

AN ANNOTATED BIBLIOGRAPHY OF SELECTED PUBLISHED WORKS FOR
SAXOPHONE AND PERCUSSION BY NORTH AMERICAN COMPOSERS

by

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(under the direction of Dr. Kenneth Fischer)

ABSTRACT

The combination of saxophone and percussion instruments provides a wide variety of sound and timbre possibilities. This combination of instruments is unique to the twentieth century. The majority of works for this combination of instruments have been composed from 1980 – 1998. Composers are examining the possibilities of these instruments by utilizing groups that range in size from 2 musicians to 20 musicians. The purpose of this study is to examine and compile a listing of published compositions for saxophone and percussion instruments by North American composers. This document will provide a resource for performers and teachers who are searching for recital music in this genre as well as being a resource to aid others in doing similar research.

The information contained in the annotation is organized in the following manner:

1. Composer
2. Title

3. Date of composition
4. Publisher
5. Performance time
6. Saxophone instrumentation
7. Percussion instrumentation
8. Saxophone difficulty level chart
9. Comments

The annotations are arranged alphabetically by composer last name, within each chapter. A chart showing the level of difficulty for the saxophone part of each composition is included in the annotation. This chart was developed by the researcher and based on a level of difficulty chart developed by Dr. Rhett Bender for use in a similar document. The chart includes meter, key signature, tempo, articulation and contemporary techniques, and range.

The comments include musical elements and performance considerations. Performance consideration comments include the following areas: the ratings provided in the saxophone level of difficulty chart, any contemporary techniques required of the saxophonist, stage setup (if included), legibility of parts, performance directions given by the composer, and any additional information that is notated on the score. The information provided in the annotations is taken from three primary sources as follows:

1. the researchers examination and analysis
2. composer directions and comments printed on the score

3. any information specific to this work that may be provided by the composer or publisher

INDEX WORDS: Music, Saxophone, Percussion, Saxophone and percussion music, Bibliographies, Annotated Bibliographies, Saxophone music, Percussion music

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SAXOPHONE AND PERCUSSION BY NORTH AMERICAN COMPOSERS

by

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M.M., East Carolina University, 1993

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Fulfillment of the Requirements for the Degree

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CHAPTER 1

INTRODUCTION

Introduction

The combination of saxophone and percussion instruments provides a wide variety of sound and timbre possibilities. This is the reason that composers have turned to this combination of instruments in growing numbers. This combination of instruments is unique to the twentieth century. Saxophone and percussion instruments were being included in large chamber ensemble works as early as 1904 in the composition entitled *Rhapsodie* by George Longy. However, it was not until *Danse de 7 Voiles de Salome* by Pierre Capdevielle was composed in 1956 that the combination of saxophone and percussion instruments stood alone as a chamber ensemble. The earliest piece for this combination of instruments by a North American composer was *Invocation and Dance* by Warren Benson, composed in 1960.¹ The majority of works for this combination of instruments have been composed from 1980 – 1998. Composers are examining the possibilities of these instruments by utilizing groups that range in size from 2 musicians to 20 musicians. This combination of instruments is gaining increased recognition as is evidenced by the performance of several pieces for saxophone and percussion instruments at the North American Saxophone Alliance Biennial Conference held in 1998 at Northwestern University in Evanston, Illinois.

¹Jean-Marie Londeix, *One Hundred and Fifty Years of Music for the Saxophone*, (Cherry Hill, NJ: Roncorp Publications, 1994), 396.

The increased use of folk percussion instruments and the advent of contemporary techniques for the saxophone have provided even more possibilities for composers to examine. Many of the pieces examined in this document call for the saxophonist to perform contemporary techniques. It is apparent that composers will continue to write pieces for saxophone and percussion instruments to explore these new possibilities.

Purpose

The purpose of this study is to examine and compile a listing of published compositions for saxophone and percussion instruments by North American composers. This document will provide a resource for performers and teachers who are searching for recital music in this genre as well as being a resource to aid others in doing similar research.

Need for Study

Compositions utilizing the combination of saxophone and percussion instruments are being performed in ever increasing numbers. Due to the increasing numbers of performances, there is a growing body of published music for this medium. There is an extensive listing of works in *One Hundred and Fifty Years of Music for Saxophone*, by Jean-Marie Londeix. Since the publication of that resource, many new works have been published. There are also listings of works in the Dorn Publication's (formerly Woodwind Service, Inc.) *Saxophone Catalog*, as well as the resource *Percussion Ensemble and Solo Literature*, by Thomas Siwe. These listings contain no annotations and only the necessary instrumentation is given for each work. In the cross reference

sections of both *One Hundred and Fifty Years of Music for Saxophone and Percussion Ensemble and Solo Literature* some composer information can be found. Currently there is no comprehensive listing or annotated bibliography for works in this field. The present study compiles and annotates published music for saxophone and percussion into one source.

