

ANALYTICAL CONCEPTS OF ELEMENTS OF SONATA THEORY APPLIED TO  
SELECTED SAXOPHONE MUSIC OF JINDŘICH FELD

by

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(Under the Direction of Stephen Valdez)

ABSTRACT

The distinguished Czech composer Jindřich Feld (1925-2007) has composed in all genres of music with the vast majority of his output being chamber and large-scale instrumental works. In recent years, there has been increased interest in Feld's compositional language and the theoretical structure of his music composed for the saxophone. However, much of this research focuses on set theory analysis and row usage or general overviews of selected works, not on large-scale formal structures. This document seeks to fill this void by providing a method of analyzing specific movements of Feld's post-tonal compositions based on the concepts developed by James Hepokoski and Warren Darcy in their work *Elements of Sonata Theory*. The central aspect of this document focuses on the interaction of post-tonal musical gestures against the background of the eighteenth- and nineteenth-century sonata form.

*Elements of Sonata Theory* is a comprehensive re-examination of one of the most significant instrumental forms in Western music—sonata form—and it examines various aspects of musical energy across *action-zones* or *action-spaces* within the context of sonata movements. The type of analysis developed by Hepokoski and Darcy allows for a broad-based and malleable discussion of how composers articulate their musical ideas within the expectations of a rhetorical

sonata form. It is this approach—the concept of *action zones*—that I believe can be most practical in the discussion of Feld’s post-tonal sonata forms.

Of his numerous works for saxophone, four are significant works in the repertoire and this document focuses on three: the Concerto for Saxophone (1980), Saxophone Quartet (1981), and Sonata for Soprano Saxophone and Piano (1982). The first movements of these three compositions, chosen for their formal organization, compositional content, and overall significance to the saxophone repertoire, will be the focus of this document as these movements clearly show Feld’s juxtaposition of post-tonal composition procedures within an extremely tonally driven musical structure, i.e. sonata form. The analysis employs the terminology and analytical approach developed within *Elements* with specific attention paid to:

- I. Primary Theme Zone
- II. Transition
- III. Secondary Theme Zone
- IV. Closing Zone

INDEX WORDS: Saxophone, Feld, Jindřich Feld, Czech Republic, Czech Composers, Post-tonal analysis, Sonata form, Hepokoski, Darcy, Sonata Theory, Concerto for Saxophone (1980), Saxophone Quartet (1981), Sonata for Soprano Saxophone and Piano (1982)

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A Document Submitted to the Graduate Faculty of The University of Georgia in Partial

Fulfillment of the Requirements for the Degree

DOCTOR OF MUSICAL ARTS

ATHENS, GEORGIA

2012

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DEDICATION

To my wife, Bobbi.

In memory of Kenneth Fischer, mentor and friend.

*Sonata form is one of the greatest inventions of musical thinking.*

Jindřich Feld

## ACKNOWLEDGEMENTS

I would like to thank the numerous teachers and mentors that I have had throughout my life—it is regretful that I cannot list all of you. However, a few deserve special mention—Dr. Kenneth Fischer (who did not see the completion of this work) thank you. Additionally, a thank you to Drs. Dennis Hill and Kandace Farrell Brooks who instilled a strong musical work ethic in me at an early age. A special thank you to Drs. Eugene Rousseau and Joseph Wytko for their musical guidance late in my career. I would also like to thank my major professor, Dr. Stephen Valdez—if not for his guidance and support throughout my degree, this document would not have been possible—as well as the other members of my committee Drs. Adrian P. Childs and D. Ray McClellan for their support throughout this document. Finally, I would like to thank my wife, Bobbi, and the rest of my family for their support throughout my education.

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## CHAPTER 1

### ORGANIZATIONAL PLAN AND REVIEW OF LITERATURE

#### Introduction

The distinguished Czech composer Jindřich Feld (1925-2007) composed in all genres of music with the vast majority of his output in chamber and large-scale instrumental works. However, his most important contributions have been the additions to the repertoire of members of the woodwind family, namely the clarinet, flute, and—most importantly for this work—the saxophone.

As a child, he studied violin and viola with his father, who was a professor of violin at the Prague conservatory, and was exposed to “the entire string quartet repertoire... from Haydn to Shostakovich.”<sup>1</sup> His initial training at the Prague Conservatory was in preparation as a concert violinist; however, this eventually gave way to his pursuit of degrees in musicology, aesthetics, and philosophy at Charles University in Prague. Upon completion of his graduation work, the *Concerto for Symphony Orchestra*, Feld graduated from the Academy of Music and received his Ph.D. from Charles University in 1952. He taught composition at the Prague Conservatory from 1972 until 1986 and was a visiting professor at Indiana University (twice) and the University of Adelaide in Australia. Feld maintained an active career as a composer until his death in the summer of 2007.

Feld’s musical output can be divided into three distinctive style periods. Feld acknowledges that his style changed with each period, but that he never completely abandoned

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<sup>1</sup> Dennette Derby McDermott, “Jindřich Feld's Introduzione, Toccata E Fuga Per Flauto Solo : With Three Recitals of Selected Works of J.S. Bach, Mozart, Messiaen, Berio, Martinu, Persichetti, and Others” (DMA thesis, University of North Texas, 1992), 1.

all features of a previous style. As new compositional techniques became viable and useful, he augmented his musical vocabulary.<sup>2</sup>

The music from the first style period, 1948-1960, shows a tangible connection to the European tradition, specifically the Czech tradition of art music. Feld's influences from this period include Bela Bartók (for his structural organization, form, and rhythm) and Olivier Messiaen (for his theory of modes of limited transposition and theory of harmonic structures). Further, the music composed in this period is tonally based, highly rhythmic, and constructed around clear formal structures.<sup>3</sup> Representative pieces from this period include his *Concerto for Orchestra* (1951) the Concerto for Flute and Orchestra (1954), and his Sonata for Flute and Piano (1957).<sup>4</sup>

The music from Feld's second style period, 1960-1969, is highlighted by the introduction of dodecaphonic, serial, and aleatoric techniques into his compositional palette. These techniques were never used just to be more "modern" but were incorporated into his personal style. Other features remained the same from the first period—clear form, rhythmic vitality, etc.

A synthesis of Feld's first and second periods is encompassed in his third period, from 1970-2007. Music from this period displays a commitment to structural clarity, a strong emphasis on recurring rhythmic patterns that serve to generate structural unity, and the use of dodecaphonic technique, though often with a tonal center.<sup>5</sup> All of Feld's works for saxophone were composed during this period. The compositions drawn from this final late-style period are the central focus of this document.

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<sup>2</sup> McDermott, "Introduzione," 1.

<sup>3</sup> Lana Kay Johns, "Jindřich Feld (1925-- ): Biography and Analysis of Selected Solo and Chamber Works for Flute" (Mus D. thesis, Florida State University, 1991), 20.

<sup>4</sup> Kevin D. Hoferer, "A Serial and Set Class Analysis of Jindřich Feld's Sonata for Soprano Saxophone and Piano" (DMA lecture document, University of Oregon, 1999), 6.

<sup>5</sup> Johns, "Biography and Analysis," 20.

## **Purpose**

This document provides a detailed analytical study of the interaction of the post-tonal compositional language used by Jindřich Feld as articulated within neo-classical sonata forms.

## **Need for Study**

Although Feld is an important composer, there is insufficient musicological research pertaining to the formal construction of his music. Most of the early research on the composer is a presentation of biographical information as well as a general overview of his compositional style, with a focus on his compositions for flute. In recent years, there has been increased interest in Feld's compositional language and the theoretical structure of his music for saxophones. However, much of this research centers on set theory analysis and row usage or general overview of selected works, not on large-scale formal structures. This document seeks to fill this void by providing a method of analyzing specific movements of post-tonal compositions that focuses on the interaction of non-tonal musical gestures against the background of the eighteenth- and nineteenth-century sonata form.

## **Delimitations**

The central aspect of this work focuses on specific formal and limited theoretical aspects of Jindřich Feld's compositions for the saxophone. It is important to know that contained within the works of Lana Kay Johns and Dennette Derby McDermott are large sections of biographical information on Jindřich Feld, and as such, should be used as the basis of Jindřich Feld's biography.

There are over one hundred and seventy compositions in Feld's oeuvre, including fifteen works for saxophone ranging in style from didactic works, to chamber pieces of all sizes, several sonatas, and a concerto. Of the fifteen works for saxophone, four have become established as

significant works in the repertoire: the Concerto for Saxophone (1980), Saxophone Quartet (1981), Sonata for Soprano Saxophone and Piano (1982), and the Sonata for Alto Saxophone and Piano (1989-1990). The last of these works, the Sonata for Alto Saxophone is not be discussed in this document. Further, it is not the focus of this document to provide complete examination of the entire works. The first movements of these three compositions, chosen for their formal organization, compositional content, and overall significance to the saxophone repertoire, are the focus of this document, as these movements clearly show Feld's juxtaposition of post-tonal composition procedures within an extremely tonally driven musical structure, sonata form.

### **Conventions Used in This Paper**

Listed below are the labeling conventions used throughout this document for all aspects of pitch labeling and organization including pitch class collections and interval class identification, as well as the labeling of twelve-tone rows.

#### **Pitch**

Throughout this document, capital letters identify pitches without regard to registral space (i.e. Pitch Class): a capital *C* refers to a *C* in any octave. Further, as a matter of convenience, cumbersome enharmonic spellings are avoided, for example E-sharp is referred to as F, A-sharp as B-flat. For the sake of clarity and readability, the following system of pitch names will be used:

C, C-sharp, D, E-flat, E, F, F-sharp, G, A-flat, A, B-flat, B

#### **Pitch Class Collection**

A Pitch Class collection is a grouping of pitches, considered without regard to their order or to duplication of content. A pitch class set (p.c. set) may be comprised of from one to twelve elements. A collection containing six elements is a *hexachord*, five elements a *pentachord*, four

elements a *tetrachord*, three elements a *trichord*, and a collection or p.c. set with two elements a *dyad*.

### Interval Class

The distance between two pitch classes expressed as a number of semitones without regard to ordering (major third - minor sixth) or octave compounding (major third—major tenth) all belong to the same interval class (see chart).

**Table 1 Comparison of Interval Class number and tradition interval identification**

Interval Class	Traditional Interval
1	m2, M7, m9 and octave compounds
2	M2, m7, M9, and octave compounds
3	m3, M6, m10, and octave compounds
4	M3, m6, M10, and octave compounds
5	P4, P5, P11, P12, and octave compounds
6	A4, d5, A11, d12, and octave compounds

### Row Names

Following current conventions, identification of row names is as follows:

- Prime row ( $P_n$ ), refers to the original ordering of the twelve notes of the row. This series serves as the basis for the construction of the matrix;
- Inversion row ( $I_n$ ), all the intervals of the prime row are inverted;
- Retrograde row ( $R_n$ ), the original row in reverse order;
- Retrograde inversion row ( $RI_n$ ), the original row is inverted and reversed.

In the abbreviation for each row, the subscript  $n$  refers an integer from 0 to 11 that correspond to the individual row's intervallic distance from the prime row. Individual labeling of notes in the row use the following sequence: the integer 0 is assigned to the first note in the

prime row; subsequent notes are labeled by their semitone distance from the first note. This is a departure from the current trend of a “fixed *do*” notation where all Cs are assigned to the integer 0.<sup>6</sup> This is done in order to clarify certain “tonal” relationships found in Feld’s music, as the reader will find it less problematic to identify similarities between compositions, i.e., the relationship of P0 to P7 (perfect fifth) may be more immediate than say P10 to P5.

### **Definition of Terms**

**Style:** The features that characterize the works or performances of a period, region, genre, or individual composer or performer. The attempt to define a style requires consideration of all aspects of the music being studied. Thus, the analysis of style makes use of all of the techniques of analysis (including, e.g., the analysis of form) and criticism. It is more likely to concentrate on the establishment of normative categories against which to test the individual work than it is to concentrate on the uniqueness of the individual work.<sup>7</sup>

**Rhythm:** In a general sense, refers to all aspects of musical movement as ordered in time. In a more specific sense, it denotes a patterned configuration of attacks that may or may not be constrained overall by a meter or associated with a particular tempo.<sup>8</sup>

**Tempo:** The speed at which music is performed, i.e., the rate per unit of time of metrical pulses in performance.<sup>9</sup>

**Meter:** The pattern in which a steady succession of rhythmic pulses is organized; also termed time.<sup>10</sup>

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<sup>6</sup> Joseph N. Straus, *Introduction to Post-Tonal Theory*, 3rd ed. (Upper Saddle River, New Jersey: Pearson Prentice Hall, 2005), 5.

<sup>7</sup> *The New Harvard Dictionary of Music*, 4th ed., s.v. “Style.”

<sup>8</sup> *The New Harvard Dictionary of Music*, 4th ed., s.v. “Rhythm,” by Harold S. Powers.

<sup>9</sup> *The New Harvard Dictionary of Music*, 4th ed., s.v. “Tempo.”

<sup>10</sup> *The New Harvard Dictionary of Music*, 4th ed., s.v. “Tempo.”

**Altissimo register:** Notes above the standard range of the saxophone, either written f<sup>6</sup> or f-sharp<sup>6</sup>.<sup>11</sup>

**Extended techniques:** Techniques, which fall outside the realm of traditional instrumental playing. In this study multiphonics, quartertones, feathered beaming, and flutter tongue are considered extended techniques.<sup>12</sup>

**Glissando:** A continuous or sliding movement from one pitch to another.<sup>13</sup>

**Multiphonics:** Two or more pitches sounded simultaneously on a single wind instrument.<sup>14</sup>

### Methodology

The analysis of the selected movements of Feld's saxophone compositions is organized in the following chapter breakdown:

- I. Organization Plan and Review of Literature
- II. General Characteristics of Feld's Late-period Style Historical Background of the Selected Works
- III. Elements of Sonata Theory
- IV. Concepts of *Elements* Applied to the Selected Works of Jindřich Feld.
  - a. Introduction/Coda (parageneric space)
  - b. Exposition
    - i. The Primary Theme Zone
    - ii. The Transition
    - iii. The Secondary Theme Zone

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<sup>11</sup> Eugene Rousseau, *Saxophone High Tones: A Systematic Approach to the above Normal Range of the Saxophone: Soprano, Alto, Tenor, Baritone*, Second ed. (St. Louis: MMB Music, Inc., 1978, 2002), iv.

<sup>12</sup> John Stephen Bleuel, "A Descriptive Catalog of the Solo and Chamber Saxophone Music of Lucie Robert" (DMA thesis, University of Georgia, 1998), 8.

<sup>13</sup> *The New Harvard Dictionary of Music*, 4th ed., s.v. "Glissando."

<sup>14</sup> *The New Harvard Dictionary of Music*, 4th ed., s.v. "Multiphonics."

iv. The Closing Zone

c. Development

d. Recapitulation

V. Summary

Chapter IV centers on the relating how Feld articulates specific aspects of sonata form by comparing similarities in expositional layouts, and all of its sub-parts, of the selected works to establish normative procedures and identify any deformations.

### Literature Review

The earliest published work related to Jindřich Feld and the saxophone outside the Czech Republic was an article written by Kenneth Fischer that appeared in the summer 1987 edition of the *Saxophone Journal* entitled “Czechoslovakian Composer Jindřich Feld.”<sup>15</sup> The article is a transcription of an interview of Jindřich Feld conducted by Fischer and it contains a brief history of the composer and his music. Other topics covered include Feld’s compositional influences, his approach to composing for the saxophone, and the performance and reception of saxophone music in Czechoslovakia.<sup>16</sup>

Lana Kay Johns’ doctoral dissertation titled “Jindřich Feld (1925--): Biography and Analysis of Selected Solo and Chamber Works for Flute” (The Florida State University, 1991) is one of the first scholarly works on the flute music of Jindřich Feld. It contains a complete biography of Feld and a categorization of his musical style periods. The document is organized into five chapters with one solely dedicated to establishing Feld’s biography, three chapters that provide superficial analytical details of works from each of his style periods, and the last presents

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<sup>15</sup> Kenneth Fischer, "Czechoslovakian Composer Jindřich Feld," *Saxophone Journal* 2 (Summer 1987), no. 12 (1987).

<sup>16</sup> Jennifer Lynn Filer Turpen, “A Descriptive Catalog of the Solo and Chamber Works for Saxophone by Jindřich Feld” (DMA thesis, University of Georgia, 2000), 7.

the author's conclusions. Johns' analytical comments are constrained to aspects of orchestration and only a superficial analysis of Feld's tone row construction and row choice.<sup>17</sup> Taken as a whole, Johns' analysis "does not venture into...issues of musical structure."<sup>18</sup>

Dennette Derby McDermott's dissertation entitled "Jindřich Feld's *Introduzione, toccata e fuga per flauto solo* with three recitals of selected works of J.S. Bach, Mozart, Messiaen, Berio, Martinu, Persichetti and others" is the second study dedicated to the flute music of Jindřich Feld. Of importance is the inclusion of a catalog of Feld's works including those compositions for saxophone. Much like Johns' earlier work, McDermott's work provides only a superficial analysis of the chosen work, identifying row structures and matrix construction, but stops short of drawing specific conclusions about the relationship between tone row usage and formal structures.

Kevin Dean Hoferer's work "A Serial and Set Class Analysis of Jindřich Feld's *Sonata for Soprano Saxophone and Piano*" is one of the first analytical documents on the music of Jindřich Feld. Detailed within the document is a thorough identification of the tone row(s) in each movement, as well as identification of specific set classes and their function. Further, the document provides an analysis on both the micro- and macro-level of the formal structure for each movement.<sup>19</sup> Hoferer also provides a brief examination of tone row construction for the *Elegie* as well as the *Sonata for Alto Saxophone and Piano* in the concluding chapter.

In her dissertation "A Descriptive Catalog of the Solo and Chamber Works for the Saxophone by Jindřich Feld", Jennifer Lynn Filer Turpen provides an annotated cataloging of eight selected works by Feld for saxophone. Her dissertation is a valuable resource for comparing the compositional similarities of Feld's style in numerous pieces. The document also

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<sup>17</sup> Hoferer, "Serial and Set Class Analysis," 9-10.

<sup>18</sup> Hoferer, 10.

<sup>19</sup> Hoferer, 10.

provides descriptions of each work based on musical style and performance considerations and contains historical information on each of the eight selected works. Additionally, Turpen's work provides a cursory identification of tone row usage and valuable insights to Feld's preference for tonal centers and his use of specific rows to convey hierarchical relationships akin to the tonic—dominant relationship found in the common practice language.

My own research into Feld's music is contained within my master's thesis "Twelve-tone Technique and Sonata Form in the Sonatas for Saxophone by Jindřich Feld." The document examines Feld's juxtaposition of post-tonal composition processes within musical structures that have evolved from tonal hierarchies (sonata form), through analysis of the first movements of two major compositions for the saxophone, the Sonata for Soprano Saxophone and Piano (1982) and the Sonata for Alto Saxophone and Piano (1989). Further, the document provides a theoretical analysis of the first movements of the two compositions for the saxophone by Feld. The analysis investigates various aspects of Feld's compositional method-thematic constructs, row usage, rhythmic and harmonic constructs-and their relationship to formal structures of the selected movements.

Kenneth Tse's "A Performer's Guide to the Interpretation of Selected Compositions for Saxophone by Jindřich Feld" examines select compositions from three differing genres, the *Suite Rhapsodica for Alto Saxophone Solo*, Sonata for Alto Saxophone and Piano, and the *Trio Giocoso for Alto Saxophone, Bassoon, and Piano*, to gain a "broader view of Feld's compositional technique in different settings."<sup>20</sup> Tse further states that the primary goal of the document is to provide insight into their preparation and performance. The author provides

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<sup>20</sup> Kenneth Tak-Kei Tse, "A Performer's Guide to the Interpretation of Selected Compositions for Saxophone by Jindřich Feld" (DMA thesis, University of Illinois at Urbana-Champaign, 2008), vi.

details communicated to him by the composer and his own analytical observations as support for his performance suggestions.

