

Distance Trios

Alto Sax

Trios to Record and Perform with Yourself or a Friend

By
Katie O'Hara LaBrie

Notes to the Performer & Teacher

I wrote these small ensemble pieces during the Pandemic of 2020 with the idea of creating socially distanced ensemble music. The initial project, "Distance Duets," can be found free of charge on my website www.katieoharalabrie.com. The duets make up parts one and two of these Trios. I added a third part for more adaptability. I encourage you to try one of the following:

- Option 1 - Record yourself playing one part and then perform the second part live while you play the audio from the first part.
- Option 2 - Do Option 1, but use a second device to record the whole performance.
- Option 3 - Record yourself playing one part, and then send it to a friend to play the second part (either live, or recording).
- Option 4 - Try out an app (with parent permission) that allows you to video multiple performances and splice them together - make sure to have a metronome or click track keeping you steady - perhaps on a separate device using headphones.

Always make sure to count off before you begin so that your duet partner will have a reference point for the tempo and when to start.

In times when we can't be together making music, let's use something like a simple duet to connect with those around us and share our love of music!

Dynamics were purposely left out of these duets so that you decide the feel and direction of each duet. You are encouraged to write in your own dynamic markings. Pay attention to which part has the melody so that you can keep appropriate balance (the melody part should often be one dynamic higher than the accompaniment part). In the later duets the melody switches often.

Notes to the Teacher

Each of these pieces uses a different musical form and gets progressively more intricate. The information below describes the ranges and details for the initial duet project. The third parts are an extension and do not necessarily follow the range designations and are slightly more independent than the duets. Most of the melodic material is based in simple scale and arpeggio patterns to reinforce skills.

Duet 1 - Binary Form (AB)

Concert Key: Bb Major

Range: 6 notes

Rhythm Considerations:

Half, Quarter & Eighth Notes,

Half & Quarter Rests

Concepts:

Step wise motion & skips

Duet 2 - Song Form (AA'BA')

Concert Key: Ab Major

Range: Octave

Rhythm Considerations:

Dotted Quarter Notes

Concepts:

D.C. al Fine

Duet 3 - Ternary Form (ABA')

Concert Key: Bb Major

Range: Octave + 3rd

Rhythm Considerations:

Eighth Rests

Concepts:

Teaches the similarity of
staccato quarter notes vs.
eighth notes with eighth rests

Duet 4 - Rondo Form (ABACA)

Concert Key: F Major

Range: Octave + 6th

Rhythm Considerations:

two 16th - 8th combinations

8th - two 16th combinations

Concepts:

16th note combinations

2/4 time

Duet 5 - Theme & Variations

Concert Key: c minor

Range: Octave + 6th

Rhythm Considerations:

8ths and 8th rests

8th note triplets

16th note runs

Concepts:

Slow. Subdividing will be important
as they transition from rhythm to
rhythm. Bach-esque.

Snare Drum Tacit

Snare Drum Parts
by Joe LaBrie

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Distance Trios

Alto Sax

Katie O'Hara LaBrie

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Duet 1 - Binary Form (AB)

Moderato (♩ = 100)

The first system of musical notation for Duet 1, measures 1-5. It is written for three staves in 4/4 time with a key signature of one sharp (F#). The tempo is Moderato (♩ = 100). The notation shows a duet between two parts, with the third staff providing a harmonic accompaniment. The melody in the first part consists of quarter and eighth notes, while the second part provides a counter-melody. The accompaniment consists of a steady eighth-note pattern.

The second system of musical notation for Duet 1, measures 6-10. This system continues the duet from the first system. Measures 6-7 show the first part playing a half note, while the second part continues its counter-melody. Measures 8-9 feature a more complex rhythmic pattern with eighth and sixteenth notes. The accompaniment remains consistent with the eighth-note pattern.

The third system of musical notation for Duet 1, measures 11-15. This system concludes the duet. Measures 11-12 show the first part playing a half note, while the second part continues its counter-melody. Measures 13-14 feature a more complex rhythmic pattern with eighth and sixteenth notes. The accompaniment remains consistent with the eighth-note pattern. The system ends with a double bar line.

Duet 2 - Song Form (AA'BA')

Moderato (♩ = 100)

17

23

1. 2. Fine

29

D.C. al Fine

Duet 3 - TernaryForm (ABA')

Moderato (♩ = 100)

35

Distance Trios - Alto Sax - 6

41

Measures 41-45 of the musical score. The music is in G major (one sharp) and 4/4 time. The alto saxophone part (top staff) features a melodic line with eighth and quarter notes. The piano accompaniment (bottom two staves) provides a harmonic foundation with chords and moving lines.