Delimitations

One Hundred and Fifty Years of Music for Saxophone, by Jean-Marie Londeix contains an extensive listing of 308 works, both published and unpublished, for saxophone and percussion ranging from two musicians to twenty musicians. This list also includes many works that include saxophone and percussion instruments as part of a large ensemble. The Dorn Publication's *Saxophone Catalog* includes a listing of saxophone chamber music, including works for saxophone and percussion. The 1997 catalog contains 13 works for saxophone and percussion that are not listed in the Londeix book. It also lists 7 pieces as published that were listed as unpublished in the Londeix book. *Percussion Ensemble and Solo Literature*, by Thomas Siwe also gives a listing of works for saxophone and percussion. Some are not listed in either of the previously mentioned sources, while some of the works that are listed as unpublished in the Londeix book are listed here with publisher information.

The present study includes both works for saxophone and percussion as well as works for saxophone, piano, and percussion. Percussion will be described as any number of percussion instruments from one percussion instrument up to and including an entire percussion battery.

Due to the extensive number of works that are extant, the researcher has chosen to include only works that are composed by North American composers. For the purposes of this study, North American composers will be defined as any composer that is a citizen – whether by birth or by naturalization – of the United States of America, Canada, or Mexico.

For this bibliography to be useful as a resource for performers, it is necessary that the music be readily available. Therefore, only published works will be included. The researcher has identified 42 pieces that match this criteria. A list of these pieces is located in Appendix A.

Subproblems

There are several areas of interest that are examined in this study.

1. What is the level of difficulty of the saxophone parts for these works?

The level of difficulty of the saxophone parts is determined by examining the range, meter, key signature, tempo, articulation, and use of contemporary techniques.

2. Are there certain publishers that are publishing large numbers of these works?

This was determined by examining the name of the publisher of each work.

Definition of Terms

Meter: The pattern in which a steady succession of rhythmic pulses is organized. Meters in Western music are of two principal kinds: duple or triple, depending on whether the basic unit of pulse recurs in groups of two or three.²

Altissimo register (high tones): Those notes above the normal range of the saxophone. The highest written note of the normal range is 'F#6' above the treble clef staff.³

Articulation: The clear and distinct rendition of tones played by the saxophonist. Notes are grouped by the use of legato and staccato as a means to develop artistic expression and provide character to the musical phrase. The legato (slurred) type of articulation requires stability of air support and excellent finger coordination to ensure a connected sound. Staccato (detached) articulation is the separation of musical tones.⁴

Contemporary Techniques: Techniques that were not originally conceived for the saxophone. These include but are not limited to: multiphonics, flutter tongue, growls, slap tongue, timbre changes, varying vibrato speed, quarter tones, key clicks, pitch bending, etc.

² Willi Apel, *Harvard Dictionary of Music* (Cambridge, MA: The Belknap Press of Harvard University Press, 1982), 811.

³ Eugene Rousseau, *Saxophone High Tones a Systematic Approach to the Above-Normal Range of the Saxophones: Soprano, Alto, Tenor, Baritone* (Bloomington, IN: Etoile Music, Inc., 1978), 3.

⁴ Larry Teal, *The Art of Saxophone Playing*, (Princeton, NJ: Summy-Birchard Music, 1963), 87-90.

Methodology

The researcher referred to *One Hundred and Fifty Years of Music for Saxophone*, by Jean-Marie Londeix, *Percussion Ensemble and Solo Literature*, by Thomas Siwe, and the Dorn Publication's *1997 Saxophone Catalog* to compile the list of works to be examined. Scores were obtained through inter-library loan or purchased by the researcher.

The organization of the bibliography is six chapters as follows:

- I. Organizational Plan and Review of Literature
- II. Single Saxophonist and Single Percussionist
- III. Single Saxophonist and Multiple Percussionists
- IV. Multiple Saxophonists and Single Percussionist
- V. Multiple Saxophonists and Multiple Percussionists
- VI. Conclusion and Suggestions for Further Studies

Organizational Arrangement of Annotations

The information contained in the annotation is organized in the following manner:

- 1. Composer
- 2. Title
- 3. Date of composition
- 4. Publisher
- 5. Performance time
- 6. Saxophone instrumentation
- 7. Percussion instrumentation

8. Saxophone difficulty level chart
9. Comments

The annotations are arranged alphabetically by composer last name, within each of the groups. A chart showing the level of difficulty for the saxophone part for the composition as determined by the researcher is included. This chart was developed by the researcher and based on a level of difficulty chart developed by Dr. Rhett Bender for use in a similar document. The chart shall include meter, key signature, tempo, articulation and contemporary techniques, and range. The chart showing criteria for the level of difficulty assignment is contained in Appendix B.