Eric Nestler has provided the most recent addition to the growing body of research of Feld's music. Nestler's article titled "Jindřich Feld's *Quatuor pour Saxophone*: An Analytical Guide to its Structures and Meanings" appeared in the 2009 edition of *The Saxophone Symposium*-the journal of the North American Saxophone Alliance. Additionally, at the North American Saxophone Alliance Biennial Conference held at the University of Georgia in 2010, Nestler presented a lecture based on the research contained within the article. Nestler states that the purpose of his article is "to provide a detailed, descriptive analysis designed to help performers learn, rehearse, perform-and most importantly, *hear*-the phrase structures in each section of this complex, musical masterpiece for saxophone quartet."<sup>21</sup> Nestler accomplishes this goal through a thorough analysis of each of the five movements of the quartet. Of particular importance for this author is Nestler's identification of row material and the accompanying matrix, labeling important vertical sonorities, and the identification of non-serial techniques used by Feld in each movement. Additionally, Nestler discusses Feld's penchant for constructing symmetrical structures on several levels; "on a small scale, symmetry is found in the construction of his tone rows and especially longer phrases as well as on a much larger scale, symmetry can be found in the overall formal structures of movements."<sup>22</sup> Lastly, Nestler explores in the analysis the incorporation of "tonal" relationships found in many movements of the quartet. These "tonal" events refer to Feld's placement of certain thematic events at specific row/pitch levels (B flat and E) to delineate formal structures.

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<sup>21</sup> Eric M. Nestler, "Jindřich Feld's *Quatuor Pour Saxophones*: An Analytical Guide to Its Structures and Meaning," *The Saxophone Symposium* 33, (2009): 69.

<sup>22</sup> Nestler, "Feld's *Quatuor*," 69.

James Hepokoski and Warren Darcy have contributed a large and ambitious analytical model for the discussion of the various sonata forms that developed during the 18<sup>th</sup> and 19<sup>th</sup> centuries.<sup>23</sup> Their intention was to “devise an explanation of how varying degrees of the *normative* [rhetorical devices that the listener of the time expected to hear] can be altered, stretched, or occasionally overridden altogether to produce an individualized *deformation* [how the composer deviates from these expectations].”<sup>24</sup> Additionally, the manner in which this overarching goal is achieved is through the reexamination of representative works of the period and “to let the composers themselves teach us how sonatas work,” rather than through the lens of an *a priori* structure.<sup>25</sup>

The organization of *Elements of Sonata Theory* is in two large sections with Part I (chapters 1-15) “lay[ing] out the basics of the essential system, working section by section, zone by zone, through the most often encountered type of sonata form (Type 3<sup>26</sup>-the ‘textbook’ sonata with an exposition, development, and recapitulation).”<sup>27</sup> The second part, chapters 16-22, is dedicated to the examination of other sonata formats (Types 1-sonatas that lack a development; 2-a binary variant or “double rotational form”; 4-the various types of sonata-rondos; and 5-the concerto-sonata adaptations) in a series of more complex, extended and detailed studies.<sup>28</sup>

Their work differs greatly from many other earlier musicological and theoretical studies that focus on constructing sonata form models along the two main musicological lines or the two main theoretical approaches. The two main musicological approaches the authors refer to are 1) Charles Rosen’s approach of tonal polarization in his *Sonata Forms* and 2) the period-conscious

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<sup>23</sup> James A. Hepokoski and Warren Darcy, *Elements of Sonata Theory: Norms, Types, and Deformations in the Late Eighteenth-Century Sonata* (Oxford; New York: Oxford University Press, 2006).

<sup>24</sup> Hepokoski and Darcy, *Elements*, v.

<sup>25</sup> Hepokoski and Darcy, v.

<sup>26</sup> See appendix B

<sup>27</sup> Hepokoski and Darcy, vi.

<sup>28</sup> Hepokoski and Darcy, vi.

conception of the form-i.e. what did the 18th century rhetoric say? The two main theoretical approaches are 1) Heinrich Schenker's linear contrapuntal views and the underlying two-part structure, and 2) William Caplin's concept of grouping structure-formal functions of smaller thematic/formal units.<sup>29</sup>

Hepokoski and Darcy begin their investigation from two critical concepts or questions: 1) the paradox of universals vs. particulars, and 2) "Is there a more effective way of examining conventional musical gestures without producing ideas that were reductive, stiff, mechanical, prescriptive?"<sup>30</sup> The resultant study examines various aspects of musical energy across *action-zones* or *action-spaces* within the context of sonata movements. Additionally, the authors divide and label the exposition of a sonata movement into four areas or zones: 1) primary theme zone-(P); 2) transition-(TR); 3) secondary theme zone-(S); and finally 4) closing zone-(C).<sup>31</sup> This type of analysis allows for a broad-based and malleable discussion of how composers articulate their musical ideas within the expectations of a rhetorical sonata form. It is this approach-the concept of *action zones*-that I believe can be most practical in the discussion of post-tonal sonata forms.

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<sup>29</sup> Hepokoski and Darcy, 6.

<sup>30</sup> Hepokoski and Darcy, 7.

<sup>31</sup> William Drabkin, "Review: Mostly Mozart," *The Musical Times* 148, no. 1901 (Winter) (2007).

**CHAPTER 2**

**GENERAL CHARACTERISTICS OF FELD’S LATE-PERIOD COMPOSITIONAL  
STYLE AND HISTORICAL BACKGROUND OF THE SELECTED WORKS**

I am always searching for something good.

Jindřich Feld

Feld’s late-period is a synthesis of all the music elements available to him, meaning an assimilation of those means of expression that he found useful and a discarding of those that were ineffective.<sup>1</sup> Dodecaphonic and serial techniques permeate his music at all levels serving as a means to maintain unity. However, one finds other compositional elements contained in his music such as octatonic and acoustic collections.

Research reveals that there are numerous compositional features common to all of Feld’s late-period saxophone works. What follows is a brief discussion of the common traits expounded upon throughout this document and their interaction within the large-scale formal design including 1) Feld’s use of symmetry in the construction of the prime row; 2) the limited use of rows and the establishment of “tonal” areas; 3) formal implications of non-serial compositional material; and 4) various aspects of rhythmic texture.

**Historical Background**

*Concerto for Saxophone*

Jindřich Feld’s first foray into composing for the saxophone is the Concerto for Saxophone and Orchestra, composed at the behest of the American saxophone pedagogue and performer Eugene Rousseau. The Concerto for Saxophone is an ambitious and virtuosic twenty-

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<sup>1</sup> Jennifer Lynn Filer Turpen, “A Descriptive Catalog of the Solo and Chamber Works for Saxophone by Jindřich Feld” (DMA thesis, University of Georgia, 2000), 79.

four minute expedition explores the sonic and technical limits of the instrument. Rousseau's wife, of Czech origin, had been a student in Prague in the late 1970s. At the request of her husband, she sent back recordings of "interesting" Czech music that she found.<sup>2</sup> Upon receiving the recordings, Rousseau dispatched a letter to Feld requesting that he compose a concerto for saxophone and orchestra; thus began what would become a near forty-year collaboration between Rousseau and the then unknown composer—at least outside of the Czech Republic.<sup>3</sup> The saxophone inside the Czech Republic, except for its association with jazz music, was not a well-understood instrument in terms of its use in classical music. Through the numerous correspondences that followed, Rousseau sent Feld available recordings of the concertos by Glazunov and Ibert and other seminal works for the saxophone in order to assist the composer with acquiring an understanding of the range, tonal palette, and technical capabilities of the instrument.<sup>4</sup>

The resulting work, finished in 1980, is an archetypal three-movement concerto for saxophone and orchestra. However, unlike many of the concertos that preceded it, Feld's work requires one player to perform on multiple saxophones—alto in the outer movements and soprano and tenor in the inner movement. Eugene Rousseau premiered the work in 1982 during the seventh World Saxophone Congress in Nuremburg, Germany. Two other versions of the work exist, one for saxophone and band and the other for saxophone accompanied by two pianos and percussion. The saxophone part is the same in all versions.

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<sup>2</sup> Turpen, "Descriptive Catalog," 73.

<sup>3</sup> Turpen, 73.

<sup>4</sup> Turpen, 73.

## *Saxophone Quartet*

Feld's familiarity with the string quartet repertoire influenced the style and compositional weight of his second work involving the saxophone, the Saxophone Quartet.<sup>5</sup> It is a very technically demanding and physically challenging work, due in part to the presence of long intricate phrases, difficult technical requirements (altissimo, quartertones, and other extended techniques), and its overall length—nearly thirty minutes in duration—making this one of the more taxing works in the quartet repertoire. However, this was not done out of ignorance of the capabilities of the instrument. On the contrary, it was at the request of commissionaire, Daniel Deffayet.

Daniel Deffayet, a former student of Marcel Mule—professor of saxophone at the Paris Conservatory from 1944 to 1967—followed his mentor to lead a new generation of saxophonists at the Paris Conservatory in 1968. It was during this time that Deffayet received authority to commission a substantial work for saxophone quartet, and his attention turned to Feld whom he had recently met.<sup>6</sup> Deffayet relayed to Feld his desire for a *long* saxophone quartet in an effort to counterbalance the numerous short and light chamber works in the repertoire. Prior to the completion of Feld's quartet, the Saxophone Quartet, Op. 109, of Alexander Glazunov, which was composed nearly a half-century earlier in 1932, remained the only significant work in the repertoire—both for its length (26 minutes) and for compositional content. Describing the structural aspects of his quartet Feld stated the following:

The Saxophone Quartet is in five movements and the first movement is in **sonata form** ; a slow beginning followed by an allegro. Then comes the contrasting slow movement...the 'Elegie.' The third movement, the center of the whole form, is a *Scherzo* that is short, virtuosic, and staccato. Then comes the fourth movement or *Intermezzo*...slow transition to the final movement. The five movement concept

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<sup>5</sup> Kenneth Fischer, "Czechoslovakian Composer Jindřich Feld," *Saxophone Journal* 2 (Summer 1987), no. 12 (1987), 42.

<sup>6</sup> Turpen, 71

of the work is a bridge form...with the most important movements being the first and last.<sup>7</sup>

Feld completed the work in 1980 and the world premiere was on May 4, 1983, by *Le Quatuor de Saxophones Deffayet* (the Deffayet Quartet) in Paris.<sup>8</sup> The same group gave the American premiere on June 25, 1985, at the eighth World Saxophone Congress at College Park, Maryland.<sup>9</sup> Due to the virtuosic technical demands and its daunting length, this remains one of the least recorded works in Feld's oeuvre; of the commercially available recordings, none is of professional quality.

#### *Sonata for Soprano Saxophone and Piano*

The Sonata for Soprano Saxophone and Piano was originally a sonata for oboe, reworked by the composer at the behest of Eugene Rousseau. This however does not diminish the importance of this work to the saxophone repertoire or to our discussion here of its formal structures. In effect, this highlights the fact that the specific compositional style and treatment of formal structures is not limited to his saxophone music, but is an integral part of his mature style.

Feld dedicated the oboe version to Jurí Tancibudek a former colleague who had taken a position in Adelaide, Australia. Feld recounts that the sonata was written during the time he was a visiting professor at the university in Adelaide—1968-1970. However, the work did not receive its premiere until July 5, 1982, in Adelaide with Tancibudek on oboe and Daniel Blumenthal on piano.<sup>10</sup> The premiere of the version for soprano saxophone occurred March 25, 1985, at Indiana University by saxophonist Tridib Kumar Pal and pianist Diana Birr.<sup>11</sup>

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<sup>7</sup> Fischer, "Jindřich Feld," 42. Emphasis mine.

<sup>8</sup> Jindřich Feld, *Quatuor De Saxophones: Soprano, Alto, Ténor Et Baryton* (Paris: A. Leduc, 1984).

<sup>9</sup> Thomas Liley, Paul Brodie, and Eugene Rousseau, *A Brief History of the World Saxophone Congress: 1969-2000* (World Saxophone Congress, 2003).

<sup>10</sup> Turpen, 44, 69.

<sup>11</sup> Turpen, 44.

As stated earlier the version for soprano saxophone was done at the request of Eugene Rousseau, coming after their successful collaboration on the Concerto for Saxophone. According to the composer, the only alterations to the work, aside from the simple transposition, are “the low Bs,” (one is reminded that in Northern and Central Europe *B* is B-flat and *H* is B natural).<sup>12</sup> When one observes the score it is apparent that he is referring to the A-flat<sup>3</sup> at the end of the opening cadenza (as well as at the end of the cadenza in measure 91), which cannot be played on the oboe, but when transposed for the soprano saxophone is a B-flat<sup>3</sup>, the lowest note on the instrument.

Of the works discussed in this document, the Sonata for Soprano Saxophone and Piano is Feld’s most concise and accessible work. This is due in part to multiple factors. First, it is relatively short. The entire work is roughly 14 minutes, which aids in the recognition of themes (less time between thematic statements). Second, the heterogeneous nature of the ensemble provides for a clearer texture, when compared to the two previous works.

### **Symmetry**

Symmetry, and by extension symmetrical organization, is present in almost all levels of composition and structural organization across all genres of Feld’s music. At the micro level, or row level, there are often symmetrical elements or patterns in the construction of the prime rows; typically found in tri- and tetrachord construction. There is the frequent use of palindromic structures at the row level. For example, Feld employs rows with palindromic intervallic structure in the prime row for the first movement of the Sonata for Soprano Saxophone and Piano (see Example 1 below and Table 2), and in the final movement of his *Duo for Flute and Bassoon or Bass Clarinet* (1968).<sup>13</sup>

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<sup>12</sup> Turpen, 69.

<sup>13</sup> Johns, “Biography and Analysis,” 113.

**Example 1 Feld, prime row for the Sonata for Soprano Saxophone and Piano**



**Table 2 Interval class progression in the prime row of the Sonata for Soprano Saxophone and Piano**

IC	5	1	5	2	6	1	6	2	5	1	5
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Additionally, Feld tends to use symmetry as a means of governing formal designs within movements and across movements, often governing the overall designs of an entire composition.<sup>14</sup> Feld often expresses this symmetry within a single movement as a palindrome or mirror form, reversing the order of appearance of any number of compositional or formal elements.<sup>15</sup>

Symmetrical organization is also apparent when one observes the large-scale organization across multiple movements, specifically the restatement of material from an earlier movement towards the end of a multi-movement work. Examples of this practice are evident in the final movements of the Sonata for Soprano Saxophone and Piano and the Saxophone Quartet. In each of these compositions, Feld restates a thematic element from earlier in the work. In doing so, he uses cyclic unity to create a symmetrical or mirror form, establishing a sense of closure to the musical discourse. A complete discussion of the formal implications of these symmetrical designs cannot be undertaken in this document; however, it is important to provide a few relevant examples now.

<sup>14</sup> Nestler, "Feld's Quatuor," 69.

<sup>15</sup> Kevin D. Hoferer, "A Serial and Set Class Analysis of Jindřich Feld's Sonata for Soprano Saxophone and Piano" (DMA lecture document, University of Oregon, 1999), 11-14.

In the case of the Sonata for Soprano Saxophone and Piano, thematic material from the first movement appears in the Coda of the final movement, albeit with alterations in the piano accompaniment, producing a sense of completion or resolution.<sup>16</sup> Feld employs a related technique in his Saxophone Quartet to close the final movement and the work as whole. Here he presents material with similar rhythmic construction as well as an inversion of the melodic contour (ascending voice leading v. descending) from the opening measures of the first movement. The resultant effect is one of resolution, as the entire work closes in a manner similar to which it began. Additionally, this compositional choice establishes a global arch-form for the work.

### **Row Construction**

Examination of Feld's row construction reveals the following characteristics: rows with symmetrical arrangement of intervals, a predominant use of perfect intervals (IC5) and minor seconds (IC1), and large leaps followed by or preceded by stepwise motion. These characteristics are defining factors in Feld's approach to the creation of thematic and melodic material.<sup>17</sup>

### **Row Presentation**

Feld has a particular penchant for presenting the four basic transformations (P, R, I, RI) of the row at or near the opening of a composition. This is not a wholly uncommon practice; however, it is a central feature of Feld's compositional practice. Further, Feld presents the basic row without any reordering and most often in a single voice, either the saxophone or the piano, or the orchestra in the Concerto for Saxophone.<sup>18</sup> There are exceptions to this generality, the most evident occurring in the opening measures of the Saxophone Quartet. Here Feld presents

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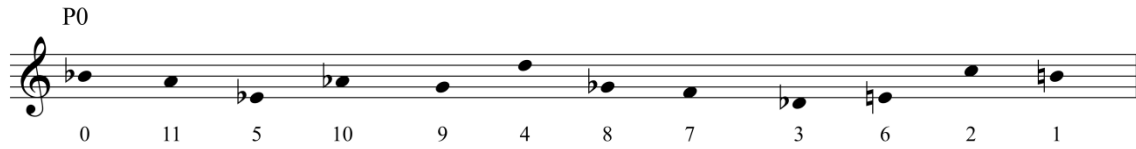
<sup>16</sup> Hoferer, "Serial and Set Class Analysis," 79.

<sup>17</sup> Turpen, "Descriptive Catalog," 79-80.

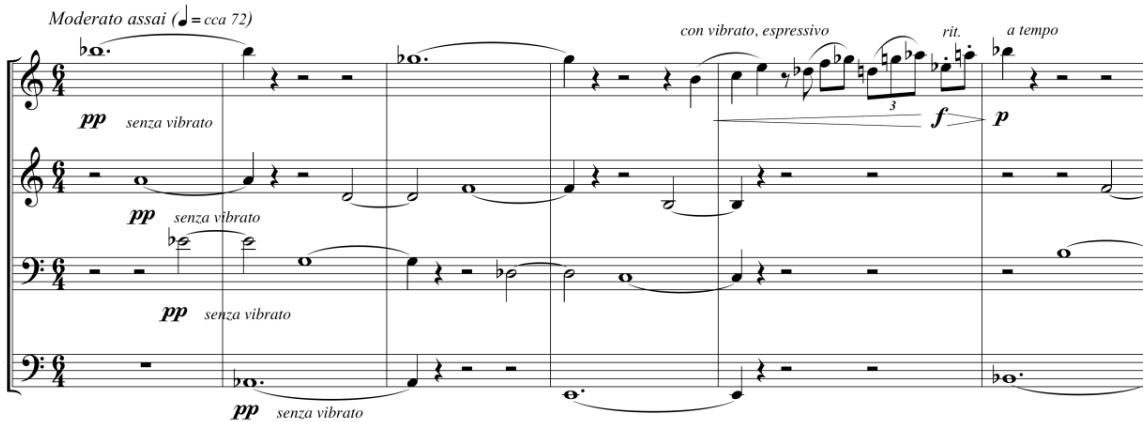
<sup>18</sup> Hoferer "Serial and Set Class Analysis," 78.

successive notes of the prime row (Example 2) across the ensemble in a pyramid-like manner (S→A→T→B→T→A→S) (Example 3).<sup>19</sup>

**Example 2 Feld, prime row for the Saxophone Quartet**



**Example 3 Feld, Saxophone Quartet, mm. 1-6.1<sup>20</sup>**



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If we look closely at Feld’s ordering of rows we notice that pairs of rows begin and end with the same pitch, e.g., in the Saxophone Quartet Feld presents the basic set of rows melodically across the ensemble as P0—R0 in measure 1 through 6.1 which is answered by IO—RIO in measure 6.1 through 11.2.<sup>21</sup> In this composition B-flat is the initial pitch (labeled 0), and therefore each pairing/elision of rows departs from and returns to B-flat. This is a common and

<sup>19</sup> Nestler, “Feld’s Quatuor,” 71.

<sup>20</sup> The published score of the Saxophone Quartet is a transposed score, for the sake of clarity all examples that refer to this score are shown in concert pitch. The scores for the two sonatas and the concerto are notated in concert pitch and are shown here as published.

<sup>21</sup> By definition the pairing of any row with its immediate retrograde will result in an exact mirror or palindrome, however, here the point of interest is Feld’s repetitive use of this technique across his saxophone oeuvre and the overall implication of a tonal center. Superficial analysis of his works from other genres within the same period yields similar results.

Throughout the document, I will use the following system for the identification of specific beats within measures: measure 7, beat 2 is shortened to measure7.2.

style defining trait for Feld's music.<sup>22</sup> Feld clarifies this point by saying "if you ... [study] my work you will find that it starts at one tone and returns to the same tone, just as in Classic music. Dodecaphony is not used very often in the way of Schoenberg and Webern. For me, it is a question of intervals which I hear, and expressions of harmony. Small seconds and large sevenths are important to me."<sup>23</sup>

A similar pattern is found in his Sonata for Soprano Saxophone and Piano, where Feld again presents the paired/elided rows as P0—R0 and I0—RI0; however, due to the symmetrical construction of the prime row there are only twenty-four distinct permutations available. This is evident when one examines the matrix, which is located in Appendix D at the end of this document.

