone audition.  
 Sonata for Alto Saxophone and Piano, Op. 19 - Paul Creston  
 Americans We - Henry Fillmore  
 L’Arlesienne - Georges Bizet  
 D’un main de printemps - Lili Boulanger  
 Concerto for Wind Ensemble - Kevin Day  
 Rolling Thunder - Henry Fillmore  
 Molly on the Shore - Percy Grainger  
 Festive Overture - Dmitri Shostakovich  
 Overture to Candide - Leonard Bernstein  
 Dionysiaques - Florent Schmitt  
 The Incredits - Michael Giacchino  
 Symphonic Dances - Sergei Rachmaninoff  
 Duo based on Sonata, K. 379 - W.A. Mozart
- X. Album Recording Project, 3/4/2025, 3/5/25, 3/10/2025, Pianoforte Studios, Chicago  
 Sonata for Alto Saxophone and Piano, Op. 19 - Paul Creston  
 Sonate en ut dièse mineur pour saxophone alto (ou alto) et orchestre - Fernande Decruck  
 Sonate pour Saxophone Alto et piano - Edison Denisov  
 Sonata for Alto Saxophone and Piano - William Albright

## Acknowledgments

In 2015, my saxophone teacher at Colorado State University, Peter Sommer, introduced me to Timothy McAllister's recording of William Albright's saxophone sonata from the album *In Transit*. The blending of antiquated and contemporary characters in the second movement struck me as did its soaring, heart wrenching altissimo lines. The Albright *Sonata for Alto Saxophone and Piano* was one of the first pieces that encouraged me to reevaluate what the "classical" saxophone could sound like and inspired me to study the instrument more deeply. Since then, I have studied the work with various teachers, including Professor Peter Sommer, Dr. Dan Goble, Professor Carrie Koffman, Dr. Timothy McAllister, and Dr. Matthew Koester. Each one of these saxophonists offered perspectives relating to fingerings throughout the various altissimo passages in the piece. This method serves to document the lessons I learned with these impactful musicians over the last ten years and provide saxophonists with exercises and effective altissimo fingerings to facilitate a more effortless yet musical performance of this remarkable sonata.

I would like to thank all the aforementioned teachers as well as the pianists that I have performed the Albright *Sonata* with. These include Dr. Tim Burns, Elisabeth Tomczyk, Dr. Liz Ames, Dr. Casey Dierlam Tse, and Elizabeth Vaughan. Special thanks also to Elizabeth Vaughan, Dr. Conor Nelson, and Joshua Baker for their assistance in editing this document. Finally, I am boundlessly grateful for my family, who have offered so much support and encouragement throughout my musical pursuits.

## Introduction

The traditional range of the alto saxophone extends from B $\flat$ 3 to F6 (concert D $\flat$ 3 to A $\flat$ 5) though most modern instruments include an F $\sharp$  key that stretches the range to F $\sharp$ 6 (A5). Historically, any note above F6 was considered a part of the third register, also known as the altissimo register (Lang 3). The first half of the twentieth century saw this extended register earnestly utilized in repertoire for the alto saxophone due to Sigurd Raschèr's (1907-2001) prolific commissioning of new works. Raschèr, a foundational figure in the development of altissimo performance and pedagogy, was responsible for creating a body of compositions, many of which are considered staples in classical saxophone repertoire and are still performed frequently today. Examples include Alexander Glazunov's *Concerto in E-flat major for Alto Saxophone and String Orchestra, Op. 109* (1934), Lars-Erik Larsson's *Saxophone Concerto* (1934), Jacques Ibert's *Concertino da camera* (1935), Frank Martin's *Ballade pour saxophone et orchestre à cordes* (1938), and Ingolf Dahl's *Concerto for Alto Saxophone and Wind Ensemble* (1949).

Since Raschèr's abilities in the altissimo register were well known, each of the aforementioned pieces featured notable altissimo passages. The composers of these works tended to employ similar approaches to altissimo writing, primarily in the sense that climactic phrases in fast movements would often end with an ascending altissimo figure. It was rare to see a figure quickly descend from an altissimo pitch.