The comments include musical elements and performance considerations. Performance consideration comments include the following areas: the ratings provided in the saxophone level of difficulty chart, any contemporary techniques required of the saxophonist, stage setup (if included), legibility of parts, performance directions given by the composer, and any additional information that is notated on the score. The information provided in the annotations is taken from three primary sources as follows:

1. the researchers examination and analysis
2. composer directions and comments printed on the score
3. any information specific to this work that may be provided by the composer or publisher

Review of Literature

The literature that was reviewed by the researcher falls mainly into the following categories:

1. sources listing works for saxophone and percussion
2. journal articles concerning music for saxophone and percussion
3. similar research for other instruments with percussion
4. other annotated bibliographies

One Hundred and Fifty Years of Music for Saxophone, by Jean-Marie Londeix contains an extensive listing of pieces for saxophone and percussion, however, there are no annotations for these pieces. In the cross reference section of the book, sometimes information can be found concerning the composer, but not concerning individual pieces. The Dorn Publication's *1997 Saxophone Catalog* contains a listing of saxophone chamber music that includes saxophone and percussion works, however, no annotations or composer information is given. *Percussion Ensemble and Solo Literature*, by Thomas Siwe, contains information similar in format to the Londeix book, i.e. some composer and publisher information is given, sometimes, performance times are given for pieces, however, there are no annotations given.

A review of the *Music Article Guide* for the years 1980-1995 revealed no articles concerning this topic. A review of *The Music Index* for the years 1985-1996 produced the same results. The following sources were also investigated with similar results:

American Wind and Percussion Music

List of Canadian Chamber Music

The International Percussion Reference Library Catalogue

Ensemble Music for Wind and Percussion Instruments: a catalogue

Saxophone Soloists and Their Music: 1844-1985

The dissertation, *A Study of Selected Compositions for Clarinet-Percussion Duo*, by Andrea Splittberger-Rosen, was reviewed and included some interesting ideas concerning journals to examine. As a result, the researcher examined the following journals:

<i>Percussive Notes</i>	1975-1997
<i>Percussionist</i>	1974-1982
<i>Woodwind, Brass and Percussion</i>	1975-1985
<i>Woodwind World</i>	1970-1974

No information was found concerning the combination of saxophone and percussion.

This document also included quotes from correspondence between the author and members of the Duo Contemporain, a performance group specializing in music for saxophone or low clarinet and percussion. The members of this group are:

Henri Bok – saxophone and low clarinets

Evert le Mair – percussion

The author suggests that there are many works written for saxophone and percussion, however, the issue is never discussed in any deeper detail in the dissertation.

An extensive search was performed by the researcher using the Worldcat computer system at The University of Georgia Library. The heading “saxophone and percussion music” was used for this search. The search produced only reviews of several

individual works. A search was also done using the WEBZ Magic system. This system contains library listings for the following universities:

Michigan State University

University of Iowa

University of Illinois

Only individual pieces were located. A search of the Indiana University Library also produced the same results. The Library of Congress internet site was also searched and provided no further sources concerning saxophone and percussion music. There is currently no annotated bibliography of saxophone and percussion works.

CHAPTER 2

SINGLE SAXOPHONE AND SINGLE PERCUSSION

Composer: David Ameele

Title: Sound Poem

Date of composition: 1978

Publisher: Music for Percussion, Inc.

Performance time: 3:30

Saxophone instrumentation: alto saxophone

Percussion instrumentation: vibraphone, bongos, timbales, triangle, suspended cymbal,
one finger cymbal

Level of difficulty chart:

Meter	Key Signature	Tempo	Articulation and Contemporary Techniques	Range
3	5	4	3	5

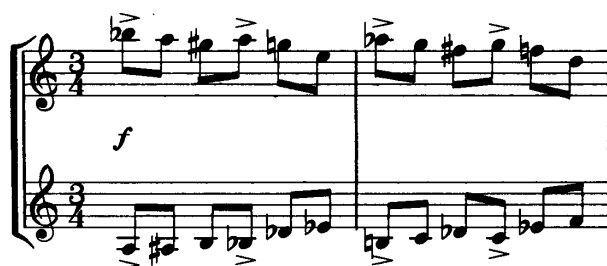
Comments:

Sound Poem is a single movement composition that is divided into three sections (Allegro, As a Ballad, Allegro) separated by fermati. The meters utilized in this piece are 3/4, 4/4, 5/4, and 6/4. The rhythms utilized are standard subdivisions of the beat including eighth notes, sixteenth notes, and quarter note triplets in the ballad section.