Feld uses a different row ordering in the opening section of his Concerto for Saxophone. Here the ordering is P0, I0, R0, and RI0. This ordering along with the intervallic content of the row does not allow Feld to elide the rows or pair them as in the Sonata for Soprano Saxophone and Piano. However, by cycling through the entire complement of rows he does achieve a departure from and return to the pitch class A (initial pitch of P0 and the final of RI0), albeit over a much longer time-span.

### **Row usage**

We have discussed briefly Feld's intentional departure from and return to a central pitch; however, Feld purposefully limits the number of rows at play at any one time, thereby establishing a sense of pitch centricity or even pitch hierarchy. When one compiles all of the appearances of rows at work, it is apparent that Feld favors specific row forms over others. The most common row forms tend to be those based on the PC0, i.e., P0, R0, I0, RI0, followed by

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<sup>22</sup> Here the use of the term elision refers to a consistent rhythmic merging of the final note of a row as the initial note of the succeeding row.

<sup>23</sup> Turpen, "Descriptive Catalog," 80.

one or more areas of high concentration; the importance of this latter concept will be expounded upon later in the document.

### **Creation of row complex and row keys**

By referring to Tables 3 through 5, it becomes evident that Feld concentrates his choice of rows into one or more pitch spaces. This manifests itself in the establishment of what I will here after term as *row complex* and *row keys*. A row complex is comprised of the four distinct transformations of a row sharing the same pitch class, i.e. the rows (P8, I8, R8, RI8) and (P2, I2, R2, RI2) constitute two distinct row complexes. In turn, the pitch class of the row complex defines the row key, i.e. the first row complex from above defines a row key at PC8 and the second at PC2 (six semitones apart). The tonal counterparts to these integer labels will change based on the matrix and prime row for each piece; recall that this document will not use the “fixed do” approach of labeling all Cs as 0 (see previous discussion in chapter 1).

**Table 3 Row form use in the Sonata for Soprano Saxophone and Piano<sup>24</sup>**

<b>ROW FORMS</b>	<b>APPEARANCE</b>	<b>PERCENTAGE</b>
0	17	45.95
1	1	2.70
2	1	2.70
3	1	2.70
4	1	2.70
5	4	10.81
6	2	5.41
7	4	10.81
8	0	0.00
9	0	0.00
10	4	10.81
11	2	5.41
<b>TOTAL</b>	<b>37</b>	<b>100.00</b>

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<sup>24</sup> The column titled *Row Forms* is a collection of the row forms used designated by pitch class (PC), i.e., (P0, I0, R0, RI0); the column titled *Appearance* is an aggregate number of how many times a row form was used either melodically or as collections of vertical sonorities; the column titled *Percentage* shows the number of occurrences of the aggregate row form as it relates to the total number of rows used.

**Table 4 Row form use in the Concerto for Saxophone**

<b>ROW FORMS</b>	<b>APPEARANCE</b>	<b>PERCENTAGE</b>
0	25	40.32
1	1	1.61
2	8	12.90
3	1	1.61
4	0	0.00
5	7	11.29
6	2	3.23
7	5	8.06
8	2	3.23
9	6	9.68
10	2	3.23
11	3	4.84
<b>TOTAL</b>	<b>62</b>	<b>100.00</b>

**Table 5 Row form use in the Saxophone Quartet**

<b>ROW FORMS</b>	<b>APPEARANCE</b>	<b>PERCENTAGE</b>
0	28	33.33
1	0	0.00
2	8	9.52
3	0	0.00
4	2	2.38
5	16	19.05
6	6	7.14
7	0	0.00
8	4	4.76
9	0	0.00
10	12	14.29
11	8	9.52
<b>TOTAL</b>	<b>84</b>	<b>100.00</b>

These row complexes seem to be used by Feld to create row keys for presentation of thematic devices in a specific “tonal” space. Specifically, we will see that Feld creates a theme in one row key and “modulates” to a different row key for secondary themes, which is one of the principle concepts/traits of any sonata form movement. Further, Feld tends to limit the total number of rows, especially in primary and secondary action zones, to those that are associated

with the row keys, reserving distantly related row keys for those areas of high complexity—typically the development portion of the sonata form.

### **Formal sections demarcated by different compositional resources**

Feld does not restrict his compositional resource to that of the various permutations of the prime row as he often employs multiple rows within in a single movement of a large-scale work as well as different rows for successive movements. Additionally, Feld often draws compositional resources from symmetrical collections such as the octatonic scale, free chromatic passages, and acoustic collections to create transitional elements within the overall formal structure. Lastly, there is an abundance of free chromatic counterpoint, frequent use of tone clusters, and extended techniques such as saxophone multiphonics that are all used at various points to delineate formal organization.

### **Rhythm**

Feld expressed that rhythm was the most important element in music and for music to have an impact, it must have movement.<sup>25</sup> When performer and listener interact with his music, they become cognizant of a vibrant and often complex rhythmic language, which is based on a number of stylistic techniques and recurring patterns. These characteristics give his music a sense of forward motion and often articulate structural landmarks. Some of the most common rhythmic traits found among his works for saxophone (and presumably other genres as well) include his use of staccato rhythmic figures, ostinatos, changes of meter to delineate formal sections, and the use of contrapuntal devices such as stretto and canon.

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<sup>25</sup> Kenneth Fischer, 43.

## CHAPTER 3

### ELEMENTS OF SONATA THEORY

Prior to commencing with the detailed analytical study of the interaction of the post-tonal compositional language used by Feld within his neo-classical sonatas, it is necessary to discuss James Hepokoski's and Warren Darcy's *Elements of Sonata Theory* and define the concepts used throughout this document. It would be impractical and beyond the scope of this document to discuss all aspects of their work and then formulate new models and terms that would apply to post-tonal music. Therefore, some flexibility on the part of the reader is needed when presented with terms or concepts that may be understood to exist/apply only to the music of the common practice period. I have endeavored, at all times, to make the parallels as clear and distinct as possible.

#### Overview

Hepokoski's and Darcy's large and ambitious new analytical model looks to the interaction of music and cultural meaning within individual works and its interaction within a genre, as well as the cultural context of the *genre* within society. To that end, *Elements* is at its core a multi-modal system employing analytical techniques and elements from traditional music theory and musicology as well as concepts from outside the traditional music disciplines. These include *genre theory*, *phenomenology*, *reader-response theory*, and *hermeneutics* as well as ideas from *cultural materialism* and the *theory of ideology and institutions*, and even *postmodernist-poststructuralist concerns* and other theories.<sup>1</sup> A thorough discussion of all of these theories is

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<sup>1</sup> James A. Hepokoski and Warren Darcy, *Elements of Sonata Theory: Norms, Types, and Deformations in the Late Eighteenth-Century Sonata* (Oxford; New York: Oxford University Press, 2006), 603-604.

beyond the scope of this work and the reader is encouraged to reference Appendix 1 (603-610) of *Elements* in order to gain a better understanding of how the authors approach each of these theories.

Throughout the lengthy work, Hepokoski and Darcy focus their discourse on identifying composition tendencies while avoiding the diametrically opposed pitfalls of inflexible and “rigid schemata and near-total freedom.”<sup>2</sup> To that end, their work differs greatly from many other earlier musicological and theoretical studies that focus on constructing sonata form models along the two main musicological lines or the two main theoretical approaches. The two main musicological approaches to which the authors refer are 1) Charles Rosen’s approach of tonal polarization in his *Sonata Forms* and 2) the period-conscious conception of the form i.e., what did the 18<sup>th</sup>-century rhetoric say? The two main theoretical approaches are 1) Heinrich Schenker’s linear contrapuntal views and the underlying two-part structure, and 2) William Caplin’s concept of grouping structure-formal functions of smaller thematic/formal units.<sup>3</sup>

*Elements of Sonata Theory* is organized in two large sections with part I (chapters 1-15) “lay[ing] out the basics of the essential system, working section by section, zone by zone, through the most often encountered type of sonata form (Type 3<sup>4</sup> the ‘textbook’ sonata with an exposition, development, and recapitulation).”<sup>5</sup> The second part, chapters 16-22, is dedicated to the examination of other sonata formats (Types 1 sonatas that lack a development; 2 a binary variant or “double rotational form”; 4 the various types of sonata-rondos; and 5 the concerto-sonata adaptations) in a series of more complex, extended, and detailed studies.<sup>6</sup>

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<sup>2</sup> Hepokoski and Darcy, *Elements*, 8.

<sup>3</sup> Hepokoski and Darcy, 6.

<sup>4</sup> See appendix B, Hepokoski and Darcy, 16

<sup>5</sup> Hepokoski and Darcy, vi.

<sup>6</sup> Hepokoski and Darcy, vi.

The resultant study examines various aspects of musical energy across *action-zones* or *action-spaces* within the context of sonata movements. Additionally, the authors divide and label the exposition of a sonata movement into four areas or zones: 1) primary theme zone (P); 2) transition (TR); 3) secondary theme zone (S); and finally 4) closing zone (C).<sup>7</sup> This type of analysis allows for a broad-based and malleable discussion of how composers articulate their musical ideas within the expectations of a rhetorical sonata form. It is this approach, the concept of *action zones*, which can be most practical in the discussion of post-tonal sonata forms.

Additionally, Sonata Theory was devised as a means of explaining how varying degrees of the *normative* [rhetorical devices that the listener of the time expected to hear] could be altered, stretched, or occasionally overridden altogether to produce an individualized *deformation* [how the composer deviates from these expectations].<sup>8</sup> It is from this vantage point of comparative analysis-*normative* vs. *deformation*-that this document will move forward to illustrate to the reader/performer a way in which one can hear Feld's distinct mixture of post-tonal techniques and tonal based schema (a *deformation*) as it relates against the backdrop of the rhetorical/stylized *sonata form* of the 18<sup>th</sup> and 19<sup>th</sup> centuries (*normative*).

Since the emphasis of this document is to apply certain aspects of the analytical process of *Elements*, we must now identify and define those parameters and how they will be applied to the post-tonal language found in the selected compositions. While some of these terms or their variants may be familiar to the reader/analyst, there are specific terms that are unique to *Elements* and will need clarification.

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<sup>7</sup> William Drabkin, "Review: Mostly Mozart," *The Musical Times* 148, no. 1901 (Winter) (2007).

<sup>8</sup> Hepokoski and Darcy, v.

## Rotation

*Rotation* is the large-scale recurrence or repetition of a referential thematic pattern—established at the piece’s outset—within individual sonata-form movements. Within sonata form we are mostly concerned with the establishment of the (P)rimary theme, (TR)ansition, (S)econdary theme and (C)oda zones within the exposition.<sup>9</sup> A rotation is analogous with a cyclic repetition or restarting and the authors provide two metaphorical images—that of a clock-hand sweeping through multiple hours, with the face of the clock representing the successive stages of the thematic pattern, and, similarly, the tracking of a large spiral through two or more cycles.<sup>10</sup>

As defined by Hepokoski and Darcy, a rotation through the established thematic pattern is not dependent upon tonality or any implied harmonic motion. In their theory, rotation is a rhetorical principle, “governed by the expectation of a temporal presentation-sequence of thematic-modular elements.”<sup>11</sup> One can clearly see the benefit of this type of terminology when dealing with post-tonal music as it allows for the discussion of thematic elements apart from harmonic procedures. Rotation is not to be confused with *cyclic form* or *cyclic organization*, which, when strictly defined, refers to music in which there is a recurrence of thematic material from an earlier movement in the final movement.<sup>12</sup>

## Normative

The authors use the terms *norm* and *normative* to identify those procedures and patterns that were influential, as well as preferred, in the development of sonata form in the 18<sup>th</sup> century

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<sup>9</sup> Hepokoski and Darcy, 611-612.

<sup>10</sup> Hepokoski and Darcy, 611.

<sup>11</sup> Hepokoski and Darcy, 612.

<sup>12</sup> Hugh MacDonald, “Cyclic Form,” *Grove Music Online, Oxford Music Online*.

and not in any way to suggest “binding laws or invariant rules.”<sup>13</sup> Here we will refer to multiple layers of norms: 1) the generic concept of the 18<sup>th</sup> century sonata form and its generic tonal scheme and 2) as a means of identifying the normative procedures found within the selected compositions.

### **Deformation**

Here the term *deformation* refers to “the stretching of a normative procedure to its maximally expected limits or even beyond them—or overriding of that norm altogether in order to produce a calculated expressive effect.”<sup>14</sup> Deformation should not be construed as having negative connotations such as malformed, disfigured, or abnormal. Quite to the contrary, it is the expressive stretching of the expected boundaries of sonata form—deformation—that is central to the overall narrative of both *Elements* and this document.<sup>15</sup> Lastly, compositional choices that were deformations in one era become part of the overall dialogue between audience and composer and in turn influence and provide successive generations with an ever-expanding array of now normative procedures.

### **Action-space**

One of the most useful and ingenious concepts offered by *Elements* is that of an *action-space*. It is a multi-leveled and flexible theory which at the smallest level denotes any of the subdivisions of the initial thematic rotation of the exposition (P, TR, S, C) and in its broadest sense can encompass a single movement or multi-movement plan. Here we are concerned with the process rather than the identification of tangible events, i.e., how a composer presents P in temporal space and not whether it is accomplished utilizing specific “things.”<sup>16</sup>

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<sup>13</sup> Hepokoski and Darcy, *Elements*, 7-8.

<sup>14</sup> Hepokoski and Darcy, 614.

<sup>15</sup> Hepokoski and Darcy, 11, 614-615.

<sup>16</sup> Hepokoski and Darcy, 615-616.

## Sonata Form

This section will set forth a few guiding principles regarding the large-scale action-spaces (exposition, development, recapitulation) inherent in sonata form as well as the substructures of each action-space (P, TR, S, C), with the goal of providing a common understanding of how these elements are used within *Elements of Sonata Theory* and throughout the remainder of this work. This portion will not attempt to provide the reader with a history and development of sonata form and in no way can it provide a complete discussion of the historical development of sonata form. This author presumes a fundamental understanding of the essential workings of sonata form on the part of the reader. A portion of the discussion and description of each concept is set aside to explain how these terms—created to describe tonal events—will be translated and applied to the post-tonal language of Jindřich Feld.

Sonata form is the most significant large-scale structure from the Classical period and to the early stages of the 20<sup>th</sup> century.<sup>17</sup> It is a musical discourse within a large-scale three-part form and as Hepokoski and Darcy state:

[It] is neither a set of 'textbook' rules nor a fixed scheme. Rather, it is a constellation of normative and optional procedures that are flexible in their realization a field of enabling and constraining guidelines applied in the production and interpretation of a familiar compositional shape.<sup>18</sup>

In general, composers employed sonata form as a means to create and resolve tensions across successive structural levels—harmonic, melodic, and rhythmic.

Through their research and teaching, Hepokoski and Darcy have developed a classification system that groups related compositional techniques and structural similarities into five generalized categories. Here, we are mostly concerned with what they term as the “textbook”

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<sup>17</sup> James Webster, “Sonata Form”, *Grove Music Online, Oxford Music Online*.

<sup>18</sup> Hepokoski and Darcy, *Elements*, 14.

example of sonata form, the *Type 3 sonata*, as it contains the prototypical exposition, development, and recapitulation spaces.<sup>19</sup> In turn, each of the action-spaces (exposition, development, and recapitulation) performs a particular role within the dialogic context; each thematically and texturally varied from the other.<sup>20</sup>

## **Exposition**

The exposition is perhaps the single most important action-space and process within the entire sonata form complex. It is here that both the tonal and rhetorical forms are set into motion. The *tonal form* establishes the tonic, the presentation of textural paths, and sets in motion the move away from the established tonic and the eventual arrival and cadence in the secondary key. The most common tonal motion is from a I (major key tonic) to a V (dominant).<sup>21</sup> The key factor here is motion away from an established key and not the destination, as nearly all sonatas present motion away from a tonic key. This ordering of devices—what Hepokoski and Darcy refer to as *Rotation 1* or the *expositional rotation*—will “guide our understanding of the ordering of modular events in the subsequent action-spaces—development, recapitulation, and coda.”<sup>22</sup> Paralleling this tonal form is the equally important *rhetorical form*, which establishes an “arrangement or layout of specialized themes and textures” that are specific to each individual composition and tend to highlight the discrete choices of the composer.<sup>23</sup> What are often found in expositions of the 18<sup>th</sup>- and 19<sup>th</sup>-centuries are two themes of a disparate or contrary character—one jaunty and forte the other lyrical and pianissimo.

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<sup>19</sup> For a general description of each of the five types, refer to Chapter 16, pages 343-345 of *Elements of Sonata Theory*. A complete discussion of each type occurs in Chapters 16 through 22.

<sup>20</sup> Hepokoski and Darcy, 14-16.

<sup>21</sup> Hepokoski and Darcy, 16.

<sup>22</sup> Hepokoski and Darcy, 23.

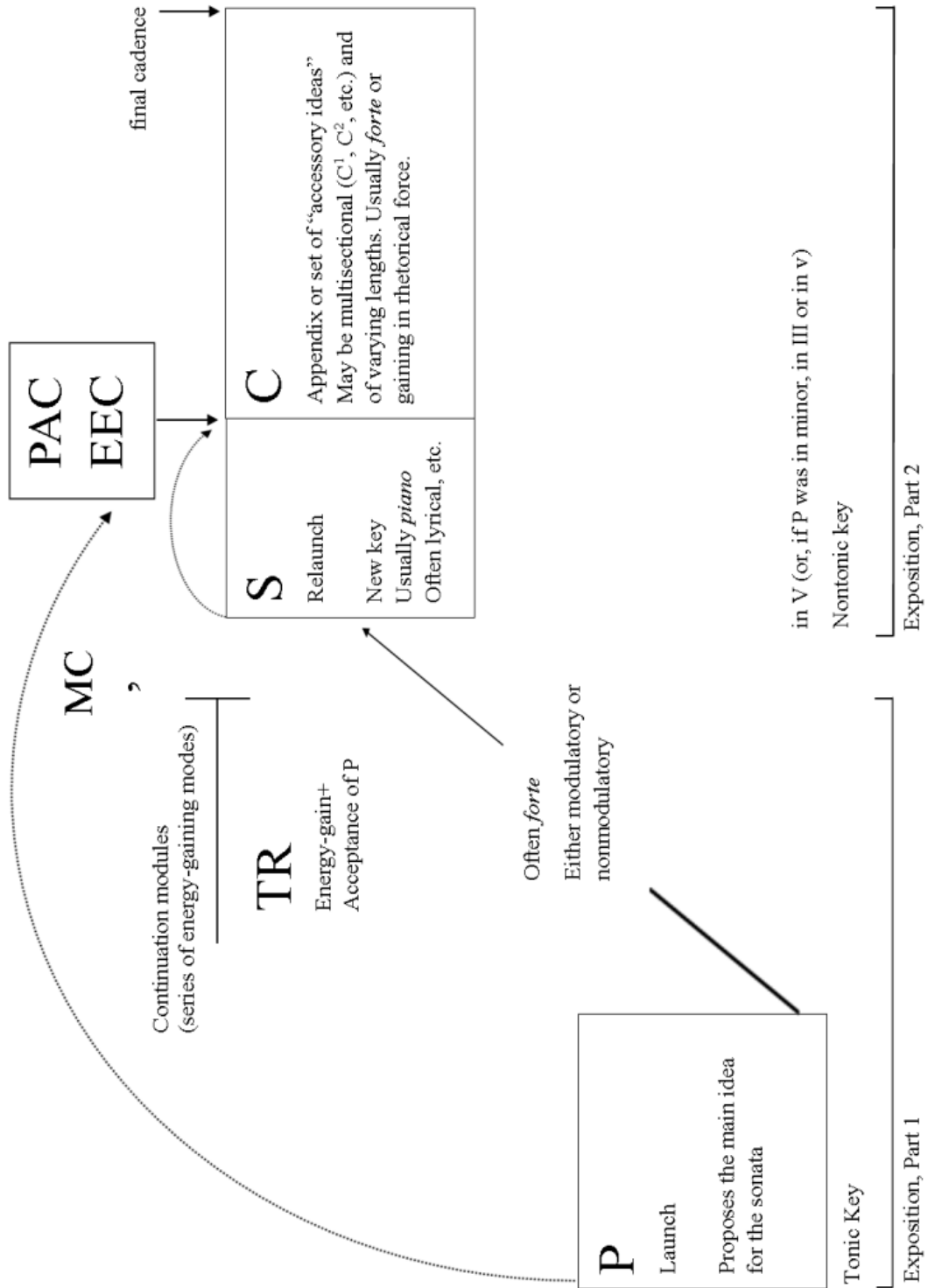
<sup>23</sup> Hepokoski and Darcy, 23.