When Raschèr immigrated to the United States, he began codifying his pedagogical method to the extended upper register with his publication of *Top Tones for the Saxophone: Four-Octave Range* (1941). This text was the first to provide a methodical approach to developing the facility in embouchure and ear training to access the saxophone's fourth octave. It also heavily stressed the importance of extracting overtones from a fundamental pitch, usually B $\flat$ 3, B3, C4, or C $\sharp$ 4, as a means of accessing notes in the extended upper register. He briefly alluded to manipulating "the bodily organs" (Raschèr 12) to traverse the harmonic series, specifically citing the "diaphragm, embouchure, etc." (Raschèr 12) but provided little detail on how to control the inner mechanisms that work to achieve overtone isolation. In one of the book's most foundational exercises, the player is instructed to finger a B $\flat$ 3, ascend the harmonic series to B $\flat$ 6 without altering the fingering, and then descend back to B $\flat$ 3. Raschèr equated such exercises to lip slurs on brass instruments (Raschèr 17). The progression of exercises in Raschèr's text suggests that the saxophonist should be able to access the altissimo range through the overtone series before exploring fingerings for this register.

Other American altissimo method books followed, with Rosemary Lang's *Beginning Studies in the Altissimo* (1971) and Eugene Rousseau's *Saxophone High Tones* (1978). Lang and Rousseau followed Raschèr's example by initiating their exercise sets with overtone studies, while later encouraging the use of "front" E and F fingerings to bridge the gap into the third register. These books also provide altissimo fingerings specific to the soprano, alto, tenor, and baritone saxophones.

As composers began embracing a more avant-garde aesthetic throughout the 1970s, complicated rhythms, serialist qualities, and the liberal use of extended techniques became common characteristics in saxophone works. Such a shift in compositional treatments toward the saxophone became apparent when Jean-Marie Londeix and Milton Grainer premiered Edison Denisov's *Sonata for Alto Saxophone and Piano* at the second World Saxophone Congress in 1970. An environment of expanding competency and complexity within the field of concert saxophone performance provided fertile ground for William Albright to write his own saxophone sonata, which itself would alter the course of saxophone repertoire.

William Albright (1944-1998) was a composition professor and the Associate Director of the Electronic Music Studio at the University of Michigan when he composed his *Sonata for Alto Saxophone and Piano* in 1984. He earned three degrees from the University of Michigan as well as a Fulbright Scholarship to attend Olivier Messiaen's classes at the Paris Conservatory in 1970. A skilled pianist and organist, Albright possessed an eclectic set of musical interests and frequently blended jazz, ragtime, and classical idioms in his compositions (Utley 1). By the time he became a faculty member at the University of Michigan in 1970, the saxophone already had a notable presence at the institution. The University of Michigan established the first collegiate saxophone program in the United States when Larry Teal was appointed to a full-time faculty position at the school in 1953. Teal's successor, Donald Sinta, had an illustrious career, having performed as a soloist with the University of Michigan Symphony Band during its 1961 International Tour and recorded

the highly influential album *American Music for the Saxophone*. Sinta was also a significant figure in the development of altissimo pedagogy. In his method on the saxophone's third register, *Voicing: An Approach to the Saxophone's Third Register* (1992), Sinta gave more thought to the physiological actions taking place in the vocal tract when a saxophonist practices overtone production (Sinta 1), a subject that is somewhat neglected in the methods from Raschèr, Lang, and Rousseau. Although Sinta's book was published after the composition of Albright's *Sonata*, it offers some insight on how he taught range extension as the saxophone professor at the University of Michigan from the mid 1970s until his retirement in 2014.

Collaborating with an established saxophone program consisting of skilled students and a world renowned pedagogue, Albright enthusiastically wrote new compositions for the saxophone that challenged the players in areas of range, sound concept, and technique. He composed several mixed chamber works that included saxophone, as well as a piece for saxophone quartet, titled *Fantasy Etudes* (1995). Among his many works for an array of instruments, the *Sonata for Alto Saxophone and Piano* is Albright's most popular and frequently performed. It is also one of the few American saxophone pieces written in the last fifty years to garner lasting international recognition, having been a compulsory work in the 2010 International Adolphe Sax Competition in Dinant. Several prominent European saxophonists have also performed or recorded the sonata, including Asya Fateyeva, Antonio Felipe Belijar, and Christian Wirth. The challenges that the Albright *Sonata* presents in the altissimo range are considerable, especially in the third movement (Rosen 298). This movement has a tempo marking of quarter note = 138 and features fast 16th note gestures that

ascend into and descend out of the altissimo register. Such gestures depart from the altissimo conventions seen in the pre-war works for Raschèr.