There is no key signature given. The tempo is marked at quarter note = 160 for

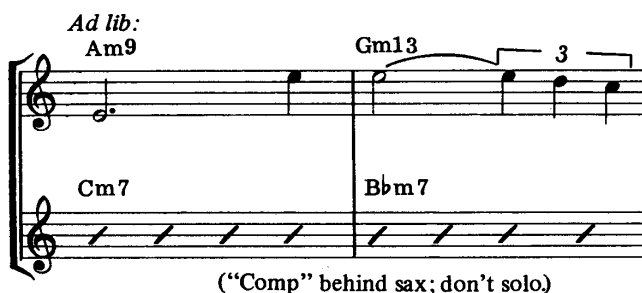
the allegro sections. There is no tempo given for the ballad section. Articulation types utilized are slurs, legato, and accents. The accents are arranged to present jazz inflections as the composers performance notes state:

Figure 1



There are no contemporary techniques required of the saxophonist. In keeping with the jazz idiom context, the saxophonist is given chord changes and instructed to improvise a solo, while the percussionist is instructed to provide accompanying chords behind the saxophonist. All of the improvisation takes place in the ballad section. During the improvised section, there is a melody line given which may be used as a basis for the improvisation:

Figure 2



The range of the saxophone part lies entirely within the standard range of the saxophone with the exception of one A6. An alternate lower note (E6) is offered, but the A6 more closely follows the contour of the melody line. The composer gives

performance notes stating that the saxophone and vibraphone parts are to be interpreted in the jazz idiom, while all other percussion parts are to be played as written. He also gives suggestions for placement of percussion instruments and possible instrument substitutions, although the Latin instruments are preferred. Both performers read from copies of the full score. The score is cleanly printed and is easily legible.

Composer: James Donald Ator

Title: Enuffispluntee

Date of composition: 1972

Publisher: Seesaw Music Corporation

Performance time: 5:00

Saxophone instrumentation: alto saxophone

Percussion instrumentation: vibraphone, bongos, timbales, triangle, suspended cymbal,
one finger cymbal, piano

Level of difficulty chart:

Meter	Key Signature	Tempo	Articulation and Contemporary Techniques	Range
1	5	1	4	4

Comments:

Enuffispluntee is a three movement work with the movements titled as follows:

- I. Heterophon
- II. Flotsam

III. Zymosis

The meters utilized in this piece are 3/4, 4/4, and 5/4. These seemingly easy meters can be deceiving, as the rhythms utilized are sometimes complex, particularly in the second movement.

In the first movement, there is frequent use in all parts of two particular rhythmic figures. The first is a group of four sixteenth notes with the first note replaced by a sixteenth rest and the second is the eighth note triplet.

The second movement is more rhythmically complex than the first. There is an emphasis on groupings of three, five, and seven in quarter note, eighth note, sixteenth note, and thirty-second note patterns:

Figure 3

The musical score for Figure 3 consists of five staves. The top staff is marked 'freely' and contains a sequence of notes with a '7' above a bracketed group of seven sixteenth notes. The second staff has a '3' above a bracketed group of three eighth notes and a '5' below a bracketed group of five sixteenth notes. The third staff has a '7' above a bracketed group of seven sixteenth notes and a '3' below a bracketed group of three eighth notes. The fourth staff is marked 't. blks.' and 'tambam' and contains a '3' above a bracketed group of three eighth notes. The fifth staff has a '3' above a bracketed group of three eighth notes. Dynamic markings include 'mp' (mezzo-piano) and 'mf' (mezzo-forte) on various staves. The score illustrates complex rhythmic groupings of three, five, and seven notes in various patterns.

This may present some ensemble coordination problems, as most of the time these figures do not occur simultaneously within the ensemble. This can be seen in the first two measures of the example above.

In the third movement, the composer continues to use various triplet figures. There is no key signature given for any of the movements in this piece. The tempo remains stable throughout the entire work. In the first movement, the tempo is marked at eighth note = 48 and does not change throughout the entire movement. In the second movement, the tempo is marked at quarter note = 96, with one change to quarter note = 72 and a return to quarter note = 96. In the third movement, the tempo is marked at quarter note = 60 and does not change throughout the entire movement. The only articulation markings that are utilized are slur and legato. The only contemporary techniques required of the saxophonist are four instances of trills that are utilized as timbre changes. The range of the saxophone part lies entirely within the standard range of the saxophone.

The program notes for this piece consist of suggested fingerings for the saxophone timbre change trills, and these are listed on the first page of the score. Each performer reads from a copy of the full score, which will be of particular help with ensemble coordination of the complex second movement. The score is easily legible.

Composer: John Austin

Title: Farewell Music Mixing with Wind and Light Over the Waves

Date of composition: 1977, revised 1985

Publisher: Needham Publishing Co.