Figures 1 and 2 below, extracted from *Elements of Sonata Theory*, provide an overall design plan for two important aspects of the text; Figure 1a shows both the tonal and rhetorical forms of the expositional rotation; Figure 1b provides the layout of the entire sonata form action space—exposition, development, and recapitulation. Definition and discussion of the labels contained within the diagrams follows.

Research shows that many of the integral characteristics of 18<sup>th</sup>- and 19<sup>th</sup>-century sonata forms are also in many of Feld’s compositions: 1) there is a clear establishment of a *tonal center* through limited row use and the establishment of a row key, followed by the establishment of a secondary tonal center via a different row complex—this is analogous to the tonic to dominant motion of the common practice period; 2) there is clear delineation found in thematic construction as well as each theme defined by a distinct melodic contour and rhythmic presentation. The two examples below provide a brief glimpse into this concept. Example 4 below shows the four rows of the initial row complex (P0, R0, I0, RI0) extracted from the matrix.

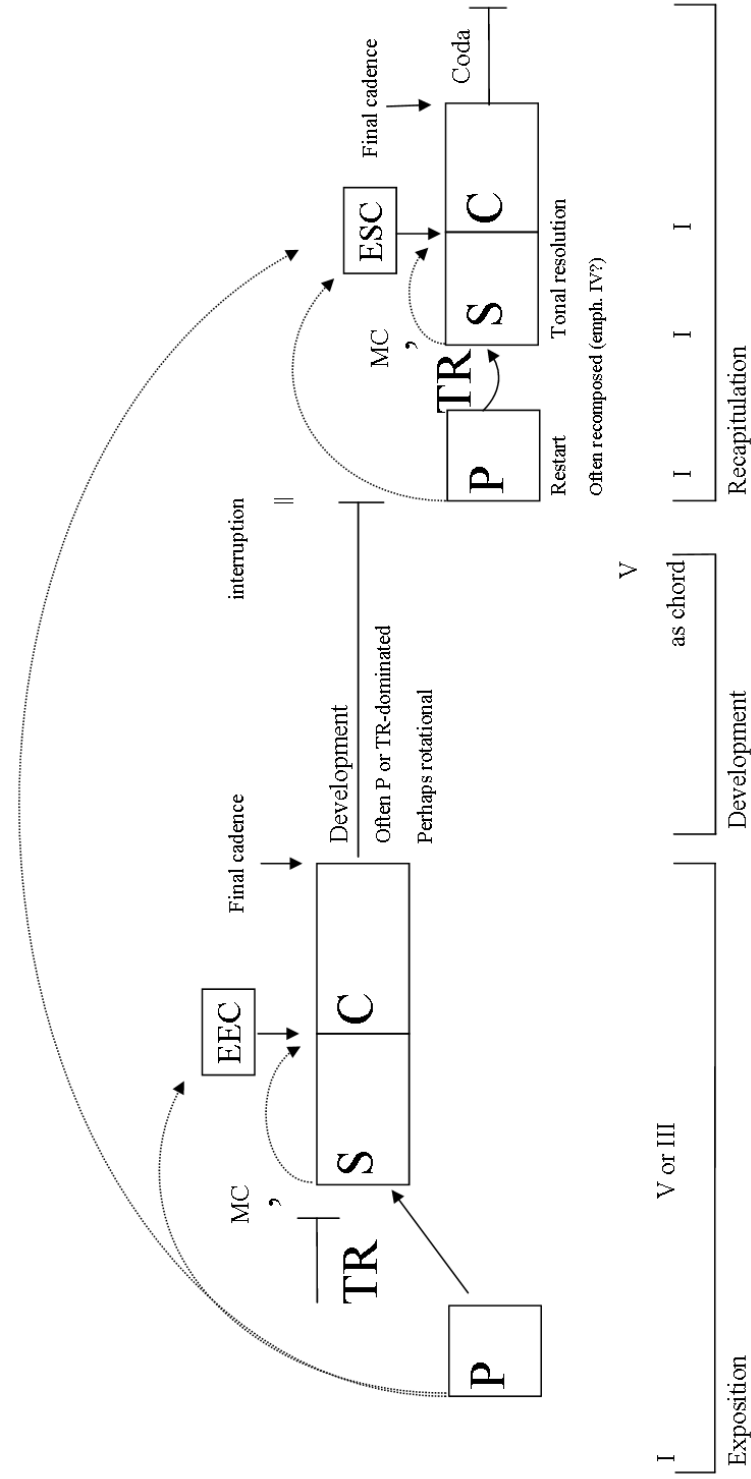
**Example 4 Feld, Sonata for Soprano Saxophone and Piano, the initial row complex.**

Figure 1 Exposition only: the Essential Expository Trajectory (to the EEC)<sup>24</sup>



<sup>24</sup> Hepokoski and Darcy, 17.

Figure 2 The entire structure: the Essential Sonata Trajectory (to the ESC)<sup>25</sup>



One central mission: laying out the strategy for the eventual attainment of the ESC: a structure of promise.

S, as agent, carries out the central generic task of the sonata-securing the ESC: a structure of accomplishment

<sup>25</sup> Hepokoski and Darcy, 17.

Example 5 demonstrates the establishment of a row key via a row complex—a cycling through the four basic forms of the row, e.g., P, R, I, and RI or other similar sequence.

**Example 5 Feld, Sonata for Soprano Saxophone and Piano, mm. 3-12**

The musical score is presented in three systems, each with three staves. The top staff is for the Soprano Saxophone, the middle for the Piano Right Hand, and the bottom for the Piano Left Hand. The time signature is 4/4. The score includes various dynamics such as *mf*, *f*, *p*, and *ff*, along with articulations like *poco a poco* and *animando*. The music is characterized by a complex row structure with various intervals and accidentals.

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In this instance, the pitch center can be heard as F, which Feld achieves through metric and spatial emphasis of the pitch class F. Additionally, the repetitive percussive chords that constitute much of the piano accompaniment are all discrete tetrachords from the same P0 row complex, which further establishes a pitch center of F.

Compare the previous example with the following extract of a passage containing a different row complex (P7) and in turn a new row key now with a pitch center of C (Example 6 and Example 7) The initial statement of the P7 row complex begins in the soprano saxophone in measure 24.3 and ends in measure 30.1. In typical fashion, Feld elides the final note of one row to be the initial note of the subsequent row, here R7 from measure 30.1 through 32.2. The penultimate note of R7, marked by the small triangle, may be incorrect in the published score; it is most likely an F-natural instead of the assumed F-sharp.<sup>26</sup> The first nine notes of I7 are stated in the left hand of the piano accompaniment from measure 32.3—35.3. The remaining notes of row I7 follow the given example, as well as a complete statement of RI7 in the soprano saxophone part in measure 37.1-39.3, completing of the row complex.

**Example 6 Feld, Sonata for Soprano Saxophone and Piano, three rows of the new row complex**

The image displays three staves of musical notation, each representing a different row of a complex. The first staff is labeled 'P7' and shows a sequence of notes: G4, A4, Bb4, C5, D5, Eb5, F5, G5, Ab5, Bb5. The second staff is labeled 'R7' and shows a sequence of notes: Bb4, C5, D5, Eb5, F5, G5, Ab5, Bb5, C6, D6, Eb6. A small triangle is placed above the note G5. The third staff is labeled 'I7' and shows a sequence of notes: G4, A4, Bb4, C5, D5, Eb5, F5, G5, Ab5, Bb5.

<sup>26</sup> This is supported by consultation of the provided matrix as well as the research of Kevin Hoferer who also notes this possible publishing error on page 25 of his document.

Example 7 Feld, Sonata for Soprano Saxophone and Piano, mm. 24-35

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Additionally, notice the use of the following compositional resources: 1) the establishment of 3/4 meter at the onset of measure 24; 2) the use of non-row material, specifically the octatonic scale, first presented in the piano accompaniment from measure 24.1

through 35.3 with a transfer of the bass line to the soprano saxophone from measure 33.1 through 35.3; 3) the increased surface rhythm—sextuplets and running eighth notes (a tempo change occurred in measure 12.3 in the previous example); and 4) emphasis through registral placement, achieved through the restatement of the melodic gesture of the soprano saxophone, measure 24.3 - 32.1, and in the left hand of piano, measure 32.-36.3.

### **Medial Caesura (MC) and the Two-Part Exposition**

Hepokoski and Darcy define the *medial caesura* as “the brief, rhetorically reinforced break or gap that serves to divide an exposition into two parts—tonic and dominant.”<sup>27</sup> Thus, the role of the medial caesura is two-fold: the resolution or closure of the first half of the exposition and the launching of the new second part containing the secondary theme zone (S). Further, upon arrival at the MC, a rest (*caesura*) or general pause (GP) is often present. For Hepokoski and Darcy, this is the pivotal moment in the exposition as it:

- “relinquish[es] the preceding drive and energy-gain”<sup>28</sup>
- articulates and represents *energy-loss*
- initiates a subsequent dynamic shift, usually *piano* for the launching of S.

It is the normative practice for the *caesura* or GP to be very short, often only a beat, sometimes a full measure. Additionally, it would be likely for this gap to contain connective material—usually a “held note or scalar passage”—thus creating a *caesura-fill* (CF), discussed below.<sup>29</sup> In their presentation of this concept, Hepokoski and Darcy often refer to the hallmark cadential gesture of the late 18<sup>th</sup> and early 19<sup>th</sup> century that is commonly referred to as “hammer-blows.” The “hammer blows” occur in measure 21 followed by the rhetorical break or gap on

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<sup>27</sup> Hepokoski and Darcy, 24.

<sup>28</sup> Hepokoski and Darcy, 34.

<sup>29</sup> Hepokoski and Darcy, 34.

beat four, which signifies the arrival at the MC; an immediate launching of the S idea follows in measure 22 (Example 8).

**Example 8 Mozart, Piano Sonata in D, K. 284, i, mm 18-23**

The essential aspect of the MC is thus: if present, the MC identifies the exposition-type as two-part and leads directly to an S theme; if lacking, there is no S theme and the result is a different sonata type, that of the continuous exposition highlighted by the presence of a Transition (TR) proceeding directly into *Fortspinnung*<sup>30</sup> (FS).<sup>31</sup> Similar compositional processes are evident in Feld’s music as seen in Example 9. One will notice the evidence of energy buildup across multiple levels achieved by:

- an increase in overall surface rhythm
- continual dynamic shifts from soft to loud over various time spans
- interval expansion between the outer voices (S vs. B)

Here the hammer-blow effect, measure 39, brings the energy-gain of TR to its highest level and provides the starting point for the requisite energy release through CF—achieved

<sup>30</sup> The development, or ‘spinning out’, of a short melodic motive to form a complete phrase, often using sequences.  
<sup>31</sup> The Continuous Exposition is not discussed in this document as the selected compositions demonstrate aspects of two-part expositional practice.

through the sounding of pitch class E over several octaves across the ensemble—and the launching of S initiated by the alto saxophone in measure 41.4.

**Example 9 Feld, Saxophone Quartet, mm. 35-42**

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**Caesura fill**

In short, a Caesura-fill is the connective material, of variable length, bridging a caesura—either medial caesura or a final caesura—to the next thematic module.<sup>32</sup> Thus, its principal

<sup>32</sup> Hepokoski and Darcy, xxv.

function is expressive, as it “articulates with sound the *energy-loss* that bridges the vigorous end of TR (MC) to what is frequently the low-intensity beginning of S (part 2).”<sup>33</sup> Most importantly, neither is CF a continuation of TR nor is it the beginning of S; it exists in the gap—implied or actual—between TR and S. As the CF’s character is unique to each musical situation, it would not be practical to provide multiple excerpts.

### **Essential Expositional Closure (EEC)**

Within sonata forms of the 18<sup>th</sup> and 19<sup>th</sup> centuries, the tonal rhetoric of the exposition presents an overarching drive to and produces a secure perfect authentic cadence (PAC) in the secondary key.<sup>34</sup> Hepokoski and Darcy, who place a requisite presentation of new material following the PAC., further expand this rhetorical role and refer to the point of this PAC as the *Essential Expositional Closure* (EEC). The requisite for new material following the PAC is one of the central tenets of Sonata Theory and is discussed throughout their work. The *new material* that immediately follows the PAC is the initial gesture of the Closing Zone (C).

We have previously dealt with relating tonal cadences to the post-tonal language with the introduction of the concepts of row complex and row key. Further, we can define a post-tonal EEC by identifying *new material* that directly follows the cyclic completion of a secondary row complex within an established S zone. Lastly, the new material that follows the secondary row complex (analogous to a tonal PAC) would be the initial gesture of the closing zone (C).

### **Essential Structural Closure (ESC)**

The Essential Structural Closure is the structural cousin of the EEC and therefore shares many of its rhetorical and harmonic responsibilities. The ESC occurs in the S zone of the recapitulation and is located in a comparable point to the EECs position in the exposition.

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<sup>33</sup> Hepokoski and Darcy, 40.

<sup>34</sup> Hepokoski and Darcy, 18.

Similarly, the ESC marks that point where new material is presented after a satisfactory PAC in the S zone, however, the normative practice is for this PAC to occur in the tonic key of the exposition. Therefore, the ESC is the long-range goal of the entire sonata form complex.<sup>35</sup>

In post-tonal terms, the ESC would involve the motivic elements established in the exposition's S-zone (secondary row key) presented in the initial row key that was established in the exposition's P-zone (primary row key). Additionally, paralleling the normative practice of the ESC in common practice tonality, the material that follows the ESC is the initial gesture of the closing zone (C); this serves to reinforce or stabilize the preceding arrival in the primary row key.

### **The Primary Theme Zone (P)**

The Primary theme zone is the wellspring from which the entire sonata complex arises. From it the overall style and affective character are born. Simultaneously the initiation of the Primary theme zone begins its rhetorical role as the “initiator of rotations,”<sup>36</sup> and as the launching point for the drive toward the EEC and ultimately the ESC. It is important to note that throughout this work and *Elements* the concept of a “theme” is not wholly bound to the prevailing definition as being a *melody*, but in a broader, more generic convention as the foremost musical idea contained in the exposition. This broader approach allows for the inclusion of post-tonal thematic elements and their accompanying rhetorical responsibilities to be conceptualized alongside their common practice cousins.<sup>37</sup>

The initial presentation of the P-theme plays an important role in determining how the rest of the sonata will unfold. In the broadest sense, one is confronted with two distinct options—*aggressive* or *passive*. Hepokoski and Darcy classify these two options thusly—an *aggressive* P-

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<sup>35</sup> Hepokoski and Darcy, 232-233.

<sup>36</sup> Hepokoski and Darcy, 65.

<sup>37</sup> Hepokoski and Darcy, 65.

theme classified as the *strong-launch option* and conversely a passive P-theme classified as the *weak-launch option*. The strong-launch option would most likely contain “chordal or fanfare-like gestures, flashy coups d’archet, dotted rhythms, octave drops or leaps, triadic articulations, an emphatic, forte theme.”<sup>38</sup> The passive or weak-launch option typically presents an “unassuming, lyrical melody” originating from a *piano* dynamic most commonly after a slow introduction.<sup>39</sup> Both *Elements* by Hepokoski and Darcy and *Sonata Forms* by Charles Rosen make note that it is a common strategy for lyrical-theme openings of Allegro movements of Mozart Symphonies to proceed to a TR of the *forte* affirmation; K.201 is but one example.<sup>40</sup>

Feld would have observed these compositional choices, or defaults in the verbiage of Hepokoski and Darcy, in his studies of the music of the Classical period and beyond. Therefore, one could surmise that what was an intuitive or rhetorical choice for the Classical period composer would have shaped Feld’s use of sonata form structures within his post-tonal language.

### **The Transition Zone (TR)**

The Transition Zone contains those energy-gaining modules that propel the principal idea, P, toward the eventual presentation of S (Secondary Theme). Hepokoski and Darcy do not consider TR-zones to be modulatory by default as this necessity often excludes aspects of equal or often greater importance, those of “texture, dynamics, thematic ordering, and rhetoric.”<sup>41</sup> Further, during the common practice period the transition concludes with a cadence—not necessarily of modulatory function—that signifies the arrival at the *Medial Caesura* (MC) or mid-point of the exposition.

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<sup>38</sup> Hepokoski and Darcy, 66.

<sup>39</sup> Hepokoski and Darcy, 65-66.

<sup>40</sup> Hepokoski and Darcy, 66.

<sup>41</sup> Hepokoski and Darcy, 93.

Hepokoski and Darcy offer a myriad of ideas for the analyst to consider as they initially approach the TR-zone. Many of these concepts are independent of harmonic or tonal function and will aid in our investigation of post-tonal TR-zones. The initial step in the process is to develop a sense of the TR-zone's path toward the MC.

- What musical adventure(s) is the TR put through?
- What is the length of TR discourse?
- Is the TR a single phrase or a succession of phrases or modules?
- Is it motivically related to P, as an energetic extension of its idea?
- Does it anticipate S?
- How is its overall trajectory of energy-gain managed?
- Are there any dynamic drops within the general pattern of intensification?
- How strong is the medial caesura?
- Is there a caesura fill? Why?<sup>42</sup>

The next step in the analytical process is deciding when a TR has begun. As Hepokoski and Darcy point out, the presence of certain transitional textural devices, such as “sequential activity, motivic *Fortspinnung*, and accumulative rhetorical energy,” all aid in the identification of TR-zones.<sup>43</sup> These traits allow us to identify *what* a TR-zone is composed of; however, the *when* or *starting point* may still be in question.

Often, the identification of the beginning or initiation of a TR-zone is difficult due to intentional compositional ambiguity and therefore the analyst should employ a flexible approach when interpreting the selected passage. Moreover, one should not presuppose that identification of TR-zone starting points is always a murky undertaking, as they are more commonly built

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<sup>42</sup> Hepokoski and Darcy, 94.

<sup>43</sup> Hepokoski and Darcy, 94.

around clearly defined markers.<sup>44</sup> Further, a TR that has clearly defined boundaries (demarked by alteration of texture, dynamics, or other device) is classified as a *non-merged transition*. In contrast, a *merged transition* is one in which the TR begins as an “extension of P-activity”; thus the initial gesture of the TR coincides with a *dissolving* of the preceding P-activity with no clear cadence or resolution.<sup>45</sup> We will now turn our attention to outlining two approaches to structural organization of TR-zone; defined here as *The Independent (Separately Thematized) Transition* and the *The Developmental Transition*.

#### *The Independent (Separately Thematized) Transition*

This type of TR (the most common) involves the presentation of *new* elements into the overall discourse. This is accomplished through the creation of a new theme, often referred to as a “transition theme,” or a “marked change of musical topic, rhythmic motion, and/or figure.”<sup>46</sup> For the post-tonal analyst, this latter qualifier is of distinct importance, as it allows the emphasis to be on musical gestures absent of any tonal dependence. Additionally, within the context of Feld’s music, this type of TR manifests itself using non-tone row material, e.g., an octatonic scale, or the introduction of a secondary tone row.

#### *The Developmental Transition*

The absence of a clearly demarked TR (*The Independent Transition*) may allude to a zone whose point of departure is a motivic element of P. TRs of this type can display a sense of “impatience or forward press...” with the motivic element appearing in differing guises.<sup>47</sup> TRs of this type are also subject to much harmonic motion, often presenting the motivic element against varied harmonic underpinnings. At first, the reliance upon tonal harmonic activity may seem

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<sup>44</sup> Hepokoski and Darcy, 94.

<sup>45</sup> Hepokoski and Darcy, 94.

<sup>46</sup> Hepokoski and Darcy, 95.

<sup>47</sup> Hepokoski and Darcy, 93.

problematic when one desires to apply this definition to the post-tonal spectrum. However, the motion may be recast in this post-tonal realm using *low frequency*<sup>48</sup> row keys or the incomplete cycling of a row complex.