The Albright *Sonata* has been the subject of a handful of thorough analyses that focus on its compositional aspects. A noteworthy example is Brian Utley's dissertation, "William Albright's Sonata for Alto Saxophone and Piano: Analytical Insights and Performance Considerations" (2001). Utley goes into great detail tracking motivic development and formal outlines for each movement. Kirk O'Riordan's, "William Albright's Sonata for Alto Saxophone and Piano: A Study in Stylistic Contrast" (2003), highlights how changes in style and genre define the sonata's overall form. Such a topic is significant given Albright's signature ability to dramatically traverse styles. My own contribution to the scholarship on this piece differs in that it addresses a technical topic, specifically fingerings for all the altissimo passages in the sonata, that is essential for a successful live performance. A saxophonist has many options for altissimo fingerings and this document attempts to codify certain fingerings in the altissimo that I feel are essential for reliable execution in a performance setting.

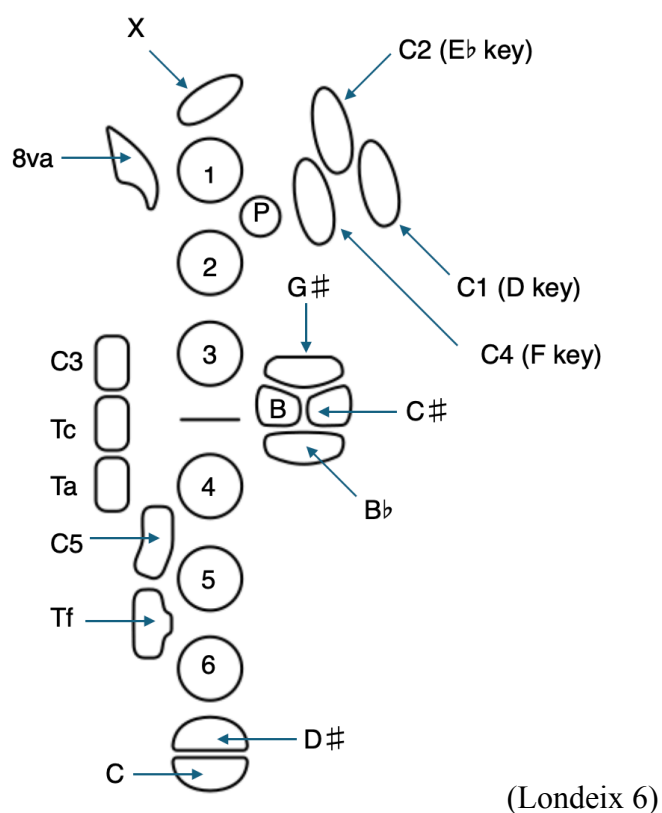
As it relates to existing literature on the saxophone's extended range, this method is not meant to serve as an introductory text to the altissimo register. Rather, it aims to augment the altissimo books that I mentioned previously and offer approaches specifically tailored to the Albright *Sonata*. The ability to have "control of the muscles and soft flexible tissue in the oral cavity and vocal tract," which Donald Sinta called "voicing," (Sinta 2) is critical in executing altissimo passages. This extended range of the saxophone is less forgiving in terms of sound production and articulation than the lower registers of the instrument. Thoughtful

altissimo fingering choices, while able to facilitate more effortless emission, cannot solely be relied upon. In order to maximize the effectiveness of this method, the reader must have confident command of the exercises in the aforementioned method books, particularly those that relate to overtone isolation. While I do offer thoughts and references to exercises in other texts that relate to manipulation of the oral cavity for improved altissimo response, I generally do so within the context of the Albright *Sonata* itself. Raschèr gave a reminder on the importance of preparing the vocal tract through overtone exercises before exploring altissimo fingerings that is worth repeating here:

“I am reminded of a frequent complaint: “I looked at the fingerings and my results were now and then a squeak, but no reliable tones!” Many a player has doomed himself to failure by neglecting or omitting the exercises on the preceding pages. If so, he deems them either a waste of paper or he believes that he does not need all this preparation.” (Raschèr 19).

