

Title of Composition	Inappropriate Use Of Cerebral Resources						
Brief Description	A tuneful suite of 4 short original compositions in varying styles						
Composed By	Phil Steadman	Completed	September 2003				
Arranged By	Phil Steadman	Completed	September 2003				
Copyright Owner	Phil Steadman						
Instrumentation	Sax Quartet (SATB)						
Alternative Instrumentation	None						
Difficulty Level	Easy		Medium	Y	Difficult	Y	Advanced
Composition Price (softcopy)	£5.95	Printing & Shipping Supplement (UK)			£2.50		
Performance Notes	<p>This work is tuneful and fun to play but provides a challenge for bands of all standards. The unusual title of the suite and movements should not imply an ultra modern style as the music is harmonious unlike much modern music. The movements are:</p> <p>1 – Stressing Out - C Major – This movement alternates between 4/4 and 3/4 with a waltz style in the first 3/4 section. Take care to observe the time changes as they change unexpectedly. Attention should be paid to the dynamics and particularly the last 3 bars which suddenly reduce to half the previous tempo. The quavers throughout should be played straight (not swing style).</p> <p>2 - Introspection - C Major – This slow piece may segue from the first movement if desired for to good effect. As its name implies, this piece should be played in a contemplative style, particularly on the soprano part in bars 4 & 5 plus the last two bars. Individual instruments should ad lib the dynamics where appropriate.</p> <p>3 – Modal Misconception - Bb Major – This bouncy piece features the alto and baritone with a punchy tutti section in the middle. No tempo is specified, but the piece should be played at a comfortable blues tempo. Quavers should be played with a swing.</p> <p>4 – Temporal Repatriation - Db Major – This stately finale is essentially 2 variations on an 8-bar theme. It starts in 4/4 with a prominent baritone run down and should then build gradually (with a ‘tentative’ start) from the 3/4 through the three choruses culminating in a series of definite chords. The rit at the end should be dictated by the baritone. Avoid peaking in volume too early.</p>						