As with this or any other analytical process, there is the possibility of conflicting interpretations of a single passage or piece—what one person hears as independent may be perceived as developmental to another. To Hepokoski and Darcy, the distinction is secondary, as both TR-types serve the same essential function, i.e., movement from P towards the MC. Lastly, by viewing the selected compositions via the three main facets of a TR-zone, i.e., where they occur within the system of generic expectations, their functional drive to the MC, and texture (energy-gain), we can set aside long-held associations of TR-zones necessitating tonal modulations.<sup>49</sup>

### **The Secondary Theme Zone (S)**

The Secondary-theme zone commences after the arrival at the MC (follows CF material, if present). Further, the S-zone has the responsibility of activating the second half of the two-part exposition. The second half of the exposition may be devoted strictly to S related material or it may incorporate both secondary-theme and closing-theme material (S / C). The *essential expositional closure* (EEC) is the dividing point of the second half of the exposition. In tonal terms, the second part of the exposition occupies the material from the MC to the exposition's final perfect authentic cadence. For our purposes, it will conclude following the cyclic completion of a secondary row complex (analogous to a tonal PAC) within an established S zone, signifying the arrival at the EEC (essential expositional closure) (Example 10). A portion

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<sup>48</sup> Here the term *low frequency* refers to those row key/complex that have a low occurrence of use throughout the composition. Consult Table 3, Table 4, and Table 5 on page 25; the rows with the fewest appearances are *low frequency*.

<sup>49</sup> Hepokoski and Darcy, 93.

of the music contained within Example 10 was used in our discussion of tonal centers within the exposition (beginning on page 32) and has been expanded here in order to illustrate the concept of cyclic completion of a secondary row complex (analogous to a tonal PAC) and the arrival at the EEC (essential expositional closure).

**Example 10 Feld, Sonata for Soprano Saxophone and Piano, mm. 24-47**

S

24

*p*

(8<sup>va</sup>)

*pp*

6 6 6

6 6 6

6 6 6

27

*mf*

(8<sup>va</sup>)

6 6 6

6 6 6

6 6 6

30

(8<sup>va</sup>)

*f* *p*

*mf* *p* *f*

6 6 6

6 6 6

6 6 6

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Example 10 (cont'd)

The musical score consists of three systems of staves. The first system (measures 33-35) features a vocal line with a *mf* dynamic and a piano accompaniment with sixteenth-note patterns and sixths. The second system (measures 36-38) shows a vocal line with dynamics *f* and *mp*, and a piano accompaniment with sixteenth-note patterns and sixths. The third system (measure 39) is marked *ff* and includes a box labeled "EEC" above the vocal staff, indicating the End of Cycle.

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The secondary row complex (P7) begins in measure 24.3 in the soprano saxophone part and culminates with the cyclic completion of the row complex and the arrival at the EEC in measure

39.<sup>50</sup> Lastly, the new material that follows the completion of the secondary row complex, beginning in measure 39 in the piano, is the initial gesture of the closing zone (C).

Following conventional analytical theory, one might expect the S-theme to contrast the P-theme in some manner or shape—e.g., a march-like and *forte* P-theme contrasted by a lyrical and *piano* S-theme. Hepokoski and Darcy do not present this as a *de facto* norm and accept that S may be presented in a variety of forms and varieties to nearly eliminate this as the generic norm. Space does not allow for a discussion of all possible options of S with regard to its sentence/period/phrase structure especially within the context of post-tonal music. However, during the analyses that follow, our attention will focus on gestural aspects of the character of S and the development of motivic devices to delineate its structural parameters.

### **The Closing Zone (C)**

Echoing the viewpoints of writers of the late eighteenth and early nineteenth centuries, specifically H. C. Koch and Anton Reicha, Hepokoski and Darcy view this action-space as an expandable series of “extras.”<sup>51</sup> Further, they define the closing zone as the material that spans the space from the EEC to the exposition’s final cadence. As with all action-zones, the C will differ in length and character from one exposition to another. For Hepokoski and Darcy, C-space is an action-zone of many facets and numerous thematic types, which are part of a “generic system of closing gestures.”<sup>52</sup> Therefore, we can define the C as a post-cadential (post-EEC) action-zone, of variable length and character, which does not begin until the S has attained the EEC. In presenting their discourse on the music of the eighteenth- and nineteenth-centuries, they

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<sup>50</sup> It should be noted that there is a possible error in the published score for the work. Based on row analysis the seventh pitch of row R0, the occurring on the “and” of 31.3 should be F natural. Kevin Hoferer makes the same observation on page 25 of “A Serial and Set Class Analysis of Jindřich Feld’s Sonata for Soprano Saxophone and Piano” (DMA lecture document, University of Oregon, 1999).

<sup>51</sup> Hepokoski and Darcy, *Elements*, 180.

<sup>52</sup> Hepokoski and Darcy, 183.

offer multiple categories, or *theme types*, in support of their position. Many of these are bound to tonal actions of the period and do not afford easy assimilation into the post-tonal realm; however, there are two that are practical for the analysis of Feld's music, specifically *Codetta-Module(s)* and the *TR-based C*.

## Development

Prior to presenting their concepts on the tonal and rhetorical aspects of the Development Rotation, Hepokoski and Darcy embark on a brief investigation of the etymological origins of the term "development." They point out that depending on the language of the analyst (German, English, French) the word used to define the term do not necessarily translate to mean the same thing. They point out that for Anton Reicha, the word *développement* referred to everything after the exposition, including the recapitulation.<sup>53</sup> For this document, the most interesting aspect comes from their discussion of the term used by German speaking analysts from the nineteenth and twentieth centuries—*Durchführung*—"a leading through."<sup>54</sup> Further, they go on to state that initially *Durchführung* referred to "fugal or polyphonic processes or other intense motivic or thematic treatment," later being used to define "'developmental' activity within differing portions of sonatas."<sup>55</sup> As the ensuing analysis will show, the fugal or polyphonic approach (*Durchführung*) may be the best method for describing Feld's approach to the developmental process.

The development action-space has a two-part role to play as well, again one tonal and one rhetorical. However, the tonal role of the development is not to reinforce the unifying tonal scheme set forth in the exposition. One may perceive the tonal path of development action-space as one that is chaotic and often frenetic, with multiple tonal shifts—the essence of tonal

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<sup>53</sup> Hepokoski and Darcy, 195.

<sup>54</sup> Hepokoski and Darcy, 195-196.

<sup>55</sup> Hepokoski and Darcy, 195-196.

instability. Hepokoski and Darcy state, “Here one gets the impression of a series of changing, coloristic moods or tonal adventures...with shadowed, melancholy, or anxious connotations.”<sup>56</sup>

In the common-practice period, the tonal path of the development “culminates on an active dominant (meaning a V that is an active chord, not a ‘key’),”<sup>57</sup> and in turn prepares for the ultimate launch of the recapitulation or the *recapitulatory rotation*.

Generally, the *rhetorical* map of the development often refers back to that of the exposition, typically drawing from themes—in whole or part—from those of the first half of the exposition, usually P or TR related.<sup>58</sup> Hepokoski and Darcy point out that the most important facet of this developmental action-space, regardless of which themes were chosen for working out, is the comparison with ordered events of the exposition. Development action-spaces are usually smaller than the exposition, though large-scale deformations do occur in the repertory.

We have previously discussed Feld’s establishment of a row key by way of a specific row complex—the assertion of a tonal center. If the essence of a development space is *tonal instability* and we accept the concept that Feld uses a limited and specific row complex for one tonal center, how does he infuse a sense of tonal instability into the development action-space?

We have not embarked on a full discussion of the formal design of the selected works; however, research supports the identification of the following example as a development action-space. Further, a full discourse of each of the action-spaces of the exposition occurs in the later chapters. By examining the following example, measure 84-95 of the *Saxophone Quartet*, one can see one way in which Feld creates tonal instability—the “series of changing, coloristic moods or tonal adventures” mentioned by Hepokoski and Darcy.

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<sup>56</sup> Hepokoski and Darcy, 18-19.

<sup>57</sup> Hepokoski and Darcy, 19.

<sup>58</sup> Hepokoski and Darcy, 19.

As stated above in the discussion of row complexes, Feld established a row key of B-flat at the outset of the Saxophone Quartet (see Example 3 on page 21). At the opening of the development, measure 84 (Example 11), Feld clearly establishes a new row key centered on C (I2, P2, RI2, and R2). This is presented in canonic fashion over a span of nine measures, followed in quick succession by a second row key of E-flat (I5, P5, R5, RI5) that begins in measure 93, this time presented in a close stretto; this is a perfect example of the *Durchführung* concept from above<sup>59</sup> While this tonal motion may be difficult to discern due to the complexity of the passage, it is evident that this music is *moving* from one tonal space to another.

**Example 11 Feld, Saxophone Quartet, mm. 84-88**

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Apart from the tonal aspects, Feld based a portion of the development on the initial gesture stated at the beginning of the movement, that of cascading entrances of row material (again see Example 3 on page 21), this time with a very characteristic rhythmic motive. As the

<sup>59</sup> Eric M. Nestler, “Jindřich Feld's Quatuor Pour Saxophones: An Analytical Guide to Its Structures and Meaning,” *The Saxophone Symposium* 33, (2009): 85-87.

discussion progresses in the following chapters, it will become increasingly evident how the textural aspects shown here differ from what surrounds it.

## Recapitulation

The recapitulation's structural layout parallels that of the sonata's exposition (P TR S/C). The generic expectation at the launch of this *recapitulatory rotation* is for the characteristic elements (tempo, texture, key, etc.) of the exposition's P theme to be replicated within this action-space. It is within this rotation that the most significant event of the entire sonata form complex occurs, the attainment of the *essential structural closure* (ESC). The location of the ESC in the recapitulation parallels that of the EEC within the expositional rotation.<sup>60</sup> This is the crux of the entire sonata form dialogue—the attainment, and stabilization of the tonic. In common-practice tonality, this will occur with the sounding of the first satisfactory PAC in the tonic key. In post-tonal terms, the arrival at the ESC signals the satisfactory cyclic completion of a primary row complex within the second part of the recapitulation. Lastly, anything that follows the final element of the rotation (S/C) is *coda space (parageneric space)*.<sup>61</sup>

## Parageneric Space

We are again reminded that a *sonata form*, for Hepokoski and Darcy, is a generic entity comprised of the three basic elements: “exposition, development space, and recapitulatory rotation.”<sup>62</sup> Further, anything that falls outside of these structural elements is considered “not-sonata-space” or what they refer to as *parageneric space*.<sup>63</sup> Therefore, the term parageneric space is used to classify all of those elements that, as they state, encompass “everything else in the movement that may set up, momentarily step outside of, or otherwise alter or frame the

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<sup>60</sup> Hepokoski and Darcy, *Elements*, 232.

<sup>61</sup> Hepokoski and Darcy, 103.

<sup>62</sup> Hepokoski and Darcy, 281.

<sup>63</sup> Hepokoski and Darcy, 281.

presentation of the sonata form...the most common of which are codas and introductions.”<sup>64</sup>

Three of the selected works contained in this analysis begin and/or end with music that is not thematic in its construction. These sections serve as musical bookends that serve to bind individual movements—*The Introduction-Coda Frame*.<sup>65</sup>

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<sup>64</sup> Hepokoski and Darcy, 281.

<sup>65</sup> Hepokoski and Darcy, 304-305.

**CHAPTER 4**  
**CONCEPTS OF *ELEMENTS* APPLIED TO THE SELECTED WORKS OF JINDŘICH**  
**FELD**

The first movement of my *Saxophone Quartet* is in sonata form.

Jindřich Feld

**Introduction**

Our focus now turns to the application of the concepts from *Elements* directly to three of the selected works. This chapter is concerned with examining the formal aspects of the first movements of the Concerto for Saxophone, Saxophone Quartet, and the Sonata for Soprano Saxophone and Piano. The decision to discuss these three works as a group is due to similarities in provenance—composed within a four-year period from 1980 to 1984—and comparable formal construction.

Additionally, this portion is not dedicated to the discussion and analysis of every measure of each of the selected works, nor is the goal to provide a complete set theory or row analysis of the music presented; this has been undertaken in other documents, which are available and referenced at the end of this document. The guiding principle here is the presentation of representative aspects of the music as they relate to *Elements*, which will allow for a presentation of the structural layout of each of the movements in the final chapter.

**Exposition**

The exposition sets in motion both the tonal and rhetorical forms of the sonata form complex. The *tonal form* establishes the tonic, the presentation of textural paths, and sets in motion the move away from the established tonic and the eventual arrival and cadence in the

secondary key. In the post-tonal style of Jindřich Feld, the analogous *tonal form* establishes the initial *row key* and use of compositional devices to move towards a secondary *row key* (paralleling the typical tonic to dominant motion of common practice harmony). The key factor here is motion away from an established tonal area and not the destination, as nearly all sonatas (in the common practice period) present motion away from a tonic key. This ordering of compositional devices will “guide our understanding of the ordering of modular events in the subsequent action-spaces—development, recapitulation, and coda.”<sup>1</sup> The *rhetorical form* parallels this tonal form establishing the “layout of specialized themes and textures” that are specific to each individual composition and tend to highlight the discrete choices of the composer.<sup>2</sup> What are often found in expositions of the 18<sup>th</sup> and 19<sup>th</sup> centuries are two themes of a disparate or contrary character; in the sonata forms of Jindřich Feld, we find much the same.

#### *The Primary Theme Zone*

The Primary theme zone is the wellspring from which the entire sonata complex arises providing the overall style and affective character of sonata. The initial presentation of the P-theme plays an important role in determining how the rest of the sonata will unfold. Hepokoski and Darcy classify this initial presentation in broad terms as either a *strong-launch option* (*aggressive*) or *weak-launch option* (*passive*). We will observe both options in the selected works.

The initial theme of the Concerto for Saxophone, first stated by the saxophone in measures 7 through 10, is prototypical of Feld’s artisanship. Its broad rhythmic construction, *forte* dynamic, and placement in the upper tessitura of the saxophone (notated F-sharp<sup>6</sup>) allow the theme to soar above the rhythmically hectic staccato sonorities so typical of Feld’s

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<sup>1</sup> James A. Hepokoski and Warren Darcy, *Elements of Sonata Theory: Norms, Types, and Deformations in the Late Eighteenth-Century Sonata* (Oxford; New York: Oxford University Press, 2006), 23.

<sup>2</sup> Hepokoski and Darcy, *Elements*, 23.

accompaniments. Hidden in the slow moving surface rhythm of this theme is the source of many of the rhythmic ideas that Feld develops throughout the P-action zone (Example 12).

**Example 12 Concerto Rhythmic idea 1**



Feld transforms this through diminution to produce a second rhythmic figure (Example 13).

**Example 13 Concerto Rhythmic idea 2**



A third iteration, the product of further diminution by half, results in a further acceleration of the surface rhythm (Example 14).

**Example 14 Concerto Rhythmic idea 3**



The combination of the first two rhythmic ideas encompassing measures 7 and 8 is seen below (Example 15).

**Example 15 Feld, Concerto for Saxophone, mm. 7-8 Saxophone**



The combination of the latter two rhythmic ideas results in a diminution by half of the beginning passage (

Example 16). Throughout this section, the various combinations of these motives allow Feld to manipulate the surface rhythm creating a sense of forward motion and drive over a rather static ostinato-like accompaniment.

**Example 16 Feld, Concerto for Saxophone, mm. 27-28, Saxophone**



The melodic basis for the theme is drawn solely from row material—specifically, in order of use, P0, I0, R0, and RI0 (here 0 represents the pitch A, see matrix for the Concerto on page 99) encompassing measures 7 through 17.3 stated solely by the saxophone. Therefore, with the initial note of row P0 and the final note of row RI0 being the same, Feld provides a sense of departure from and return to a central pitch—analogue to a cadence. As Feld progresses through the row material, the surface rhythm is manipulated as described above to avoid the impression of “running through the row.”

As the initial thematic gesture ends in measure 17.3, Feld immediately restarts by repeating this long thematic gesture in the accompaniment beginning in measure 17.4. For variety, Feld assigns individual rows to specific registers and spins them out in a canonic fashion beginning with row I0 begun in the LH of the piano in measure 17.4 ( $A^3$ ) followed by a restatement in the RH in measure 18.2 ( $A^5$ ); the LH begins row RI0 in measure 19.3. The order of rows is as follows: I0, P0 in the RH and RI0, R0 in the LH. Notice that Feld has altered the row order; however, this is done in such a way as to retain the departure from and return to A.

However, in a compositional twist, Feld delays the sounding of the final pitch of R0 until measure 27.1 in the saxophone (also the first note of a restatement of I0), through the interjection of octatonic material in the solo line as well as a change in the accompaniment sonority; this shift occurs from measure 24.3 through 26.4. In these measures, Feld uses multiple transpositions of the octatonic referential collection spinning them out as rapid scalar flourishes for the soloist. Additionally, he shifts the accompaniment sonority from the opening [0156] tetrachord to a

[0167] tetrachord—the initial tetrachord of the row and a subset of the octatonic collection. This delay and shift in compositional material function as a quasi-dominant prolongation.

In the remaining measures that encompass the P-action space (measures 27 through 32.3), Feld restates the entire row complex (I0, P0, RI0, R0) and thematic gesture, now in diminution, with accompaniment again based on the [0156] tetrachord. The music that follows (32.4 on), while similar in rhythmic construction is set at a different pitch level and is the opening gesture of the transition (TR).

The initial theme contained in the P-action space of the Concerto for Saxophone fulfills its inherent responsibility as a wellspring of ideas and sets in motion both the tonal and rhetorical forms of the sonata form complex. Further, we can clearly see the establishment of an initial row key and motion towards the secondary key. Lastly, this theme serves as an excellent example of the *strong-launch option* concept.

Research supports similar findings in the treatment of P-zone elements in the remaining works. However, localized variations exist due to the creative choices of the composer. For instance, in the Saxophone Quartet Feld sets in motion a highly structured march-like P-theme based on repetitions of a three-measure phrase layout.<sup>3</sup> The principle melodic element presents row material in a linear manner in a solo voice (soprano then baritone), which is supported by a homorhythmic accompaniment in the three remaining instruments; both the melodic and accompaniment elements are based on the same row material (I0, RI0, P0, R0—0 is B-flat). However, the P-theme proper encompasses only nine measures (mm. 20-28), after which Feld quickly moves away from the initial tonal center utilizing row keys centered first on E-Flat (mm.

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<sup>3</sup> Eric M. Nestler, “Jindřich Feld’s Quatuor Pour Saxophones: An Analytical Guide to Its Structures and Meaning,” *The Saxophone Symposium* 33, (2009): 74-75.

29) and then A-flat (mm. 35) which forms the bulwark of TR space, while utilizing the rhythmic organization of the of the P-theme.

The P-zone of the Sonata for Soprano Saxophone and Piano (measures 3.4 through 12.4) could be categorized as a *weak-launch option*, due to its subdued dynamic, passive lyrical melody, and sparse staccato accompaniment sonorities. It is important to note that while this section is notated in common time, Feld obfuscates any underlying duple organization through note grouping and phrasing over the bar-line. As in the other works, both the melodic and accompaniment material is derived from the same row complex (P0, R0, I0, RI0—0 is F). This nine-measure zone is immediately followed by transitional material.

### *The Transition*

Here we will look at an example of a TR-zone and its structural layouts. Recall that in Chapter 3, a series of questions was presented as a means of developing the overall trajectory and scope of a TR-zone. By answering many of these questions (viewed through a post-tonal lens), one can gain a sense of how the TR is structured and its function. Again, it is important to remember that the analytical process is inherently subjective, how one person perceives a passage may be in direct opposition to another. Most significantly, the goal is to understand how this zone operates within the system of generic expectations, the functional drive to the MC, and texture (energy-gain).<sup>4</sup>

Understating these characteristics is vital to aid in identifying the *medial caesura* (MC), as this points to the closure of the first half of the two-part exposition; one of the key elements of any sonata form. Recall that the normative role of the MC is to 1) relinquish the preceding drive and *energy-gain*, 2) articulate and represent *energy-loss*, and 3) initiate a dynamic shift, usually *piano*, for the launching of S.

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<sup>4</sup> Hepokoski and Darcy, *Elements*, 93.

The TR-zone for the Sonata for Soprano Saxophone and Piano encompasses eight measures beginning in 12.3 through 21.1. At first glance, this may seem disproportionately large when compared to the ten measures that comprise P (measures 3.4 through 12.3). However, when the quicker tempo of this section is taken into account (quarter note = 72), it is apparent that this fills a much smaller span of musical time, thus offsetting any perceived structural imbalance.

This section may be categorized as an *Independent (Separately Thematized) Transition* as it involves the presentation of new elements into the overall discourse, due to the use of octatonic collections in the soprano saxophone part beginning in measure 13. Structurally, the TR comprises two modules defined by the presence of dissimilar compositional material in the solo line. The first module, marked by the introduction of the octatonic collection in the solo line, encompasses measures 13 through 17. The accompaniment pattern shifts from two-note groupings to three-note groupings while continuing the presentation of row material.<sup>5</sup> These scalar passages anticipate the accompaniment figurations in the upcoming S-zone.