The fingerings in this method have been taken from various sources. Many of them appear in the texts of Raschèr, Lang, Rousseau, Sinta, and Samyn. Others were relayed to me orally in private lesson settings. Different models of saxophone may react differently to various fingerings in terms of intonation, color, and ease of response, but the suggestions offered here should provide a reliable foundation upon which the player can base their own choices.

## Saxophone Fingering Diagram



The diagram above reflects the nomenclature for saxophone fingerings utilized by Jean-Marie Londeix in *Hello! Mr. Sax* (1989). This nomenclature is frequently used in pedagogical settings. Most of the labels are intuitive to commit to memory, but those who are not yet familiar with this system may struggle to memorize which keys C1 through C5 correspond to. An easy way to remember these labels is to imagine playing a high D starting on C1. Adding C2 results in E $\flat$ , adding C3 results in E, adding C4 results in F, and adding C5 finally results in F $\sharp$ . If you are not yet familiar with the Londeix fingering system, take some time to become acquainted with it before proceeding.

## Preparatory Exercises

Before exploring the sonata itself, we will begin with some exercises that introduce you to all of the fingerings used throughout this method.

### Overtone Matching

#### Exercise 1

In this first exercise, the saxophonist will play an altissimo G with the fingering X 4 Ta plus the octave key. All altissimo fingerings utilize the octave key, so it will not be mentioned in the written descriptions from this point forward. On beat 3, finger a low C (no octave key) but maintain the altissimo G pitch. Keep in mind that the overtones will likely not be perfectly in tune, so don't be discouraged if there is a slight difference in intonation between the first and second pitches in exercises 1 through 4A. This is especially true of the altissimo C overtone in exercises 4 and 4A, which will likely be very flat. As you repeat this exercise, focus on creating as seamless of a transition as possible between beats 2 and 3, letting your airstream run undisturbed through the switch. Repeat the exercise as needed and remember to rest between attempts. A loud dynamic is encouraged.

♩ = 60

The musical notation shows a treble clef in 4/4 time with a tempo marking of ♩ = 60. The first two measures contain an altissimo G (written as G5) with a slur over both notes. The third measure contains a low C (written as C4). Below the staff are two vertical fingering diagrams. The first diagram shows fingerings for the altissimo G: X (left hand), 4 (right hand), and a breath mark. The second diagram shows fingerings for the low C: 1 (left hand), 2 (right hand), and a breath mark.

### Exercise 1A

A recurring goal of these preparatory exercises is developing a connected quality between large intervallic leaps. We want to “glue” the altissimo register to the rest of the range of the instrument. Repeat the steps in exercise 1, but now drop to the low C fundamental. Although this is a large interval to descend, strive to maintain your airstream through the drop and create a slurred transition into the low C.

♩ = 60

### Exercise 2

We will now repeat exercises 1 and 1A on altissimo B $\flat$  and its fundamental. For this exercise, use the fingering 2 3 4 5 C $\sharp$  C.

♩ = 60

## Exercise 2A

♩ = 60

## Exercise 3

Altissimo B fingering: 1 2 4 5 D# C1

♩ = 60

## Exercise 3A

♩ = 60

### Exercise 4

Altissimo C fingering: 1 2 4 5 6 C2

♩ = 60

### Exercise 4A

♩ = 60

As you traverse the various registers of the saxophone, pay attention to maintaining a sufficiently high tongue position so the air column is being compressed before entering the mouthpiece.

(think about how your tongue is raised when you whistle a high pitch). While the middle and back of the tongue must be flexible, the tip of the tongue should always be just behind the front bottom teeth when the player is not actively articulating.

Aural imagination, or the ability to hear pitches in one's mind, is a subject that is frequently explored in altissimo method books. This text will be no exception; many of its pages are dedicated to calibrating the ear to recognize important intervals. The following exercises focus on octaves, and will feature some new fingerings. Maintaining a seamless connection between notes should remain a primary objective as you traverse the registers of the saxophone. I would also recommend using an electronic device to sound a drone of the fundamental pitch and its dominant (5th) for each exercise as a means of maintaining accountability in intonation.