Performance time: 12:00

Saxophone instrumentation: alto saxophone

Percussion instrumentation: 4 timpani (G, E, C, F), tam-tam

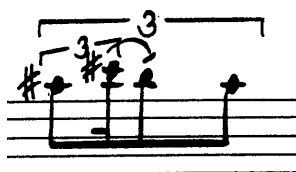
Level of difficulty chart:

Meter	Key Signature	Tempo	Articulation and Contemporary Techniques	Range
3	5	4	4	5

Comments:

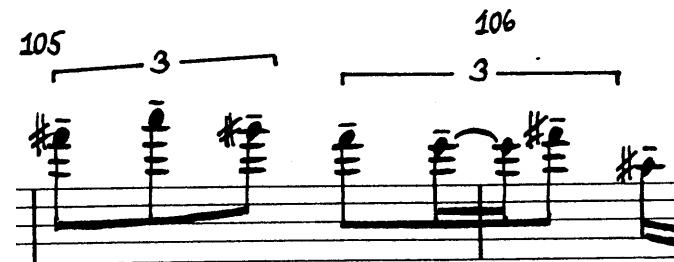
Farewell Music Mixing with Wind and Light Over the Waves is a single movement composition. The meters utilized in this piece are 3/4, 4/4, 3/8, and 4/8. There are also several areas that are written without measure lines creating cadenzas for the saxophonist. This piece is very demanding rhythmically. The composer frequently uses triplet figures that have smaller groupings within the larger triplet figures:

Figure 4 USED BY PERMISSION Copyright©1985 Needham Publishing Company



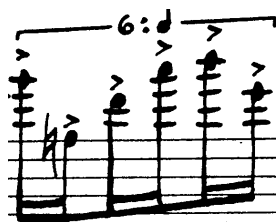
There are also extended sections of sixteenth note triplets. The composer also utilizes triplet figures that extend over the measure line:

Figure 5 USED BY PERMISSION Copyright©1985 Needham Publishing Company



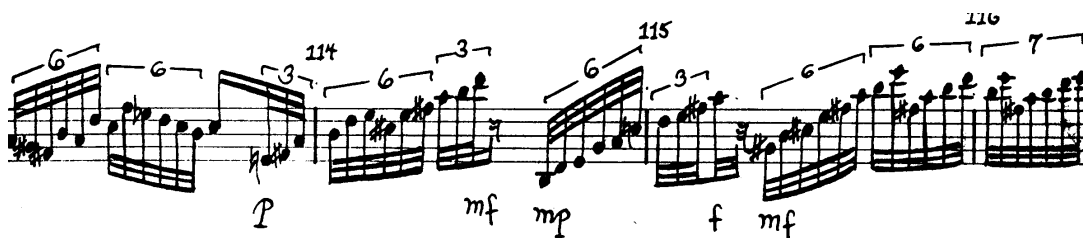
There are several instances of proportional notation:

Figure 6 USED BY PERMISSION Copyright©1985 Needham Publishing Company



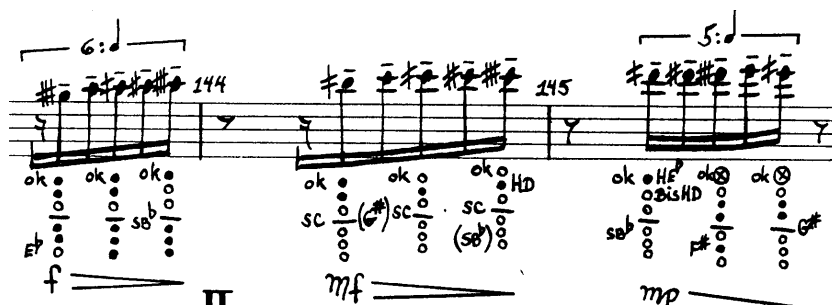
There is frequent use of thirty-second note passages including several extended areas of thirty-second notes in various metric groupings:

Figure 7 USED BY PERMISSION Copyright©1985 Needham Publishing Company



There is no key signature given for this piece. The composer states that in unbarred passages, accidentals apply to repeated notes. The tempo varies widely, ranging from eighth note = 44 to eighth note = 104, changing frequently. All articulation types are utilized. The composer uses the term da-da legato tongue to indicate legato tonguing. He has also devised notation for stressed and unstressed notes. These notations are explained on the first page of the score and are used throughout the piece. The only contemporary technique that is required of the saxophonist is a series of altered fingerings used to produce quarter tone changes in pitch. The fingerings are notated in the score:

Figure 8 USED BY PERMISSION Copyright©1985 Needham Publishing Company



The range of the saxophone part extends into the altissimo register reaching a Db7. This piece is extremely demanding technically, especially with the frequent and extreme use of the altissimo register. It also requires a great deal of endurance. The saxophonist has very few rests, with none lasting longer than two consecutive beats. The percussionist also has very few rests, with any rests of a measure or longer being used to re-tune the timpani.