The second module (measures 17.4+ through 21.1), defined by the return of row material in the solo line and a drop in dynamic, resets the drive to the MC. Further, the rhythmic treatment of the melodic line is a variation of P. The two rows used in this module, P6—R6, are a tritone away from the opening P0, which may serve a purpose that is analogous to a tonal half-cadence (HC). The two modules, when combined with the accompanying *crescendo* across the ensemble, help fulfill some of the necessary facets of any TR—*energy-gain* and drive to the MC.

The MC occurs in measure 21, and is a relatively weak event due to the immediate initiation of caesura-fill material. However, all of the *required* elements of a MC-CF passage are

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<sup>5</sup> Kevin D. Hoferer, “A Serial and Set Class Analysis of Jindřich Feld's Sonata for Soprano Saxophone and Piano” (DMA lecture document, University of Oregon, 1999), 18-19.

present: relinquishes the preceding drive and energy gain, articulates and represents energy loss, initiates dynamic shift in preparation for the launching of S (Example 17).

**Example 17 Feld, Sonata for Soprano Saxophone and Piano, mm. 20-22 MC-CF**

Medial Caesura (MC)

The musical score consists of two systems. The first system covers measures 20 and 21. In measure 20, the soprano saxophone part has a Medial Caesura (MC), indicated by a vertical line. The piano part is marked *mf*. In measure 21, the piano part begins a Caesura Fill (CF) marked *f*, featuring a series of sixteenth-note runs. The saxophone part is marked *p*. The second system covers measure 22. The saxophone part continues the CF with a *p* dynamic and an *8va* marking. The piano part continues with a steady accompaniment.

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*The Secondary Theme Zone*

The launching of the Secondary-theme zone activates the second half of the exposition, which may be devoted strictly to S related material or it may incorporate both secondary-theme and closing-theme material (S / C). The *essential expositional closure* (EEC) is the dividing point between these two zones. The cyclic completion of a secondary row complex (analogous to a tonal PAC) within an established S zone signifies the arrival at the EEC (essential expositional closure); any material that follows belongs to the *Closing Zone*.

In the strictest sense, both melodic and accompaniment aspects of a composition are serially derived from the row and matrix. This aspect combined with Feld's penchant for aligning new motivic elements with the start of a row form, presents an aesthetic dilemma of how to delineate between P and S themes. Feld, through various compositional choices, adeptly manages this in such a way as to create sufficient distinction of character, which outweighs the inherent intervallic similarities. My analysis of Feld's music reveals two tendencies in the way that Feld delineates S, 1) a change of meter and 2) the repetition of a portion(s) of row material; one or both of these tendencies is present in the music chosen for this document.

The Saxophone Quartet provides an excellent opportunity to view both of the tendencies. The alto saxophone sounding the initial pitch of row P6 (E<sup>4</sup>) as an anacrusis into measure 42 begins the S-theme zone proper; notice the change from quadruple to triple meter. Additionally, the placing of the S-theme at P6 (E) is a parallel to the expected placement of the secondary theme in the dominant key so often heard in the tonal sonata form.

After sounding the first tetrachord of the row (E-E-flat-A-D), the alto saxophone immediately repeats the tetrachord in a similar rhythmic organization, the music continues in this manner repeating tetrachords before stating the next. A second line sounded in the tenor saxophone in measure 42.3 immediately follows the melodic line initiated by the alto saxophone; the tenor line is treated in the same manner as the preceding alto line (repetition of tetrachords).<sup>6</sup> The shift in texture—homophonic P theme to a polyphonic S—further supports the classification of this section as being S.

Feld alters the repetition sequence as the remaining voices are introduced and paired; each tetrachord is repeated but the repetition is heard in a separate line. This technique is first observed beginning in measure 50.2. Here the soprano saxophone states the first tetrachord of

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<sup>6</sup> Nestler, "Feld's Quatuor," 82.

row RI6 and the repetition is sounded in diminution in the alto saxophone; this pattern continues through a complete statement of the row. The sounding of row R6 in the baritone/tenor pair follows the statement of row RI6 in the soprano/alto pair.<sup>7</sup>

An eight-measure section, beginning in measure 56.2, disturbs the polyphonic texture with a return to the homophonic texture of P. Further, the secondary S-theme ( $S^{1.1}$ ), is heard first in the tenor saxophone in measure 57.2 (row I11) followed by the soprano saxophone in measure 60.3 (row P11). The  $S^{1.1}$  idea is answered by the ensemble stating an idea first heard in the TR (measure 37) now using rows RI11 and R11.

In a third compositional twist, Feld returns to the original rhythmic organization of S in measure 65, reestablishes the homophonic texture, and places the melodic line in octaves in the soprano and alto saxophones based on row P4 with an accompaniment constructed from I4. The texture is flipped in the consequent phrase, measures 69 through 72.1.

We have now arrived at the EEC, marked by sounding of the final note of row I4 by the tenor and baritone saxophone pair. The music that follows, measures 72 through 83, is part of the Closing Zone as it leads to the eventual launch of the development rotation; notice the general trajectory (high intensity to lower intensity) and other features of the musical space that contribute a sense of closure.

The three sections of this S-theme zone all begin at a different pitch level, E—measure 41.3, A—measure 57.2, and D—measure 65, which parallels a *tonal* motion that Feld employed in the first half of the exposition (P-TR) earlier in the Saxophone Quartet (B-flat, E-flat, and A-flat). This parallel *row* cycling further supports the identification of this point as the EEC, marking the dividing point of the second half of the exposition.

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<sup>7</sup> Nestler, 82.

### *The Closing Zone*

The *Closing Zone* is an expandable series of “extras”<sup>8</sup> of variable length that spans the space from the EEC to the exposition’s final cadence; classified here as *Codetta-Module(s)*. The Codetta-Module type of Closing-zone is not dedicated to the presentation of thematic material in the manner of the previously discussed action-spaces (P and S). In tonal language, this space is occupied most often with repetitive *forte* cadential activity (often elaborations of V-I or tonic prolongation), which serves to reinforce a sense of broad-based closure—the exposition—presented in a confined musical space.<sup>9</sup>

### *Codetta-Module*

As a post-tonal expression, the codetta-module’s role remains one of closure; only the manner in which it is articulated is altered. The following excerpt, Example 18, provides a concise rendering of a codetta-module within the post-tonal realm, from measures 39-45.3 of the Sonata for Soprano Saxophone and Piano. Observe the general trajectory (high intensity to lower intensity) and characteristics of the musical space that contribute a sense of closure:

1. A lessening of the dynamic—*forte* to *pianissimo*
2. A reduction in the musical texture—tetra-chords with octave doublings to tetra-chords
3. The compression of vertical space—an opening span of B<sup>2</sup> to C<sup>6</sup> at the onset of measure 39 reduced down to a span of D<sup>5</sup> to D-sharp<sup>6</sup> at measure 45.3
4. A broadening of the surface rhythm—sixteenth note sextuplets to single sixteenth notes

### **Development**

Recalling the previous discussion of the *Durchführung* or “leading through” concept from Chapter 3, one of the common techniques used by composers is canonic or fugal processes as a means of developing motives. This awareness combined with Feld’s penchant for utilizing

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<sup>8</sup> Hepokoski and Darcy, *Elements*, 180.

<sup>9</sup> Hepokoski and Darcy, 184.

canonic technique provides useful tools in determining the point at which the development action-space begins.

**Example 18 Feld, Sonata for Soprano Saxophone and Piano, mm. 39-45**

The musical score is presented in three systems. The first system (mm. 39-40) features a soprano saxophone line with a long note and a piano accompaniment of chords with triplets and sextuplets. The second system (mm. 41-42) continues the piano accompaniment with similar rhythmic patterns. The third system (mm. 43-45) shows the soprano saxophone line with a '8va' marking and a piano accompaniment that ends with a 'pp' dynamic marking.

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However, the simple identification of the starting point is not the end-goal; it is only a tool to provide us with a marker or boundary. Further, once this initiation point has been determined, the analyst's job is to determine, if possible, if the action-space is constructed around P or TR related elements.

The selected works for this chapter share common gestural markers indicating the boundaries of the development action-space—fugal or imitative writing grounded in counterpoint and the interjection of chromatic or octatonic material into the musical framework. All of these aspects create at times a frenetic surface rhythm and a sense of shifting tonal centers—trademarks of a development. While their overall length in measures differs, the similar manners in which they begin combined with the consistent use of non-row material provide us with a *modus operandi* of Feld's works.

Let us first examine the manner in which Feld initiates the development action-spaces of the selected works. The three examples that follow (Example 19, Example 20, Example 21) present the incipit measures of the development rotations for the selected works. Notice the similarities in the treatment of rhythm employed by Feld—in all instances, once the second imitative voice enters, the resultant texture is a string of uninterrupted sixteenth notes (Concerto and Soprano Sonata) or eighth notes (Quartet).

**Example 19 Feld, Concerto for Saxophone, mm. 73-74**

The musical score for Example 19 consists of three staves. The top staff is a treble clef with a whole rest in measure 73 and a whole rest in measure 74. The middle staff is a treble clef with a saxophone line. In measure 73, it contains a series of sixteenth notes with a slur. In measure 74, it contains a series of sixteenth notes with a slur, labeled R2 and R12. The bottom staff is a grand staff (treble and bass clefs) with a piano accompaniment. In measure 73, it contains a series of sixteenth notes with a slur, labeled pp. In measure 74, it contains a series of sixteenth notes with a slur, labeled p R2.

**Example 20 Feld, Sonata for Soprano Saxophone and Piano, mm. 46-47**

The musical score for Example 20 consists of two systems. The first system (measures 46-47) features a Soprano Saxophone staff with a treble clef and a piano staff with a grand staff (treble and bass clefs). The saxophone part begins at measure 46 with a dynamic marking of *p* and includes a fingering of P10. The piano part begins at measure 47 with a dynamic marking of *p* and includes a fingering of R10. The key signature has one flat, and the time signature is 4/4.

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**Example 21 Feld, Saxophone Quartet, mm. 84-86**

The musical score for Example 21 consists of four staves, all in 4/4 time. The top staff is in treble clef and includes a tempo marking of *a tempo* and a fingering of I2. The second and third staves are in bass clef and include a dynamic marking of *p2* and a fingering of I2. The bottom staff is in bass clef and includes a fingering of I2. The key signature has one flat.

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**Example 22 Feld, Concerto for Saxophone, development motive**

The musical score for Example 22 is a single staff in treble clef, 4/4 time, with a key signature of one flat. It features a development motive with staccato articulations and a dynamic marking of *p*.

Further, in each of these passages one finds other similarities aside from rhythm, such as an opening dynamic of *piano* and the use of staccato articulations.

Feld begins the development of the Concerto for Saxophone using four two-voice canons.<sup>10</sup> All of the two-voice canons appear in the piano accompaniment (the opening pair is shown in Example 19 above); the remaining three entrances retain the pattern established by the first (one octave and one beat apart) concluding with the F<sup>4</sup> in measure 78.2 in the piano.<sup>11</sup> Feld uses four row forms to create this canonic section, each assigned to a two-voice canon R2, RI2, I9, and P9. Contained within this section is a motive that Feld develops throughout the remainder of the development, Example 22 above. This motive begins on the second sixteenth note of measure 75.4 in the LH of the piano accompaniment, functioning as an *answer* to the initial two-voice canon.

**Example 23 Feld, Saxophone Quartet, mm. 84-88**

The musical score for Example 23 consists of four staves in 4/4 time, marked 'a tempo'. The first staff (treble clef) begins at measure 84 with a melodic line. The second staff (bass clef) has a rest in measure 84 and enters in measure 85. The third staff (bass clef) has a rest in measure 84 and enters in measure 85. The fourth staff (bass clef) has a rest in measure 84 and enters in measure 85. Annotations include 'RI2' above the first staff in measure 85, 'P2' above the second staff in measure 85, 'I2' above the third staff in measure 85, and 'P2' above the fourth staff in measure 85. Dynamics include 'p' (piano) in measure 85. The score concludes in measure 88.

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Feld begins the development section of the Saxophone Quartet utilizing both the canonic technique and the pairing of rows/voices. In these measures, a staccato-articulated fugal theme is

<sup>10</sup> Eric Honour, "An Analysis of the First Movement of Jindřich Feld's Concerto for Saxophone," (Northwestern University, 1997), 15.

<sup>11</sup> Honour, "Feld's Concerto," 15.

first sounded by the soprano saxophone, and then progresses through successive entrances down through the ensemble (S-A-T-B) resulting in two complete statements of rows I2 (Soprano, Tenor) and P2 (Alto, Baritone) (chosen for their shared starting note C, Example 23). This downward gesture is reminiscent of the opening measures of the movement.

Feld repeats this motion in measure 87.3, again initiated by the soprano saxophone, now utilizing the retrograde and retrograde inversion of the previous rows (RI2, R2 ending notes are C). Therefore, Feld has established a row key based on C. Notice the repetition of notes in the soprano in measure 90 (G, D-flat, C); this is repeated by the other voices as they complete their row. This repetition of a portion of the row serves to reinforce the underlying tonal scheme.

The development rotation for the Sonata for Soprano Saxophone begins in much the same manner as the Saxophone Quartet with canonic entrances assigned to the three voices of the ensemble (Soprano Saxophone, right and left hand of the piano). In the first six measures of the development (measure 46-51) each instrumental voice presents a complete row elided with its retrograde (remember that due to the nature of the row there are only 24 distinct rows) over a span of two and a half measures. The order of row presentation is as follows: P10, R10 (saxophone), I10, RI10 (RH piano), P5, R5 (LH piano), and I5, RI5 (saxophone). At the conclusion of row material, the piano begins to work free chromatic material in both hands (measure 50.1 RH and measure 50.3 LH) moving in contrary motion; the saxophone reintroduces the octatonic material from the TR (at a different pitch level). This signals the beginning of the second portion of the development, discussed below.

Another similarity between these action-spaces is the interjection of non-row based material and its effect on the musical trajectory of the development. In two of the works, the Concerto for Saxophone and the Sonata for Soprano Saxophone, Feld introduces the octatonic

scale, and in all three works, he uses free chromatic passages to propel the music forward towards the recapitulation.

The first example of non-row material in a development space occurs in measure 78 in the Concerto for Saxophone; the section immediately follows the two-voice canons and encompasses measure 78 through 81. All aspects of the musical surface change at the onset of this section. The accompaniment is now marked by percussive vertical sonorities built mainly on the [0167] tetrachord (alluding back to material heard in the exposition and TR) with periodic interjections built on a [0136] tetrachord. The saxophone presents a sextuplet gesture built from a series of [013] trichords interspersed with larger octatonic materials over the staccato chords (Example 24).

**Example 24 Feld, Concerto for Saxophone, mm. 78**

The image shows a musical score for Example 24, consisting of two staves. The top staff is for the saxophone, and the bottom staff is for the piano. The score begins at measure 78. The saxophone part features a sextuplet gesture composed of [013] trichords interspersed with larger octatonic materials. The piano accompaniment is marked *pp* and features percussive vertical sonorities built on the [0167] tetrachord, with periodic interjections built on the [0136] tetrachord. The score includes annotations for [013] trichords, [0167] and [0136] tetrachords, and Octatonic scale material.

Feld expands the development action-space continually working out these two ideas in alternating two-measure two-voice canons with four-measure gestures based on octatonic figurations and tetrachordal accompaniment. Towards the end of the development, Feld exchanges the octatonic material in the saxophone to an intricate rising scalar passage built from

the chromatic scale (measures 89 - 93).<sup>12</sup> Again, Feld challenges all aspects of the performer's ability beginning the passage on a *pianissimo* C-sharp<sup>3</sup> (notated B-flat<sup>3</sup>) and running the passage through the entire range of the instrument, often weaving in and out of the altissimo range, ultimately returning to the opening pitch of the entire movement E-flat<sup>6</sup> (notated altissimo C<sup>7</sup>)!

Another example of non-row material occurring in the development space occurs in the Sonata for Soprano Saxophone and Piano. Recall that as the first portion of the development closes the piano begins working free chromatic material while the saxophone reintroduces the octatonic material, measures 50 through 52. At the onset of measure 52, row material is removed from the texture in favor of the simultaneous use of octatonic and chromatic material (Example 25). Feld used the octatonic scale earlier in the work; however, here through an altered rhythmic treatment the result is quite different.<sup>13</sup>

**Example 25 Feld, Sonata for Soprano Saxophone and Piano, mm. 52**

The image shows a musical score for measures 52-53. The top staff is for the Soprano Saxophone, starting at measure 52 with a treble clef and a *p* dynamic. It features an octatonic scale: C-sharp, D, E-flat, F, G, A-flat, B, C-sharp. The bottom two staves are for the piano, with a grand staff (treble and bass clefs) and a *p* dynamic. The right hand plays an octatonic trichord (016), and the left hand plays a descending chromatic scale. Brackets and labels identify the 'Octatonic material' in the saxophone and the 'Chromatic Scale' in the piano's left hand.

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As measure 53 concludes, Feld abandons the octatonic material in the saxophone in favor of a descending chromatic line, moving in contrary motion to the rising line in the piano. Further,

<sup>12</sup> Honour, "Feld's Concerto," 15.

<sup>13</sup> Hoferer, "Serial and Set Class Analysis," 19.

the arpeggiated [016] trichords transform their shape first as simultaneities, then into chromatic tone clusters culminating in measure 55.1. These quick changes of compositional material, accompanied by a rising dynamic, produce an energetic and dramatic closure of the development section.

Lastly, let us observe the manner in which Feld progresses through the second portion of the development space of the Saxophone Quartet. Based on the previous examples one would expect to find interjections of non-row material at some point in the development; Feld follows this pattern here as well.

**Example 26 Feld, Saxophone Quartet, Reduction of mm. 96- 103<sup>14</sup>**

The musical score is presented in three systems, each with two staves. The top staff of each system represents the piano accompaniment, and the bottom staff represents the saxophone parts. The saxophone parts are labeled with their respective instruments: alto, soprano, tenor, and baritone. The piano accompaniment includes various row labels: P11, I11, and R11. Dynamic markings include *mf* and *p*. A circled number 100 is positioned between the first and second systems. The score shows a progression of arpeggiated trichords and chromatic tone clusters.

<sup>14</sup> Nestler, 89.

However, he does not introduce any referential collections, but chooses to manipulate a short rhythmic motive in a quasi-pointillistic manner across the ensemble, accompanied by an ascending chromatic line as a means of propelling the musical energy forward (Example 26).<sup>15</sup> Note that in Example 26 the sounding notes have been adjusted in order to show 1) continuity of the row material and 2) highlight the ascending chromatic line. The central motivic element in the preceding passage, sounded first by the tenor saxophone in measure 97, is a rhythmic variant of an accompaniment figure first presented in measure 60 (Example 27).

**Example 27 Feld, Saxophone Quartet, mm. 57-61**

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As this quasi-pointillistic passage culminates in measure 105.3, Feld quickly shifts to a double canon, constructed around the same rhythmic motive and built on rows I8 (soprano), P8 (alto), R8 (tenor), and RI8 (baritone).<sup>16</sup> The successive entrances of this double canon (soprano/alto and tenor/bari) allude back to the opening of the entire movement (Example 28).

<sup>15</sup> Nestler, "Feld's Quatuor," 88-89.

<sup>16</sup> Nestler, 89.

By separating each statement of the canon at the duration of an eighth note and pairing it with an outward expansion of the outer voices, Feld increases the rhythmic and melodic drive toward the recapitulation. To intensify this process further, Feld repeats the final three notes of each row, instructing the performers to *sempre ripetere—ad libitum*—ultimately producing an “out-of-phase” effect.

**Example 28 Feld, Saxophone Quartet, mm. 105-106**

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As discussed earlier, in a tonally conceived sonata, the default trajectory for the tonal path of the development is to drive towards an active dominant and in turn prepare for the ultimate launch of the recapitulation or the *recapitulatory rotation*.<sup>17</sup> Additionally, the *rhetorical* map of the development often refers back to that of the exposition, typically drawing from themes—in whole or part—from those of the first half of the exposition, usually P or TR related.<sup>18</sup>

<sup>17</sup> Hepokoski and Darcy, *Elements*, 19.

<sup>18</sup> Hepokoski and Darcy, 19.