46

Measures 46-50 of the musical score. The alto saxophone part (top staff) continues the melodic development. The piano accompaniment (bottom two staves) includes some rests in the first measure, followed by active harmonic support.

51

Measures 51-55 of the musical score. This section features a more rhythmic and syncopated feel, with many eighth and sixteenth notes in the alto saxophone part (top staff). The piano accompaniment (bottom two staves) also becomes more active.

56

Measures 56-60 of the musical score. The alto saxophone part (top staff) has a long, sustained note in measure 58, marked with a fermata. The piano accompaniment (bottom two staves) provides a steady harmonic background.

Duet 4 - Rondo Form (ABACA)

Steadily (♩ = 60)

62

Measures 62-66 of the musical score. The music is in 2/4 time with a key signature of two sharps (F# and C#). The tempo is marked 'Steadily' with a quarter note equal to 60 beats per minute. The score consists of three staves. The first staff has a treble clef and a key signature of two sharps. The second staff has a treble clef and a key signature of two sharps. The third staff has a treble clef and a key signature of two sharps. The music features a mix of eighth and sixteenth notes, with some rests.

67

Measures 67-71 of the musical score. The music continues in 2/4 time with a key signature of two sharps. The score consists of three staves. The first staff has a treble clef and a key signature of two sharps. The second staff has a treble clef and a key signature of two sharps. The third staff has a treble clef and a key signature of two sharps. The music features a mix of eighth and sixteenth notes, with some rests.

72

Measures 72-76 of the musical score. The music continues in 2/4 time with a key signature of two sharps. The score consists of three staves. The first staff has a treble clef and a key signature of two sharps. The second staff has a treble clef and a key signature of two sharps. The third staff has a treble clef and a key signature of two sharps. The music features a mix of eighth and sixteenth notes, with some rests.

77

Measures 77-81 of the musical score. The music continues in 2/4 time with a key signature of two sharps. The score consists of three staves. The first staff has a treble clef and a key signature of two sharps. The second staff has a treble clef and a key signature of two sharps. The third staff has a treble clef and a key signature of two sharps. The music features a mix of eighth and sixteenth notes, with some rests.

Distance Trios - Alto Sax - 8

82



System 82: Three staves in treble clef with a key signature of two sharps (F# and C#). The first staff contains eighth-note patterns and a quarter rest. The second staff features a mix of eighth and sixteenth notes. The third staff has a steady eighth-note accompaniment.

87



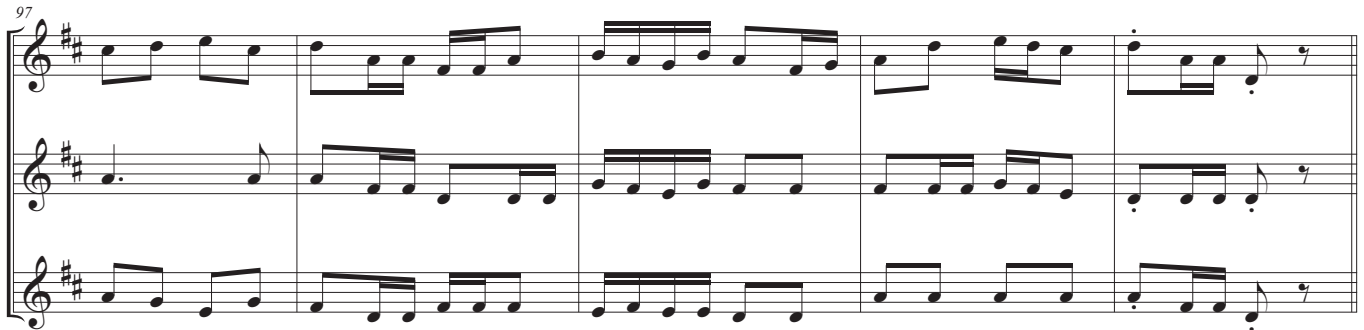
System 87: Continuation of the musical piece. The first staff shows more complex eighth-note figures. The second staff continues with rhythmic patterns. The third staff maintains the eighth-note accompaniment.

92



System 92: Continuation of the musical piece. The first staff includes a quarter rest followed by eighth-note patterns. The second and third staves continue their respective rhythmic parts.

97



System 97: Continuation of the musical piece. The first staff features eighth-note patterns. The second staff has a mix of eighth and sixteenth notes. The third staff continues the eighth-note accompaniment.