### Slurred Octaves

#### Exercise 5

$\text{♩} = 60$

Exercise 5 musical notation showing two measures of slurred octaves. The first measure starts with a half note G<sub>2</sub> (marked *f*), followed by a slur over an octave interval from G<sub>2</sub> to G<sub>3</sub>. The second measure starts with a half note G<sub>3</sub> (marked *> n*), followed by a slur over an octave interval from G<sub>3</sub> to G<sub>4</sub>. Fingerings are indicated by numbers 1-4. Saxophone fingering diagrams are provided below the notes.

#### Exercise 6

$\text{♩} = 60$

Exercise 6 musical notation showing two measures of slurred octaves. The first measure starts with a half note G<sub>2</sub> (marked *f*), followed by a slur over an octave interval from G<sub>2</sub> to G<sub>3</sub>. The second measure starts with a half note G<sub>3</sub> (marked *> n*), followed by a slur over an octave interval from G<sub>3</sub> to G<sub>4</sub>. Fingerings are indicated by numbers 1-4. Saxophone fingering diagrams are provided below the notes.

## Exercise 7

♩ = 60

**Vibrato**

As you work through these exercises, be mindful of tone color. Ask yourself if any individual notes disturb an otherwise homogenous texture. Continuing our intervallic work in the altissimo register, let us give some attention to vibrato technique. Vibrating in the altissimo can warm the sound and provide a vocal quality in the range, but even moderate alterations of the jaw or embouchure can dramatically affect the pitch of an altissimo note. When you are vibrating in this register, less is more. I like to imagine my vibrato spinning around a narrow column in the upper ranges of the instrument as to not lose the center of pitch. Setting your instrument aside, place your upper teeth on your lower lip and try to say “fa fa fa fa” or “va va va va” without moving your jaw too much or parting your teeth from your lip. If you touch your finger to your chin as you do this, you will notice a slight degree of motion that is reminiscent of how your lower jaw should move when vibrating in the extended register. Allow your embouchure to retain a comfortable amount of pressure around the mouthpiece; you should sense a small amount of movement on your lower lip against the reed.

The next set of exercises will focus on fourths, vibrating at a softer dynamic in the altissimo, and introducing you to the fingerings advocated by Noël Samyn in *9 études transcendantes* (1977). These fingerings will be particularly useful in the later sections of the third movement of the Albright *Sonata*. Familiarize yourself with the fingerings and the interval without vibrating initially. When you are confident in your response and intonation, add vibrato. Setting your metronome to 60 bpm, strive to vibrate at five undulations per beat. If you are struggling to achieve this speed, start with 2 undulations per beat and gradually work your way to a faster vibrato (Graser 27). Ensure that your jaw position and embouchure are stable, as to not force the note to drop to its fundamental or skip up to a higher harmonic. If you are continuing to struggle with vibrato in the altissimo register, return to exercises 1-4A and vibrate on the altissimo overtones. Doing so will reinforce proper tongue placement and embouchure engagement. The following Samyn fingerings are well suited for softer dynamics, a characteristic that should be explored in exercises 8 through 11.

### Exercise 8

Samyn High F# (slightly modified): 1 2 G# C5 (Samyn 1)

♩ = 60

### Exercise 9

Samyn Altissimo G: 1 P G# Ta C5 (Samyn 1)

♩ = 60

*mp* *> n*

### Exercise 10

Samyn Altissimo G#: 1 G# Ta C5 (Samyn 1)

♩ = 60

*mp* *> n*

### Exercise 11

Samyn Altissimo A: 1 G# Tc C5 (Samyn 1) Use “front” E (X 2 3) on the E

♩ = 60

*mp* *> n*

## Slurred Fifths

The reader is hopefully aware that a saxophonist has several options when it comes to choosing a fingering for any given altissimo note. It is important that the player is able to internalize multiple fingerings for one note and develop intuition for when a specific fingering is most appropriate given the context of the surrounding material. These exercises train the ear to recognize 5ths and utilize different altissimo fingerings for the same note.