Here we have seen examples with analogous functions—a consistent pattern of a “working out” process of motivic elements (development motive from the Concerto) paired with musical references to previously heard material (TR-based elements in all three). Further, all of the development rotations exhibit considerable explorations into tonal centers or row keys distinct from first half of the sonata form e.g., the cyclic use of row forms at PC11 and PC 8 in the development of Saxophone Quartet. The use of distant row keys in combination with the interjection of chromatic and octatonic collections drive the musical energy towards the ultimate onset of the recapitulation. However, there are marked differences in the size and scale of the development rotations, both in comparison to their surrounding musical discourse (exposition, recapitulation) and in comparison to each other (the Concerto and the Saxophone Quartet are much larger than the Soprano Sonata). Nevertheless, Hepokoski and Darcy point out that development action-space is usually smaller than the exposition, though large-scale deformations do occur in the repertory.

### **Recapitulation**

The generic expectation for the recapitulation rotation is that it will follow the same structural layout as was set forth in the exposition (P TR S/C); this also holds true for the other characteristic elements (tempo, texture, key, etc.) of the exposition’s P theme. For Hepokoski and Darcy, it is within this rotation that the most significant event of the entire sonata form complex occurs, the attainment of the *essential structural closure* (ESC) (which parallels the location of its counterpart—the EEC).

However, not all of Feld’s structural layouts for the selected works meet these expectations. Of the selected works, only one has a recapitulation that parallels its exposition rotation—the Concerto for Saxophone. In the other two works, Feld alters the order of events

creating mirror-like recapitulations, placing the recapitulation rotation in direct conflict with the exposition rotation's rhetorical function—a *deformation*. By altering the order in which the action-spaces occur the ESC will not be in a parallel location and thus cannot fulfill its role as marking the end of the second half of the recapitulation.

Let us first examine the layout of the normative formula as articulated in the Concerto for Saxophone. As expected, Feld begins the recapitulation rotation with the return of the rhythmically broad lyric theme; however, in a localized deformation the piano (orchestra) is heard first (measures 94-100) (this passage was second in the exposition). The saxophone repeating the P-theme nearly verbatim with only surface level alterations such as octave transpositions follows this (measures 101-111). Feld does not repeat the P-theme in diminution as in the exposition, preferring to move directly to the TR—MC—CF material (measures 101-117). Of note is the sounding of the CF passage at a perfect fourth from its original (R2, RI2 in exposition, R7, RI7 in the recapitulation). Might this be a possible allusion to the tonal expectations of sonata form?<sup>19</sup>

The S-action space follows; this is a near exact repetition of what was presented in the exposition. The tonal expectation is for this material to occur at the same pitch level as P; this does not occur. Instead, in another possible allusion to tonal sonata form, Feld states S (accompaniment also) at a perfect fourth from before (R5 exposition, R10 recapitulation). In addition, compare the starting notes of the repeated bass-line figure (based on a [016] trichord) from measures 43 through 55 (exposition) with that of 118 through 130 (recapitulation); these are also a perfect fourth apart. The four measures that follow the completion of S are a recomposed development motive combined with portions of the material contained in the Closing zone (measures 141 through 144).

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<sup>19</sup> Honour, "Feld's Concerto," 16.

A brief introductory passage follows the “out-of-phase” section that closed the development of the Saxophone Quartet; this reorganizes the rhythmic cohesion of the ensemble and leads directly to the start of the recapitulation. The reversal of rhetorical elements in the recapitulation becomes evident at the commencement of the S theme in measure 112.3. Note that the starting pitch is now P0 (B-flat) as opposed to P6 in the exposition. The introductory rhythmic figure is now used as an accompaniment to the polyphonic two-voice texture of the soprano and alto saxophone. The rows are presented much the same manner as before except utilizing the P row complex (P0, I0, RI0, R0). However, the S complex is slightly recomposed eliminating the final module containing the two statements of S in octaves (measure 65-71).

A short two-measure TR (measures 135.3-137), based on the rapid tremolos and rapid glissando from measure 16, leads to a restatement of P. Again, P is a near literal restatement of its appearance in the exposition. The rhythmic, phrase, pitch organization, and row sequencing remain the same; the alteration occurs as a reversal in the order of which instrumental voice states the melody, i.e. soprano—baritone in the exposition is now baritone—soprano in the recapitulation. From this point P proceeds as it had in the exposition, culminating with a repeat of the “hammer blow” effect that marked the MC in the exposition (measure 160).

Feld once again reverses the order of rhetorical elements within the recapitulation of the Sonata for Soprano Saxophone and Piano. Here in another minor deformation Feld does not begin the recapitulation directly with S, as in the Saxophone Quartet, instead he returns to the two-part TR material to transition out of the development eventually leading to S (measures 56.2+ through 64.1).<sup>20</sup> As you will recall, the TR from the exposition saw the introduction of octatonic material into the musical discourse, and so here again, the octatonic scale reappears. The initial gesture is transposed down a major third (measure 56.2), however this is a true start of

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<sup>20</sup> Hoferer, “Serial and Set Class Analysis,” 12.

the sequence. If we compare measure 13.2+ with measure 57.2+ we see that they are identical, with respect to rhythm and the contour of the scale figure, the latter is transposed by an interval of a fourth (just as Feld used in the previous works).<sup>21</sup> From this point onward, the first half of the TR material is rendered as before, ultimately leading to a reintroduction of row material signaling the start of the second portion of the TR (just as in the exposition). The second part is also transposed to a pitch level a fourth higher P11 (P6 in the exposition). However, the second portion of the TR is treated to much rhythmic variation when compared to the original. Compare measures 17.4+ through 21.1 with 61.3+ through 64.1, and notice that the contour remains consistent but note values have been halved and paired with a rhythmic pattern resembling the quirky staccato development.

The CF material from the exposition that was used as connective material to bridge the MC and articulate *energy-loss* prior to commencing S in the exposition is now used for *energy-gain* leading to a *forte* statement of S (measures 64.1 through 66.4) in the recapitulation! In keeping with the now established pattern of stating recapitulatory material at a different pitch level, Feld places the entire S at a row complex of PC0 (PC7 in the exposition)—analogous to placing S in the tonic key in tonal practice (measures 24 through 39 are replicated in 67 through 81). As with any action-space in a recapitulation there are slight rhythmic variations employed to avoid the sense of a direct quotation of material. Feld handles this quite adeptly through the use of diminution, specifically in measures 76 through 78. The counterpart to these measures in the exposition (mm. 33-36) has the soprano saxophone arpeggiating a [016] trichord in staccato eighth notes; in the recapitulation, Feld delays the start of this figure by one beat and compresses them into sixteenth note arpeggios. Notice here that the final note of S is a F<sup>6</sup> (measure 81) further reinforces the feeling of F (PC0) as *tonic*.

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<sup>21</sup> Hoferer, 25.

What follows is a recomposed Closing Zone (in the wrong temporal space); in a broad sense this music releases the energy gained in the preceding *forte* S allowing for the return of the P action-space in measure 92. Contained within the Closing Zone is another affirmation of F(P0) as *tonic*, in measures 88-90. Here the soprano saxophone sounds three consecutive Fs over a span of three octaves (F<sup>4</sup> to F<sup>6</sup>) accompanied by a non-related [0167] tetrachord (split into two IC5 dyads). The final note, F<sup>6</sup>, is elided as the starting note of a cadenza (a paragenetic space discussed below) that separates the S action-space from the recapitulatory P.

To close out the recapitulation Feld places the P-action space as the final element in the rotation. Here again, this is a virtual restatement of the previous material with the differences being confined to octave placement of thematic and accompaniment material (measures 92-102.2) Feld completes the sonata form complex of the first movement with another cadenza; its role, as well as the other cadenzas (paragenetic spaces) is discussed below.

Through this discussion of recapitulatory space, we have seen evidence of a purposeful placement of thematic material at pitch level relationships that are analogous to those found in tonal music. Further, in two of the works there is a systematic and persistent reordering of thematic elements as they relate back to the expositional rotation. In this regard, this practice is a *deformation* when viewed against the more common practice of parallel rotations. However, due to its repeated use this practice could be considered a *normative* aspect for Feld's treatment of form. Further research into other works in his oeuvre will provide evidence in support or denial of this classification.

### **Paragenetic Space**

Each of the selected movements for this chapter contains sections that are non-sonata-space or *paragenetic space*. Here we will investigate any similarities in their construction and

discuss their overall purpose within the context of the selected movement. As referenced previously, these sections encapsulate the surrounding musical discourse and are categorized as an *Introduction-Coda Frame*.

### *Concerto for Saxophone*

The opening gesture of Feld's Concerto for Saxophone is dramatic in its conception and virtuosic in its demands on the performer(s). This opening section—marked as a cadenza—encompasses the first four measures, begins with a single *fortissimo* chromatic cluster in the piano (two [02468T] pc sets a half step apart).<sup>22</sup> followed immediately by an E-flat<sup>6</sup> (an altissimo C<sup>7</sup> for the alto saxophone)—Hepokoski and Darcy might refer to this as a *Heraldic or annunciatory call to attention*.<sup>23</sup> In the music that follows, Feld alludes to both the basic row and material that forms the basis of the development.<sup>24</sup>

The initial motivic element of the cadenza comprises the pitches E-flat<sup>6</sup>, B-flat<sup>5</sup>, A<sup>5</sup>, and A-flat<sup>5</sup>—more concisely a descending fourth followed by consecutive half steps. Contained within this motive is the [016] trichord, which is one of the basic elements of the prime row (see Appendix D page 103).<sup>25</sup> Further, note that the first interval (E-flat to B-flat) is IC5 and when we examine the sequential dyads within the row (1-2, 3-4, etc.) we see that the first six dyads are all IC5 and ten of the twelve dyads are IC5.

The music that follows the initial motive comprises descending sequences of the initial motive in rhythmic diminution. By examining the starting notes of each of these sequences, we find some interesting intervallic relationships. The first sixteenth note sequence (beginning at G<sup>5</sup>)

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<sup>22</sup> The full score for this concerto is only available on rental and therefore all references to accompaniment parts will reference the piano instead of orchestra.

<sup>23</sup> Hepokoski and Darcy, *Elements*, 297.

<sup>24</sup> A complete analysis of all of the intervallic implications contained within the opening cadenza is not the focus of this document and will not be undertaken at this time.

<sup>25</sup> I am particularly indebted to Dr. Eric Honour for allowing me access to an unpublished paper providing a thorough analysis of first movement of the Concerto for Saxophone for this portion of the document.

begins a minor sixth below the opening note (E-flat<sup>6</sup>)—this is not as significant as what follows. If we take the previous sequence's starting note as a point of departure (G<sup>5</sup>), we find that the first note of each of the following five sequences—G<sup>5</sup> E<sup>5</sup> C-sharp<sup>5</sup> B-flat<sup>5</sup> G<sup>4</sup>—outlines the [0369] tetrachord (octave duplication removed)—suggestive of the octatonic referential collection.<sup>26</sup> Note that the sequence beginning on G<sup>4</sup> has been chromatically extended by one note producing a quintuplet—elongating the linear space.

Feld breaks the sequence of minor thirds by starting the next sequence on E-flat<sup>4</sup> (chromatically extended to produce a sextuplet)—thus producing the complement of the previously used minor sixth, the major third. A chromatically descending group of four notes beginning on G<sup>3</sup> immediately follows the sextuplet leading down to a *marcato* and *fortissimo* E-flat<sup>3</sup>—thus giving primacy to the pitch class E-flat through registral, dynamic, and rhythmic treatment.

The E-flat<sup>3</sup> serves as both the ending point of one motivic element and the beginning of the next. The next three solo passages for the saxophone are all comprised of sequences built from the first tetrachord of the matrix [0167]. Feld employs the [0167] tetrachord within a sextuplet rhythmic motive through the repetition of the last two notes. Feld then sequences this motive in an ascending manner at the interval of a minor seventh or IC2. Feld repeats this ascending motivic pattern in measures 2 and 3, again placing the starting notes at the interval of minor seventh and removing one sextuplet figure from each successive passage.

It is quite possible that a large-scale tonal plan governs the construction of cadenza. When we extract the pitches that begin each beat beginning in the latter half of measure 1, a [0246] tetrachord is produced (E-flat<sup>3</sup> - C-sharp<sup>4</sup> - B<sup>4</sup> - A), which connects back to the piano's opening whole-tone clusters at the onset of the movement. Further, if we extract the only starting

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<sup>26</sup> Honour, "Feld's Concerto," 9-10.

notes of each group of ascending sextuplet gestures from the latter half of measure 1 through the anacrusis leading into measure 4 (E-flat<sup>3</sup>—F<sup>3</sup>—G<sup>3</sup>—A<sup>3</sup>) the result is another [0246] tetrachord.

Punctuating the ending/beginning of these ascending motives are staccato sonorities in the piano accompaniment. Each of the three piano interjections is the same [0167] tetrachord, the first of which alternates between two distinct [0167] tetrachords [E, F, B-flat, B] and [C-sharp, D, G, A-flat]. It is interesting to note that when combined these tetrachords form the octatonic referential collection! The second piano entrance repeats the same tetrachords minus the third iteration. Lastly, the final piano entrance, measure 4.1—4.2, is comprised of a single [0167] tetrachord rescored through a voice exchange.

The presence of two symmetrical referential collections highlights Feld's penchant for using symmetry to govern the surface level of the music. Another level of symmetry is also evident when we analyze how the coda for this movement is constructed—it is the retrograde of the opening cadenza. Aside from the retrograde treatment, the only alteration to the cadenza occurs in the final five beats of measure 149, wherein Feld adds an additional iteration of the initial motive (now ascending). This is followed by two triplet figurations based on the [016] trichord leading to a series of ascending half steps progressing towards the final pitch F-sharp<sup>6</sup> (an altissimo E-flat<sup>7</sup> for the saxophone).

These two paragenetic spaces (*Introduction-Coda Frame*) are two of the more complex and technically challenging passages in Feld's saxophone oeuvre. They are also excellent displays of Feld's use of symmetry to control music at both the local (surface level) and global level (large-scale formal structure).

### *Saxophone Quartet*

The opening whisper-like strains of the Saxophone Quartet allude back to Feld's familiarity with the repertoire of the string quartet. Masterful in its simplicity, each slow and cascading entrance from the soprano through the baritone saxophone is a simple statement of each tone of the prime row. Each of the spaces of the *Introduction-Coda Frame* comprise sixteen measures segmented into two smaller unequal sections (ten and six measures each), each fulfilling a separate musical objective.

The first portion of the introduction space consists of two five-measure sequences of wave-like entrances stating the basic row followed by a one-measure quasi-cadenza (soprano in the first, baritone in the second). Each of the quasi-cadenzas interrupts the near beat less measures that preceded and elide with the music that follows. By presenting the row in such a fashion, Feld allows the interesting and sometimes familiar sonorities to resonate and create small-scale pockets of tension and release.

The six measures that form the second portion of the introduction are slightly more complex in construction. Analysis shows that the row for the first half of the introduction and the remainder of the first movement do not govern these six measures (and the corresponding measures in the coda).<sup>27</sup> In an earlier and unpublished paper, my analysis discussed this section in terms of transpositional operations of a basic four-note set (B-flat, B, C-sharp, C). Based on this previous analysis and the dense harmonic and rhythmic nature of this passage, I have chosen not to interject a secondary row and matrix into the discussion for this small portion of the first movement. Regardless of the controlling musical element, the resultant texture is one of ever-

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<sup>27</sup> Dr. Eric Nestler has analyzed this portion of music as governed by a secondary row and matrix. For more information pertaining to his analysis, please consult his work referenced at the end of this document.

increasing density in the surface rhythm, accomplished through a systematic diminution of note values and use of canonic techniques, and an ascending melodic trajectory.

Feld articulates the coda for this movement in much the same manner as he did in his Concerto for Saxophone, i.e., as a retrograde of the introduction (this is not an exact mirroring due to minor compositional choices). Just as the introduction served as a device to propel the musical energy forward, so the retrograde role is the reverse—to release the musical energy and allow the sound to fade away just as it began. Again, by articulating the *Introduction-Coda Frame* in this manner, Feld creates a cyclic formal structure.

#### *Sonata for Soprano Saxophone and Piano*

The Sonata for Soprano Saxophone and Piano contains more modest and more concise paragenetic spaces than the preceding works. The music contained within the *Introduction-Coda Frame* and the internal cadenza, conceived from a single twelve-tone row (the basis for the entire movement), serves as solo cadenzas for the saxophone. At their very basic level, each space is a sequential statement of the primary row. However, contained within this seemingly simple construction of this row is Feld's trademark penchant for symmetry, in this case a palindrome.

The opening cadenza (the *Introduction* of the *Introduction-Coda Frame*) alludes back to the virtuosic opening of his Concerto for Saxophone as it begins on a F<sup>6</sup> (altissimo G<sup>6</sup> for saxophone) and sequences through the row in a descending manner terminating on A-flat<sup>3</sup> (B-flat<sup>3</sup>). In one measure, Feld requires the soloist to progress through the entire range of the instrument, a daunting way to begin any work! The symmetrical and palindromic nature of the prime row for the Sonata for Saxophone and Piano was discussed earlier in this work in our discussion of the general characteristics of Feld's compositional style (Chapter 2); see Example 1 on page 19 and Table 2 also on page 19.

A second paragenetic space occurs towards the end of the movement, measure 91, however, it is important to note that this space is not part of the *Introduction-Coda Frame*, and it serves as interjection into the framework of the sonata form complex. This cadenza is a two-part structure, with the first half sharing the gestural shape of the opening cadenza while the second half revolves around small rhythmic fragments of row material. However, Feld presents this with variations in the rhythmic contour accompanied by an *accelerando*, giving the passage a sense of forward motion. The second half of the cadenza (beginning with A-flat<sup>5</sup> and marked *liberamente*) is a retrograde of the first half (row completion occurs in measure 93.4 with the sounding of the F<sup>4</sup> in the soprano saxophone), but with a drastically altered rhythmic framework.<sup>28</sup> Throughout this second cadenza, much like the opening, Feld challenges the soloist through extreme tessitura changes and exactness in tuning due to the frequent octave leaps accompanied by quick changes in dynamics.

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<sup>28</sup> In the second half of the cadenza following the *liberamente* is another possible publishing error. In order to maintain the continuity of the row the B<sup>3</sup> that follows the C-sharp<sup>4</sup> should be a C<sup>4</sup>. This is supported by consultation of the provided matrix as well as the research of Kevin Hoferer who also notes this possible publishing error on page 31 of his document.

## CHAPTER 5

### SUMMARY AND CONCLUSIONS

In recent years, there has been increased interest in Jindřich Feld's compositional language and the theoretical structure of his music composed for the saxophone. His artisanship and idiomatic writing have made his music a wellspring of inspiration for performers and analysts alike. This document, based on the concepts developed in James Hepokoski's and Warren Darcy's *Elements of Sonata Theory*, has presented a method of analyzing Feld's post-tonal compositions against the background of the eighteenth- and nineteenth-century sonata form. The end goal is to provide those interested in Feld's music a means of better understanding the structure of specific movements.

Further, this work sets forth a set of common characteristics found in Feld's late compositional style with particular attention paid to his use of groups of rows—*row keys*. Additionally, by examining the interaction of row keys with specific thematic gestures in the various action-spaces it is evident that Feld develops relationships that are analogous to those found in tonal spaces.

This document has shown that Feld's use of sonata form combined with his individualistic treatment of serial technique creates a sonata form complex that is a *deformation* from the *norm* of classical period forms. In turn, through his consistent use of this type of formal organization, this deformation becomes an established *normative* practice for the late-period style of Feld, allowing for identification of individual deformations within this context.

In the process of investigating the norm/deformation dialogue in the selected works, it became clear that in two instances (Saxophone Quartet and the Sonata for Soprano Saxophone and Piano) Feld reordered the events of the recapitulatory rotation. This process has been described in the literature as a symmetrical or palindromic structure. It is possible that this design was influenced by the music of Béla Bartók—specifically the *Music for Strings, Percussion, and Celeste*—well known for its symmetrical construction on multiple levels. The connection is plausible as Feld cites the music of Bartók as having a profound influence on him—specifically his use of form.<sup>1</sup>

However, this alteration in the ordering of the recapitulation places it into direct conflict with the exposition; this practice runs counter to the theories developed in *Elements*. However, this conflict does not summarily invalidate the application of these concepts to post-tonal music. Only further investigation into Feld’s music will reveal if these instances are a local deformation or a consistent pattern throughout all of his late-style.

Additionally, while entire works have not been discussed in this document, there is an obvious need to investigate the formal structure of complete works in order to gain a more complete prospective on his designs. cursory analysis of works reveals the further presence of symmetrical designs, specifically the cycling of material from earlier movements into the final movement. This technique is present in the both the Sonata for Soprano Saxophone and Piano and the Sonata for Alto Saxophone and Piano.