Duet 5 - Theme & Variations

Adagio ♩ = 52

102

Measures 102-105 of the musical score. The music is in 4/4 time and features three staves. The top staff has a treble clef and contains a melody with eighth and sixteenth notes. The middle staff has a treble clef and contains a supporting melody. The bottom staff has a treble clef and contains a bass line with eighth and sixteenth notes. The key signature has one sharp (F#).

106

Measures 106-109 of the musical score. The music continues with the same three-staff structure. The top staff features a more active melody with many sixteenth notes. The middle and bottom staves provide harmonic support with eighth and sixteenth notes. The key signature remains one sharp (F#).

110

Measures 110-113 of the musical score. The music continues with the same three-staff structure. The top staff features a more active melody with many sixteenth notes. The middle and bottom staves provide harmonic support with eighth and sixteenth notes. The key signature remains one sharp (F#).

114

Measures 114-117 of the musical score. The music continues with the same three-staff structure. The top staff features a more active melody with many sixteenth notes. The middle and bottom staves provide harmonic support with eighth and sixteenth notes. The key signature remains one sharp (F#).

Distance Trios - Alto Sax - 10

118

Measures 118-121: This system contains four measures of music. The first three measures feature a repeating eighth-note triplet pattern in the upper voice, while the lower voices provide harmonic support with various rhythmic patterns, including triplets and eighth notes. The fourth measure introduces a new melodic line in the upper voice with a key signature change to two sharps (F# and C#).

122

Measures 122-125: This system contains four measures. Measures 122-124 continue the triplet-based rhythmic patterns from the previous system. In measure 125, the upper voice has a whole rest, and the lower voices continue their accompaniment.

126

Measures 126-128: This system contains three measures. Measures 126 and 127 feature a more complex, rapid eighth-note pattern in the upper voice. Measure 128 shows a continuation of these patterns across all voices.

129

Measures 129-131: This system contains three measures. Measures 129 and 130 continue the intricate eighth-note patterns. Measure 131 features a melodic line in the upper voice with a key signature change to one sharp (F#).

132

Three staves of music. Measure 132: Treble staff has eighth notes G4, A4, B4, C5, D5, E5, F#5, G5; Bass staff has quarter notes G2, A2, B2, C3, D3, E3, F#3, G3. Measure 133: Treble staff has eighth notes G4, A4, B4, C5, D5, E5, F#5, G5; Bass staff has quarter notes G2, A2, B2, C3, D3, E3, F#3, G3. Measure 134: Treble staff has eighth notes G4, A4, B4, C5, D5, E5, F#5, G5; Bass staff has quarter notes G2, A2, B2, C3, D3, E3, F#3, G3.

135

Three staves of music. Measure 135: Treble staff has eighth notes G4, A4, B4, C5, D5, E5, F#5, G5; Bass staff has quarter notes G2, A2, B2, C3, D3, E3, F#3, G3. Measure 136: Treble staff has eighth notes G4, A4, B4, C5, D5, E5, F#5, G5; Bass staff has quarter notes G2, A2, B2, C3, D3, E3, F#3, G3. Measure 137: Treble staff has eighth notes G4, A4, B4, C5, D5, E5, F#5, G5; Bass staff has quarter notes G2, A2, B2, C3, D3, E3, F#3, G3.

138

Three staves of music. Measure 138: Treble staff has eighth notes G4, A4, B4, C5, D5, E5, F#5, G5; Bass staff has quarter notes G2, A2, B2, C3, D3, E3, F#3, G3. Measure 139: Treble staff has eighth notes G4, A4, B4, C5, D5, E5, F#5, G5; Bass staff has quarter notes G2, A2, B2, C3, D3, E3, F#3, G3. Measure 140: Treble staff has eighth notes G4, A4, B4, C5, D5, E5, F#5, G5; Bass staff has quarter notes G2, A2, B2, C3, D3, E3, F#3, G3.

141

Three staves of music. Measure 141: Treble staff has eighth notes G4, A4, B4, C5, D5, E5, F#5, G5; Bass staff has quarter notes G2, A2, B2, C3, D3, E3, F#3, G3. Measure 142: Treble staff has eighth notes G4, A4, B4, C5, D5, E5, F#5, G5; Bass staff has quarter notes G2, A2, B2, C3, D3, E3, F#3, G3. Measure 143: Treble staff has eighth notes G4, A4, B4, C5, D5, E5, F#5, G5; Bass staff has quarter notes G2, A2, B2, C3, D3, E3, F#3, G3.