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FOREWORD

The use of the altissimo register on the saxophone is as old as the instrument itself. The earliest accounts of the saxophone include the possibility of an extended register beyond the keyed notes of the horn. While early works used this register in a limited capacity, the introduction of saxophonists with mastery of the altissimo register coupled with composers who wrote works that included that range led to increased use. The inclusion of the extended register by numerous composers over decades in pieces that are considered part of the saxophone's core repertoire means that every saxophonist must master this register; the integration of this register and the complexity of its use in contemporary works requires a greater facility now than ever before.

This book is the result of my own education about the altissimo register. During my graduate studies on the saxophone, I found that a disproportionate amount of my practice time was spent reading and working on passages in the altissimo register in order to master the control required to perform these parts. I realized that creating a book focused on the altissimo register would help to address this issue.

The creation of etudes was the suggestion of a composer who utilized the altissimo register extensively in his own works for the instrument. Fredonia During my dissertation research on Henry Brant's Concerto for Alto Saxophone and Orchestra, Dr. Brant suggested that etudes should be written that focused on the altissimo register in an effort to further the ability of students to master this range. His Concerto, written in 1941 for Sigurd Rascher, challenged saxophonists with its extensive and integrated use of the altissimo register. The work famously includes a four octave span at the conclusion of the first movement. One of the etudes in this book, "Bugle Boy," is dedicated to Henry Brant for his musical sense of humor and his never-ending creativity in addressing a musical challenge.

I would like to thank Patrick Meighan for his approach to the altissimo register, which gave me the tools to study this range with clarity, and to Emily Warden and Eric Schmidt who have helped me to compile this book. Atmosphere, the photograph on the cover, was generously provided by Kirk McPhail. This book was funded in part by the D.C Commission on the Arts and Humanities, and the National Endowment for the Arts.

Dr. Noah Getz

BIOGRAPHY

Noah Getz is a jazz and classical saxophonist based in Washington, DC. He has performed at major venues throughout the United States, including at Carnegie Hall, the Kennedy Center, The Phillips Collection, The National Gallery of Art, the Dame Myra Hess Concert Series in Chicago, the Music Center at Strathmore, World Saxophone Congress XIII, and as the guest soloist for the MOSA Concert Series Saxophone Summit in New York City. Dr. Getz received a first-round Grammy nomination for his contribution with the New Hudson Saxophone Quartet to America's Millennium Tribute to Adolphe Sax, Vol. V, and was a finalist in the Haverhill International Soloist Competition in the United Kingdom. In 2007, his album *Crosscurrents*, which explores the intersection of jazz and contemporary classical music, was released by Albany Records.

In addition to performing classical repertoire, Dr. Getz maintains an active schedule performing jazz. He is the alto saxophonist and founding member of the Levine School Jazz Quintet, an Artist-In-Residence ensemble at the Levine School of Music in Washington, DC, with recent performances at Blues Alley, the Swiss Embassy, the Washington Convention Center, and the Music Center at Strathmore. He has performed with Sheila Jordan, and has collaborated frequently with David Amram including a recent performance at the Cornelia Street Café in New York City.

Dr. Getz has presented masterclasses, recitals and lectures at universities across the country, including at Mannes-The New School of Music, University of Oregon, University of California at Berkeley, University of California at Davis, Northern Arizona University, Queens College, Johns Hopkins University, Aaron Copland School of Music, Florida State University, and the Puerto Rico Conservatory of Music. He has been a guest lecturer at the International Saxophone Symposium, the Sigurd Rascher Centennial Celebration, the North American Saxophone Alliance National Convention, and on the Blue Note Lecture Series in Washington, DC. Dr. Getz is the Saxophone Musician-In-Residence at American University, where he instructs private students, coaches saxophone ensembles and leads the American University Jazz Workshop, and at the Levine School of Music, where he instructs jazz saxophone students.

OVERTIME

Noah Getz

♩ = 126-132

The musical score for "Overtime" is written on a single treble clef staff in common time (C). The tempo is marked as ♩ = 126-132. The piece consists of 26 measures, divided into seven systems of four measures each. The notation includes a variety of rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests. Articulation markings, including accents, staccato marks, and slurs, are used throughout. The key signature is one flat (B-flat major or D minor). The score concludes with a double bar line at the end of the 26th measure.