### Exercise 12

$\text{♩} = 60$

Front F                      Side F

*mf*                      > *n*

### Exercise 13

$\text{♩} = 60$

Front F#

*mf*                      > *n*





## Exercise 20

$\text{♩} = 60$

*mf* *n*

Detailed description: This exercise is in 4/4 time with a tempo of 60 quarter notes per minute. The key signature has one sharp (F#). The melody consists of quarter notes in the first two measures, followed by eighth notes in the third and fourth measures, all under a single slur. The notes are: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Below the staff are two sets of fingering diagrams. The first set, under the first two measures, shows fingerings for the first four notes: 1, 2, 3, 4. The second set, under the last two measures, shows fingerings for the last four notes: 4, 3, 2, 1. A dynamic marking of *mf* is at the start, and an accent *n* is over the final note.

## Exercise 21

$\text{♩} = 60$

*mf* *n*

Detailed description: This exercise is in 4/4 time with a tempo of 60 quarter notes per minute. The key signature has one sharp (F#). The melody consists of quarter notes in the first two measures, followed by eighth notes in the third and fourth measures, all under a single slur. The notes are: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Below the staff are two sets of fingering diagrams. The first set, under the first two measures, shows fingerings for the first four notes: 1, 2, 3, 4. The second set, under the last two measures, shows fingerings for the last four notes: 4, 3, 2, 1. A dynamic marking of *mf* is at the start, and an accent *n* is over the final note.

## Exercise 22

$\text{♩} = 60$

*mf* *n*

Detailed description: This exercise is in 4/4 time with a tempo of 60 quarter notes per minute. The key signature has one sharp (F#). The melody consists of quarter notes in the first two measures, followed by eighth notes in the third and fourth measures, all under a single slur. The notes are: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Below the staff are two sets of fingering diagrams. The first set, under the first two measures, shows fingerings for the first four notes: 1, 2, 3, 4. The second set, under the last two measures, shows fingerings for the last four notes: 4, 3, 2, 1. A dynamic marking of *mf* is at the start, and an accent *n* is over the final note.

## Articulation

There are a few moments in the Albright *Sonata*, primarily in the third movement, that require nimble articulation in the altissimo register. Challenges with articulating in the altissimo arise from the fact that the player's overall tongue position must not be affected by tonguing the reed. The more rapid the articulation pattern, the more susceptible the tongue becomes to abandoning a position conducive for altissimo emission (Rousseau 19). It would be very difficult, for example, to articulate a prolonged series of 16th note altissimo pitches at 144 beats per minute. If you attempt to do this, chances are that the tongue will resort to a position for playing in the traditional range of the instrument and the altissimo pitch will drop to its fundamental (Rousseau 69). The tongue has to remain as still as possible when articulating in the altissimo register, with only the tip of the tongue making light contact with the reed. Practice the next exercises at various dynamics and use front E, F, and F# when appropriate.

### Exercise 23

♩ = 60-138

The musical notation for Exercise 23 is written on a single staff in treble clef with a 4/4 time signature. It consists of a sequence of 16 sixteenth notes, each with a dot above it indicating a tongue stroke. The notes are: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, and A6. The notes are grouped into four measures of four notes each. Below the staff is a finger chart consisting of a vertical column of circles. From top to bottom, the circles are: an open circle, a solid black circle, an open circle, an open circle, an open circle, an open circle, an open circle, an open circle, an open circle, and an open circle. A small leaf-like symbol is positioned above the second circle from the top.

## Exercise 24

♩ = 60-138

## Exercise 25

The fingering for altissimo A in this exercise is a “false” fingering. It tends to sound very sharp, so anticipate the need to lower it with your tongue position.

♩ = 60-138

## Exercise 26

♩ = 60-138

### Exercise 27

Utilizing your airstream is a strategy that you may want to consider when re-articulating the same altissimo pitch as opposed to tonguing the reed. For this exercise, focus on pulsing the air for each 16th note, thinking of a “he he he he” or “ha ha ha ha” sound as your diaphragm is activated. Doing so will make it easier to maintain a high rounded tongue position, which is necessary for these altissimo As to respond.

♩ = 60-138

*ppp*

### Exercise 27A

We will now combine articulating with the tongue and a pulsating airstream. For the purposes of this study pulsate your air when a note is marked *tenuto*. When a staccato marking is present, tongue the reed. Use the same fingering as in the previous exercise.

♩ = 60-138

*ppp*

Exercise 27B

♩ = 60-138

Musical notation for Exercise 27B in 4/4 time. The piece consists of two measures. The first measure contains two groups of four eighth notes, each with a fermata above it. The second measure contains two groups of four eighth notes, each with a fermata above it. The dynamic marking *ppp* is written below the first measure.