Both performers read from a copy of the full score. This is a necessity for coordination of ensemble passages. The first page of the score states that the piece was written in memoriam of John B. Austin, Jr. 1960 – 1976, and was written for Frederick Hemke and Terry Applebaum.

Composer: Charles Bestor

Title: Suite

Date of composition: 1986

Publisher: Dorn Publications

Performance time: 14:00

Saxophone instrumentation: alto saxophone

Percussion instrumentation: marimba, vibraphone, bell tree

Level of difficulty chart:

Meter	Key Signature	Tempo	Articulation and Contemporary Techniques	Range
5	5	4	3	4

Comments:

Suite is a six movement work with the movements titled as follows:

- I. Prelude
- II. Chaconne
- III. Moto Perpetuo
- IV. Aubade
- V. Scherzo
- VI. Postlude

The meters utilized in this piece vary widely and will be considered by movement. The meters utilized in the first movement are 3/4 and 4/4 and change infrequently. The second movement uses only 4/4. The third movement utilizes 4/4 and 5/4 and change infrequently. The fourth movement utilizes 2/4, 3/4, 3/8, 4/8, 5/8, 6/8, 7/8, 8/8, 9/8, and 10/8. The meter changes frequently, often changing in every measure. There are very few consecutive measures in the same meter:

Composer: Thomas Briggs

Title: Festival

Date of composition: 1980

Publisher: Dorn Publications

Performance time: 10:30

Saxophone instrumentation: soprano saxophone

Percussion instrumentation: marimba

Level of difficulty chart:

Meter	Key Signature	Tempo	Articulation and Contemporary Techniques	Range
5	5	4	3	4

Comments:

Festival is a single movement composition. The meters utilized are 3/4, 4/4, 5/4, 3/8, 5/8, 6/8, 9/8, 10/8, 11/8, and 12/8. The meters change frequently. In addition to the meters listed there are two saxophone cadenzas and a marimba cadenza that are un-metered. This work is rhythmically challenging. The rhythmic complexity derives from the constantly changing meters and the use of groupings of two eighth notes in triple meter measures:

Figure 10 USED BY PERMISSION Copyright©1980 Dorn Publications



During the un-metered cadenzas, there is frequent use of sixteenth note triplets and groupings of eight thirty-second notes. Since the un-metered sections are cadenzas, they are soloistic in nature and have no accompaniment, so the performers do not have to adhere strictly to the rhythmic figures in these sections. In fact, the performers are instructed to play the cadenzas in a free manner.

There is no key signature given for this work. The tempo varies widely from quarter note = 60 to quarter note = 160 and changes frequently. All articulation types are utilized. There are no contemporary techniques required of the saxophonist. The range lies entirely within the standard saxophone range.

There are no performance notes included in the score. Both performers read from a copy of the full score, which is necessary for ensemble coordination, especially with the frequent meter changes and fast tempo. The score is cleanly printed and is easily legible.

Composer: Thomas Briggs

Title: Montage

Date of composition: 1980

Publisher: Dorn Publications

Performance time: 10:00

Saxophone instrumentation: alto saxophone

Percussion instrumentation: vibraphone

Level of difficulty chart:

Meter	Key Signature	Tempo	Articulation and Contemporary Techniques	Range
5	5	4	4	4

Comments:

Montage is a single movement composition. The meters utilized are 2/4, 3/4, 4/4, 3/8, and 7/16. There are also three un-metered sections. The first two are saxophone cadenzas. The third is a brief exchange between the saxophone and the vibraphone that ends the work. Since much of this work utilizes the 7/16 meter, many of the rhythmic figures are sixteenth note figures. The most complex of these figures is a group of six sixteenth notes that are to be played in the space of four sixteenth notes. This is usually coupled with a dotted eighth note rest to form a full measure:

Figure 11 USED BY PERMISSION Copyright©1980 Dorn Publications



When duple meters are utilized there is frequent use of groups of six sixteenth notes and combinations of sixteenth note and thirty-second note patterns:

Figure 12 USED BY PERMISSION Copyright©1980 Dorn Publications



In the first two unmetered sections there is frequent use of various groupings of sixteenth note and thirty-second note patterns:

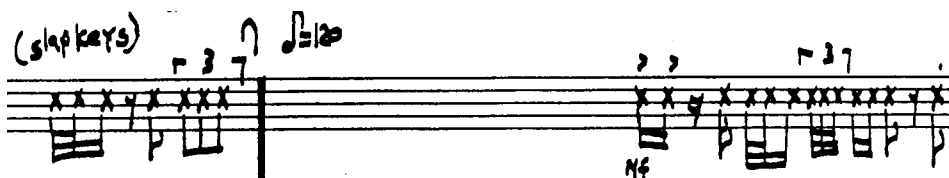
Figure 13 USED BY PERMISSION Copyright©1980 Dorn Publications



The first unmetered section is a saxophone cadenza that includes some interaction with the vibraphone. During the second unmetered section, the vibraphone holds a sustained note while the saxophone begins the cadenza. The final brief unmetered section contains eighth note and sixteenth note patterns that alternate between the saxophone and the vibraphone before ending together on a final chord.

