

Catechisms, Criticisms, and Wit

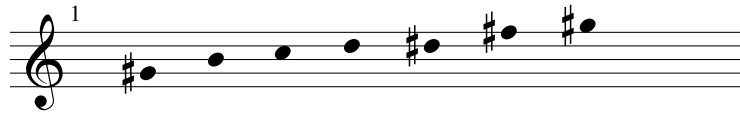
for saxophone and guest artists (or art)

Frank Felice

This piece is designed to bring a bit of levity to an otherwise stuffy new music concert. The saxophonist is to use his or her talents as an improviser to "comment on the artist and their performances, the art itself or to ignore them (or it) altogether. Finally, a performer, who becomes their own critic!

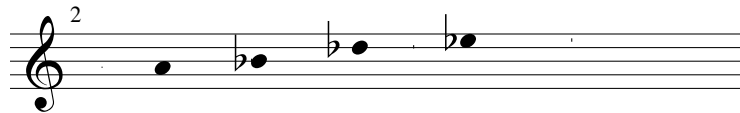
The saxophonist should start seated in the audience, and then move throughout the performance space, sometimes standing, sometimes sitting, sometimes near the performers, sometimes very far away. The piece will begin when the first performer begins their bit, and then after a short interval, the saxophonist should start to comment. At this point, the saxophonist should keep playing throughout the work, "greeting" each new artist (or piece of art) with the appropriate bit. The ending could be flexible, though I believe that the piece could end as it began with the first artist finishing his or her bit then leaving, OR the saxophonist leaving, with the art or artist left on stage, left "holding the bag" as it were.

1. Catechism



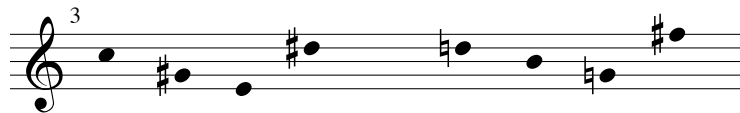
Lyrically -- with many slurs, with beauty while expounding great philosophy, truth, etc.

2. Criticism



Agressively, extreme ranges, dynamics (though mostly loud): lots of staccato outbursts, obnoxious tonguing, etc! The criticism is not designed to be good! (However, to be clever, one piece should be critiqued just the opposite of this indication)

3. Wit



All in good fun -- can be played in counterpoint to what is being performed, can also be used as "moving around" music. Emphasis should be given to the two motives provided, as well as the scale, below. (While you can, and should transpose the first two pitch class sets, do not transpose this bit.)



Written for Sherri Kalm

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