The hope is that this type of research will be used in the identification of *deformations* from the expected norm thereby exploring how these departures from standard practice push the envelope of creativity. Further, it is the desire of this author that the use of these comparative

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<sup>1</sup> Lana Kay Johns, “Jindřich Feld (1925-- ): Biography and Analysis of Selected Solo and Chamber Works for Flute” (Mus D. thesis, Florida State University, 1991), 42.

analytical techniques will be applied to other post-tonal works in order to highlight the similarities and influences of the masterworks of previous epochs.

Further, presenting these works in this format will allow the analyst/reader to comprehend which aspects of these works serve as the foundation of *normative* practice for Feld. Therefore, by identifying the norms we allow for those noteworthy *deformations*—those ventures that push the boundaries of the possible in an effort to create art—to come to the forefront. Thus, we are fulfilling the intrinsic purpose of *Elements*.

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## APPENDIX A

### DEFINITION OF TERMS FOR ANALYSIS<sup>2</sup>

FS *Fortspinnung*: The development, or ‘spinning out’, of a short melodic motive to form a complete phrase, often using sequences.<sup>3</sup>

C Closing zone (within an exposition, musical material following the EEC. Its internal modules are designated as C<sup>1</sup>, C<sup>2</sup>, etc.

CF Caesura-fill (connective material, of variable length, bridging a caesura-either medial caesura or a final caesura-to the next thematic module

EEC Essential expositional closure (within an exposition, usually the first satisfactory PAC that occurs within S and that proceeds onward to differing material. An immediate repetition of the melody or cadence-or certain other procedures can defer this point to the next PAC.)

ESC Essential structural closure (within a recapitulation, usually the first satisfactory PAC that occurs within S and that proceeds onward to differing material. Like the EEC, the ESC can also be deferred through certain procedures to the next PAC. The ESC is normally the recapitulation's parallel point to the exposition's EEC, although exceptions do exist.)

MC Medial caesura The presence of an MC identifies the exposition-type as two-part-the most common type- and leads directly to an S theme. In nearly all cases, if there is no MC, there is no S. CF. the alternative, TR→FS.

P Primary theme zone (whose individual modules may be described as P<sup>1.1</sup>, P<sup>1.2</sup>, etc. A module that precedes or sets up what is taken to be the “P-theme proper” may be designated as P<sup>0</sup> or P<sup>1.0</sup>

S Secondary-theme zone (follows an MC. This is built from precedential, pre-EEC thematic modules. Differing musical ideas within it, when they exist, are designated with superscripts as S<sup>1.1</sup>, S<sup>1.2</sup>, and so on. A module that precedes or sets up the S-theme proper may be designated as S<sup>0</sup> or S<sup>1.0</sup>. Not to be confused with S1.)

TR Transition (following P, the energy-gaining modules driving toward the medial caesura)

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<sup>2</sup> James A. Hepokoski and Warren Darcy, *Elements of Sonata Theory: Norms, Types, and Deformations in the Late Eighteenth-Century Sonata* (Oxford; New York: Oxford University Press, 2006), xxv-xxviii.

<sup>3</sup> William Drabkin, “Fortspinnung,” *Grove Music Online*, *Oxford Music Online*.

## APPENDIX B

### THE VARIOUS SONATA FORM TYPES<sup>4</sup>

*Type 1 sonatas* are the simplest, most problem-free sonatas. These contain only an exposition and a recapitulation, with no link or only a minimal link between them. These have been referred to as “sonatas without development” (or instances of “exposition-recapitulation form,” “slow-movement sonata form,” or the “sonatina”). These sonatas normally lack internal repeats. Fast-tempo examples of this type include Mozart’s Overture to *The Marriage of Figaro* and most of Rossini’s overtures.

*Type 2 sonatas* are double-rotational sonatas—the next step in expansiveness and complexity after Type 1 sonatas. Their “binary” structures in which what others have called the “recapitulation” begin not with the onset of the primary theme (P) but substantially after that point, most commonly at or around the secondary them (S). Like Type 1 sonatas, they are double-rotational sonatas (two cycles through an extended thematic pattern, the first of which constitutes the exposition), but the treatment of their second rotation differs from that found in Type 1 sonatas. In a Type 2 format, that rotation begins as a more normatively developmental section in a non-tonic key. This type of sonata may or may not call for internal repeats: both practices are present in the literature. Examples of the Type 2 sonata include the first movements of Mozart’s symphony “No.1” in E-flat, K. 16, “No. 5” in B-flat, K.22, and Piano Sonata in E-flat, K.282; and the finale of *Eine Kleine Nachtmusik*, K. 525.

*Type 3 sonatas* are the standard “textbook” structures, with expositions, developments, and recapitulation that normally begin with P in the tonic. (At times Type 1 sonatas with modestly expanded re-transitional links connecting the exposition to the recapitulation become

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<sup>4</sup> Hepokoski and Darcy, 344-345.

virtually indistinguishable from Type 3 sonatas with small development sections. In these instances, the categories of Type 1 and Type 3 shade into each other.) Additionally, these are sometimes thought of as containing an emphatic ternary layout.

*Type 4 sonatas* are the differing types of non-concerto instrumental sonata-rondos. Along with the Type 3 sonata, the sonata-rondo format was a frequently selected option in many symphony, concerto, chamber music, and solo-sonata finales, as well as in some slow movements. The rondo theme at the beginning is the opening gesture of an initial rotation laid out as a sonata expositions, usually complete with energy-gaining transition, medial caesura, secondary theme, EEC, and so on.

*Type 5 sonatas* encompass concerto-sonata adaptations. These are blends between earlier ritornello (or tutti-solo) principles and other sonata types—most commonly the Type 3 sonata.

## **APPENDIX C**

### **ADDRESSES OF PUBLISHERS**

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Leduc  
Alphonse Leduc  
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75040 Paris  
France

## APPENDIX D

### MATRICES FOR THE SELECTED COMPOSITIONS

#### Sonata for Soprano Saxophone and Piano

	I <sub>0</sub>	I <sub>5</sub>	I <sub>6</sub>	I <sub>11</sub>	I <sub>1</sub>	I <sub>7</sub>	I <sub>8</sub>	I <sub>2</sub>	I <sub>4</sub>	I <sub>9</sub>	I <sub>10</sub>	I <sub>3</sub>	
P <sub>0</sub>	F	B $\flat$	B	E	F $\sharp$	C	C $\sharp$	G	A	D	E $\flat$	A $\flat$	R <sub>0</sub>
P <sub>7</sub>	C	F	F $\sharp$	B	C $\sharp$	G	A $\flat$	D	E	A	B $\flat$	E $\flat$	R <sub>7</sub>
P <sub>6</sub>	B	E	F	B $\flat$	C	F $\sharp$	G	C $\sharp$	E $\flat$	A $\flat$	A	D	R <sub>6</sub>
P <sub>1</sub>	F $\sharp$	B	C	F	G	C $\sharp$	D	A $\flat$	B $\flat$	E $\flat$	E	A	R <sub>1</sub>
P <sub>11</sub>	E	A	B $\flat$	E $\flat$	F	B	C	F $\sharp$	A $\flat$	C $\sharp$	D	G	R <sub>11</sub>
P <sub>5</sub>	B $\flat$	E $\flat$	E	A	B	F	F $\sharp$	C	D	G	A $\flat$	C $\sharp$	R <sub>5</sub>
P <sub>4</sub>	A	D	E $\flat$	A $\flat$	B $\flat$	E	F	B	C $\sharp$	F $\sharp$	G	C	R <sub>4</sub>
P <sub>10</sub>	E $\flat$	A $\flat$	A	D	E	B $\flat$	B	F	G	C	C $\sharp$	F $\sharp$	R <sub>10</sub>
P <sub>8</sub>	C $\sharp$	F $\sharp$	G	C	D	A $\flat$	A	E $\flat$	F	B $\flat$	B	E	R <sub>8</sub>
P <sub>3</sub>	A $\flat$	C $\sharp$	D	G	A	E $\flat$	E	B $\flat$	C	F	F $\sharp$	B	R <sub>3</sub>
P <sub>2</sub>	G	C	C $\sharp$	F $\sharp$	A $\flat$	D	E $\flat$	A	B	E	F	B $\flat$	R <sub>2</sub>
P <sub>9</sub>	D	G	A $\flat$	C $\sharp$	E $\flat$	A	B $\flat$	E	F $\sharp$	B	C	F	R <sub>9</sub>
	RI <sub>0</sub>	RI <sub>5</sub>	RI <sub>6</sub>	RI <sub>11</sub>	RI <sub>1</sub>	RI <sub>7</sub>	RI <sub>8</sub>	RI <sub>2</sub>	RI <sub>4</sub>	RI <sub>9</sub>	RI <sub>10</sub>	RI <sub>3</sub>	

	I <sub>0</sub>	I <sub>5</sub>	I <sub>6</sub>	I <sub>11</sub>	I <sub>1</sub>	I <sub>7</sub>	I <sub>8</sub>	I <sub>2</sub>	I <sub>4</sub>	I <sub>9</sub>	I <sub>10</sub>	I <sub>3</sub>	
P <sub>0</sub>	0	5	6	11	1	7	8	2	4	9	10	3	R <sub>0</sub>
P <sub>7</sub>	7	0	1	6	8	2	3	9	11	4	5	10	R <sub>7</sub>
P <sub>6</sub>	6	11	0	5	7	1	2	8	10	3	4	9	R <sub>6</sub>
P <sub>1</sub>	1	6	7	0	2	8	9	3	5	10	11	4	R <sub>1</sub>
P <sub>11</sub>	11	4	5	10	0	6	7	1	3	8	9	2	R <sub>11</sub>
P <sub>5</sub>	5	10	11	4	6	0	1	7	9	2	3	8	R <sub>5</sub>
P <sub>4</sub>	4	9	10	3	5	11	0	6	8	1	2	7	R <sub>4</sub>
P <sub>10</sub>	10	3	4	9	11	5	6	0	2	7	8	1	R <sub>10</sub>
P <sub>8</sub>	8	1	2	7	9	3	4	10	0	5	6	11	R <sub>8</sub>
P <sub>3</sub>	3	8	9	2	4	10	11	5	7	0	1	6	R <sub>3</sub>
P <sub>2</sub>	2	7	8	1	3	9	10	4	6	11	0	5	R <sub>2</sub>
P <sub>9</sub>	9	2	3	8	10	4	5	11	1	6	7	0	R <sub>9</sub>
	RI <sub>0</sub>	RI <sub>5</sub>	RI <sub>6</sub>	RI <sub>11</sub>	RI <sub>1</sub>	RI <sub>7</sub>	RI <sub>8</sub>	RI <sub>2</sub>	RI <sub>4</sub>	RI <sub>9</sub>	RI <sub>10</sub>	RI <sub>3</sub>	

## Saxophone Quartet

	I <sub>0</sub>	I <sub>11</sub>	I <sub>5</sub>	I <sub>10</sub>	I <sub>9</sub>	I <sub>4</sub>	I <sub>8</sub>	I <sub>7</sub>	I <sub>3</sub>	I <sub>6</sub>	I <sub>2</sub>	I <sub>1</sub>	
P <sub>0</sub>	B $\flat$	A	E $\flat$	A $\flat$	G	D	F $\sharp$	F	C $\sharp$	E	C	B	R <sub>0</sub>
P <sub>1</sub>	B	B $\flat$	E	A	A $\flat$	E $\flat$	G	F $\sharp$	D	F	C $\sharp$	C	R <sub>1</sub>
P <sub>7</sub>	F	E	B $\flat$	E $\flat$	D	A	C $\sharp$	C	A $\flat$	B	G	F $\sharp$	R <sub>7</sub>
P <sub>2</sub>	C	B	F	B $\flat$	A	E	A $\flat$	G	E $\flat$	F $\sharp$	D	C $\sharp$	R <sub>2</sub>
P <sub>3</sub>	C $\sharp$	C	F $\sharp$	B	B $\flat$	F	A	A $\flat$	E	G	E $\flat$	D	R <sub>3</sub>
P <sub>8</sub>	F $\sharp$	F	B	E	E $\flat$	B $\flat$	D	C $\sharp$	A	C	A $\flat$	G	R <sub>8</sub>
P <sub>4</sub>	D	C $\sharp$	G	C	B	F $\sharp$	B $\flat$	A	F	A $\flat$	E	E $\flat$	R <sub>4</sub>
P <sub>5</sub>	E $\flat$	D	A $\flat$	C $\sharp$	C	G	B	B $\flat$	F $\sharp$	A	F	E	R <sub>5</sub>
P <sub>9</sub>	G	F $\sharp$	C	F	E	B	E $\flat$	D	B $\flat$	C $\sharp$	A	A $\flat$	R <sub>9</sub>
P <sub>6</sub>	E	E $\flat$	A	D	C $\sharp$	A $\flat$	C	B	G	B $\flat$	F $\sharp$	F	R <sub>6</sub>
P <sub>10</sub>	A $\flat$	G	C $\sharp$	F $\sharp$	F	C	E	E $\flat$	B	D	B $\flat$	A	R <sub>10</sub>
P <sub>11</sub>	A	A $\flat$	D	G	F $\sharp$	C $\sharp$	F	E	C	E $\flat$	B	B $\flat$	R <sub>11</sub>
	RI <sub>0</sub>	RI <sub>11</sub>	RI <sub>5</sub>	RI <sub>10</sub>	RI <sub>9</sub>	RI <sub>4</sub>	RI <sub>8</sub>	RI <sub>7</sub>	RI <sub>3</sub>	RI <sub>6</sub>	RI <sub>2</sub>	RI <sub>1</sub>	

	I <sub>0</sub>	I <sub>11</sub>	I <sub>5</sub>	I <sub>10</sub>	I <sub>9</sub>	I <sub>4</sub>	I <sub>8</sub>	I <sub>7</sub>	I <sub>3</sub>	I <sub>6</sub>	I <sub>2</sub>	I <sub>1</sub>	
P <sub>0</sub>	0	11	5	10	9	4	8	7	3	6	2	1	R <sub>0</sub>
P <sub>1</sub>	1	0	6	11	10	5	9	8	4	7	3	2	R <sub>1</sub>
P <sub>7</sub>	7	6	0	5	4	11	3	2	10	1	9	8	R <sub>7</sub>
P <sub>2</sub>	2	1	7	0	11	6	10	9	5	8	4	3	R <sub>2</sub>
P <sub>3</sub>	3	2	8	1	0	7	11	10	6	9	5	4	R <sub>3</sub>
P <sub>8</sub>	8	7	1	6	5	0	4	3	11	2	10	9	R <sub>8</sub>
P <sub>4</sub>	4	3	9	2	1	8	0	11	7	10	6	5	R <sub>4</sub>
P <sub>5</sub>	5	4	10	3	2	9	1	0	8	11	7	6	R <sub>5</sub>
P <sub>9</sub>	9	8	2	7	6	1	5	4	0	3	11	10	R <sub>9</sub>
P <sub>6</sub>	6	5	11	4	3	10	2	1	9	0	8	7	R <sub>6</sub>
P <sub>10</sub>	10	9	3	8	7	2	6	5	1	4	0	11	R <sub>10</sub>
P <sub>11</sub>	11	10	4	9	8	3	7	6	2	5	1	0	R <sub>11</sub>
	RI <sub>0</sub>	RI <sub>11</sub>	RI <sub>5</sub>	RI <sub>10</sub>	RI <sub>9</sub>	RI <sub>4</sub>	RI <sub>8</sub>	RI <sub>7</sub>	RI <sub>3</sub>	RI <sub>6</sub>	RI <sub>2</sub>	RI <sub>1</sub>	

## Concerto for Saxophone

	I <sub>0</sub>	I <sub>7</sub>	I <sub>6</sub>	I <sub>1</sub>	I <sub>10</sub>	I <sub>5</sub>	I <sub>4</sub>	I <sub>3</sub>	I <sub>8</sub>	I <sub>9</sub>	I <sub>2</sub>	I <sub>11</sub>	
P <sub>0</sub>	A	E	E $\flat$	B $\flat$	G	D	C $\sharp$	C	F	F $\sharp$	B	A $\flat$	R <sub>0</sub>
P <sub>5</sub>	D	A	A $\flat$	E $\flat$	C	G	F $\sharp$	F	B $\flat$	B	E	C $\sharp$	R <sub>5</sub>
P <sub>6</sub>	E $\flat$	B $\flat$	A	E	C $\sharp$	A $\flat$	G	F $\sharp$	B	C	F	D	R <sub>6</sub>
P <sub>11</sub>	A $\flat$	E $\flat$	D	A	F $\sharp$	C $\sharp$	C	B	E	F	B $\flat$	G	R <sub>11</sub>
P <sub>2</sub>	B	F $\sharp$	F	C	A	E	E $\flat$	D	G	A $\flat$	C $\sharp$	B $\flat$	R <sub>2</sub>
P <sub>7</sub>	E	B	B $\flat$	F	D	A	A $\flat$	G	C	C $\sharp$	F $\sharp$	E $\flat$	R <sub>7</sub>
P <sub>8</sub>	F	C	B	F $\sharp$	E $\flat$	B $\flat$	A	A $\flat$	C $\sharp$	D	G	E	R <sub>8</sub>
P <sub>9</sub>	F $\sharp$	C $\sharp$	C	G	E	B	B $\flat$	A	D	E $\flat$	A $\flat$	F	R <sub>9</sub>
P <sub>4</sub>	C $\sharp$	A $\flat$	G	D	B	F $\sharp$	F	E	A	B $\flat$	E $\flat$	C	R <sub>4</sub>
P <sub>3</sub>	C	G	F $\sharp$	C $\sharp$	B $\flat$	F	E	E $\flat$	A $\flat$	A	D	B	R <sub>3</sub>
P <sub>10</sub>	G	D	C $\sharp$	A $\flat$	F	C	B	B $\flat$	E $\flat$	E	A	F $\sharp$	R <sub>10</sub>
P <sub>1</sub>	B $\flat$	F	E	B	A $\flat$	E $\flat$	D	C $\sharp$	F $\sharp$	G	C	A	R <sub>1</sub>
	RI <sub>0</sub>	RI <sub>7</sub>	RI <sub>6</sub>	RI <sub>1</sub>	RI <sub>10</sub>	RI <sub>5</sub>	RI <sub>4</sub>	RI <sub>3</sub>	RI <sub>8</sub>	RI <sub>9</sub>	RI <sub>2</sub>	RI <sub>11</sub>	

	I <sub>0</sub>	I <sub>7</sub>	I <sub>6</sub>	I <sub>1</sub>	I <sub>10</sub>	I <sub>5</sub>	I <sub>4</sub>	I <sub>3</sub>	I <sub>8</sub>	I <sub>9</sub>	I <sub>2</sub>	I <sub>11</sub>	
P <sub>0</sub>	0	7	6	1	10	5	4	3	8	9	2	11	R <sub>0</sub>
P <sub>5</sub>	5	0	11	6	3	10	9	8	1	2	7	4	R <sub>5</sub>
P <sub>6</sub>	6	1	0	7	4	11	10	9	2	3	8	5	R <sub>6</sub>
P <sub>11</sub>	11	6	5	0	9	4	3	2	7	8	1	10	R <sub>11</sub>
P <sub>2</sub>	2	9	8	3	0	7	6	5	10	11	4	1	R <sub>2</sub>
P <sub>7</sub>	7	2	1	8	5	0	11	10	3	4	9	6	R <sub>7</sub>
P <sub>8</sub>	8	3	2	9	6	1	0	11	4	5	10	7	R <sub>8</sub>
P <sub>9</sub>	9	4	3	10	7	2	1	0	5	6	11	8	R <sub>9</sub>
P <sub>4</sub>	4	11	10	5	2	9	8	7	0	1	6	3	R <sub>4</sub>
P <sub>3</sub>	3	10	9	4	1	8	7	6	11	0	5	2	R <sub>3</sub>
P <sub>10</sub>	10	5	4	11	8	3	2	1	6	7	0	9	R <sub>10</sub>
P <sub>1</sub>	1	8	7	2	11	6	5	4	9	10	3	0	R <sub>1</sub>
	RI <sub>0</sub>	RI <sub>7</sub>	RI <sub>6</sub>	RI <sub>1</sub>	RI <sub>10</sub>	RI <sub>5</sub>	RI <sub>4</sub>	RI <sub>3</sub>	RI <sub>8</sub>	RI <sub>9</sub>	RI <sub>2</sub>	RI <sub>11</sub>	