There is no key signature given for this work. The tempo varies widely from quarter note = 84 to eighth note = 176, but does not change frequently. All articulation types are utilized. There is one contemporary technique required of the saxophonist. It is a series of rhythmic key clicks:

Figure 14 USED BY PERMISSION Copyright©1980 Dorn Publications



The range lies entirely within the standard range of the saxophone. This work is technically demanding.

There are no performance notes included in the score. This composition is dedicated to Brian Sparks. Both performers read from a copy of the full score. This is necessary due to the intricate ensemble coordination that is required in this piece. The score is printed and is legible. As can be seen in the examples for this annotation, in some places the score is extremely cramped making it difficult to read.

Composer: Howard J. Buss

Title: Impromptu

Date of composition: 1994

Publisher: Brixton Publications

Performance time: 6:00

Saxophone instrumentation: soprano saxophone

Percussion instrumentation: marimba

Level of difficulty chart:

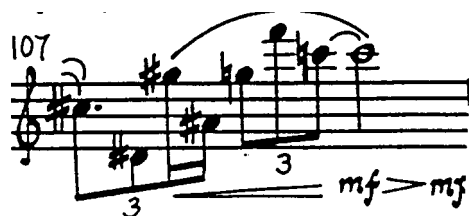
Meter	Key Signature	Tempo	Articulation and Contemporary Techniques	Range
1	5	2	4	5

Comments:

Impromptu is a single movement work. The meters utilized are 3/4 and 4/4.

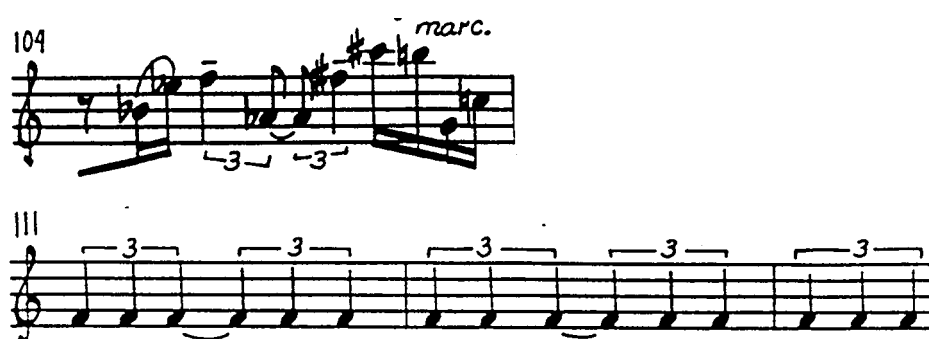
Rhythmic figures that appear in the saxophone part include quarter note, eighth note, and sixteenth note triplets as well as groupings of five, six and seven sixteenth notes. Adding to the complexity of the rhythmic figures are dotted rhythms and sub-divisions within triplet figures:

Figure 15



There are also instances where triplet figures are tied together to create syncopated rhythms:

Figure 16



The most difficult rhythmic aspect of this piece is that rhythmic figures of various types are often grouped together within melodic lines:

Figure 17



There is no given key signature. The tempo varies with markings of quarter note = 76, quarter note = 88, and quarter note = 104 with several small accelerandos and ritards. Articulation types utilized are slurs, legato, and accents. The only contemporary technique used is one instance of flutter tonguing in measure 109. The range lies entirely within the standard range of the saxophone with the exception of one G6 in measure 138.

There is a score for the percussionist to use, which includes the saxophone part, and a separate part for the saxophonist. The score and parts are cleanly printed and are easily legible.

Composer: Nancy Laird Chance

Title: Exultation and Lament

Publisher: MMB Music, Inc.