Exercise 28

♩ = 72

Musical notation for Exercise 28 in 4/4 time. The piece consists of two measures. The first measure contains two groups of six eighth notes, each with a fermata above it. The second measure contains two groups of six eighth notes, each with a fermata above it. Below the first measure, there are two diagrams of a piano keyboard showing fingerings for the first and second groups of six notes. The dynamic marking *mp* is written below the first measure, and *f* is written below the second measure, with a horizontal line connecting them to indicate a crescendo.

Exercise 28A

♩ = 72

Musical notation for Exercise 28A in 4/4 time. The piece consists of two measures. The first measure contains two groups of six eighth notes, each with a fermata above it. The second measure contains two groups of six eighth notes, each with a fermata above it. Below the first measure, there is a diagram of a piano keyboard showing fingerings for the first and second groups of six notes. The dynamic marking *mp* is written below the first measure, and *f* is written below the second measure, with a horizontal line connecting them to indicate a crescendo.

Exercise 28B

♩ = 72

Musical notation for Exercise 28B in 4/4 time. The piece consists of two measures. The first measure contains two groups of six eighth notes, each with a fermata above it. The second measure contains two groups of six eighth notes, each with a fermata above it. The dynamic marking *mp* is written below the first measure, and *f* is written below the second measure, with a horizontal line connecting them to indicate a crescendo.

Now that you have worked through the preparatory exercises, I recommend memorizing each one; doing so will make the process of integrating the fingerings into the piece much more straightforward. Memorization will also enhance and strengthen your technique in the altissimo register. It is critical to establish strong altissimo fundamentals and fluency in fingerings before approaching any piece with extensive third register writing. As you study the following pages, be aware that some dynamic and expressive markings have been removed from the following excerpts to facilitate chart placement.

### Movement I: Two-Part Invention

**(H) Cadenza, ad libitum**

rests approx.

*poco lirico*

*mp* *mf* *mp*

Optional: Samyn G# and G fingerings. Refer to exercises 10 and 9

*molto rapido*

*mp* *f*

**Cadenza, Rehearsal Q**

All front E#

3

**(R)**

Front

Fingerings for section R: A vertical stack of seven circles representing strings. The top circle is black, the second is white, the third is black, the fourth is white, the fifth is black, the sixth is white, and the seventh is black. A pair of scissors icon is positioned to the right of the top two circles.

**(T)**

*pp* *f sempre*

Fingerings for section T: A vertical stack of seven circles representing strings. The top circle is black, the second is white, the third is black, the fourth is white, the fifth is black, the sixth is white, and the seventh is black. A pair of scissors icon is positioned to the right of the top two circles.

Movement II: La follia nuova: a lament for George Cacioppo

Front E# and F#

*p* *dim.* *p* *pp (ma intenso)*

Fingerings for the first part: Two vertical stacks of seven circles representing strings. The top circle is black, the second is white, the third is black, the fourth is white, the fifth is black, the sixth is white, and the seventh is black. A pair of scissors icon is positioned to the right of the top two circles.

**(D)**

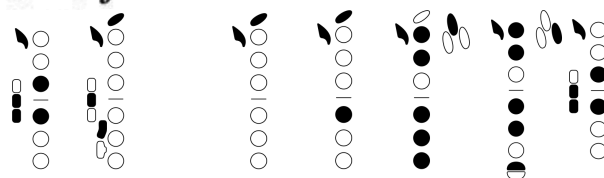
*cresc.* *molto* *ff sub. pp*

Fingerings for section D: A vertical stack of seven circles representing strings. The top circle is black, the second is white, the third is black, the fourth is white, the fifth is black, the sixth is white, and the seventh is black. A pair of scissors icon is positioned to the right of the top two circles.

Optional: add B $\flat$  to assist with intonation

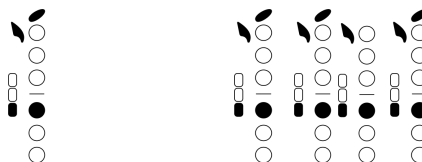
Fingerings for the optional B flat: A vertical stack of seven circles representing strings. The top circle is black, the second is white, the third is black, the fourth is white, the fifth is black, the sixth is white, and the seventh is black. A pair of scissors icon is positioned to the right of the top two circles.

Keep tongue position and embouchure as stable as possible through this phrase. A large portion of the middle of the tongue should nearly be touching the roof of the mouth.



### Movement III: Scherzo "Will o' the wisp"

Raise and lower X key to oscillate between A and G



Keep tongue position low enough so the A is not excessively sharp. Maintain this position between the A and the G.

Refer to p. 32 for alternate fingerings

Keep tongue position stable through this measure, as you did in the fifth measure of Rehearsal D.

All front F#

Fingering diagrams for the notes in the staff above, showing fingerings for the right hand (RH) and left hand (LH).

Front Front

Fingering diagrams for the notes in the staff above.

(H) wild! Front

*pp sempre* *sempre ff*

Fingering diagrams for the notes in the staff above.

Same fingerings as identical gesture in previous measure

Avoid dropping tongue position until approaching the low D.

Third Measure of Rehearsal I

Front

*mf dim.*

Refer to Exercises 27-27B for achieving articulation

*quasi niente*

*ppp*

Movement IV: Recitative and Dance

Recitative, second line of p. 12 of solo saxophone part

*graceful*

*poco*

*mp*

Bottom line of p. 12

*sempre p*

Bottom line of p. 13

*elegante, con rubato*

*sempre p possible*

*dolce*

*ad lib.*

repeat  
*ad lib.*

Keep tongue position high. I recommend placing a slight *tenuto* over the final B $\flat$ , which helps prevent the tongue from dropping to the fundamental at the end of the gesture.

Mad Dance, second measure of Rehearsal E

Musical notation for the second measure of Rehearsal E. The notation includes dynamics: *sim.*, *dolce*, *pp* (with a double-headed arrow), *f*, and *dim.*. A slur labeled "Front" covers the final notes. Fingerings are indicated by numbers 1-4. A fingering diagram below the staff shows fingerings for notes: 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4.

Musical notation for the third measure of Rehearsal E. Dynamics include *f* and *angrier*. A triplet of notes is marked with a "3". Fingerings are indicated by numbers 1-4. A fingering diagram below the staff shows fingerings for notes: 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4.

Fourth measure of Rehearsal G

Musical notation for the fourth measure of Rehearsal G. Dynamics include *f*. A slur labeled "Front" covers the final notes. Fingerings are indicated by numbers 1-4. A fingering diagram below the staff shows fingerings for notes: 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4.

Musical notation for the fifth measure of Rehearsal G. A circled "M" is placed above the staff. Fingerings are indicated by numbers 1-4. A fingering diagram below the staff shows fingerings for notes: 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4.

Musical notation for the first system, featuring a treble clef, 4/4 time signature, and a melodic line with slurs and accidentals. Below the staff are two sets of fingerings represented by circles on a vertical line.

Musical notation for the second system, including a circled 'N' rehearsal mark and a trill. Below the staff are four sets of fingerings and an arrow pointing right.

**One measure before Rehearsal O**

Start on front E and gliss up to altissimo D *tr ad lib.*

Musical notation for the final system, showing a trill with a circled 'O' rehearsal mark and a glissando line.

Trill C5

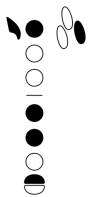
Fingering diagram for Trill C5, showing a vertical line of circles with a leaf-shaped symbol at the top.

## Modified/Alternate Fingerings

Because the anatomies and setups of saxophonists can vary greatly, the effectiveness of the listed fingerings may also vary from player to player. This section will provide suggestions for modifying some of the original fingerings to facilitate adjustments for intonation and response.

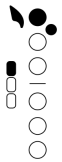
Altissimo B original fingering: 1 2 4 5 C1 D#

Modified version: 1 4 5 C1 D#. Removing 2 raises the pitch.



Altissimo C# original fingering: X 4

Alternate fingering: 1 P C3. This fingering has a lower pitch than the original.



Altissimo D original fingering: X Ta

Modified version: X. Removing Ta will lower the pitch. This also applies to the original D# fingering.



### Movement III, second measure of Rehearsal D

Use first finger in right hand to oscillate between Tc and Ta

### Movement III, four measures before Rehearsal G

### Movement III, Third Measure of Rehearsal I

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