Date of Publication: 1980

Performance time: 9:45

Saxophone instrumentation: alto saxophone

Percussion instrumentation: timpani

Level of difficulty chart:

Meter	Key Signature	Tempo	Articulation and Contemporary Techniques	Range
1	5	4	4	4

Comments:

Exultation and Lament is a single movement composition that is clearly divided into two sections. In measure 62, there is a double bar line with the title *Lament* and a tempo marking, but there is no formal break from the previous section:

Figure 18

The image shows a musical score for two staves. The top staff begins at measure 61 with a treble clef and a key signature of one sharp (F#). It contains a tremolo marked 'tr' and a 'bend into gl' instruction. Measure 62 starts with a double bar line, the title 'Lament (♩ = 48)', and a piano (pp) dynamic. The bottom staff continues from measure 61 with a bass clef and a key signature of one sharp. It features a mezzo-forte (mf) dynamic, a crescendo leading to a pianissimo (ppp) dynamic, and a mezzo-piano (mp) dynamic. A section of the bottom staff is marked with a box containing the letter 'B' and the instruction '(even, clear, ringing)'.

Tempo markings only occur at two places in this work; at the beginning and at measure 62. Since there is such a clear delineation between the two sections of this piece, and the sections are somewhat different in character, they will be discussed separately.

I. Exultation

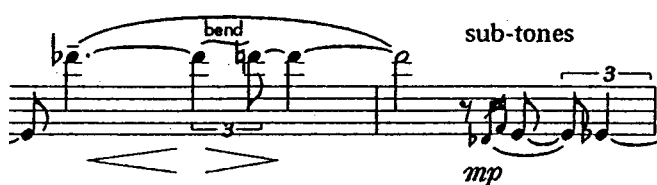
The meter that is utilized in this section is 4/4. This section is quite challenging rhythmically. The first nine measures are a timpani solo which includes numerous examples of proportional notation that include tied figures and dotted rhythms within the proportionally notated beats:

Figure 19



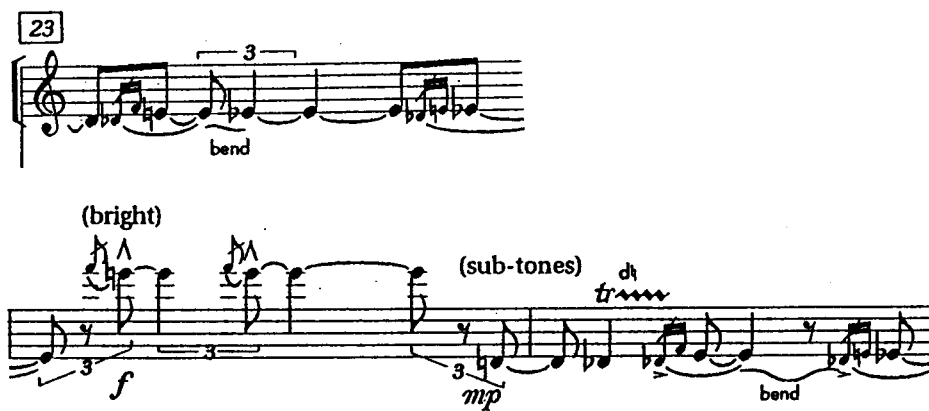
The saxophone part also includes some examples of proportional notation, most notably, groups of sixteenth notes marked 5:4 or 7:4 with the first note replaced by a sixteenth rest. There are also numerous examples of eighth note triplets in which two of the eighth notes are combined to form a quarter note inside of the triplet configuration:

Figure 20



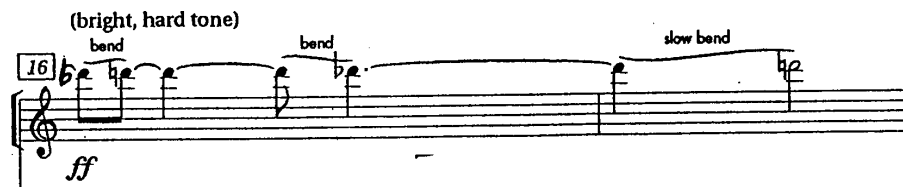
The rhythmic difficulty level in the saxophone part derives mainly from the insertion of multiple grace notes, pitch bends, and tone color changes into various syncopated and eighth note triplet configurations:

Figure 21



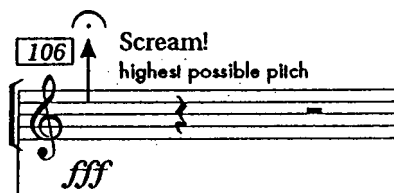
There is no key signature given for this section. The tempo is marked at quarter note = 48 and does not change, with the exception of several short ritards. All articulation types are utilized except staccato. The only contemporary techniques that are required of the saxophonist are pitch bends which are used frequently throughout this section:

Figure 22



There are also tone color changes. These differ from timbre changes in that they do not require alternate fingerings or any changes in technique. Since they do not require changes from standard saxophone technique, they are not considered to be contemporary techniques. The composer indicates these by the use of terms such as: bright hard tone, sub-tones, honky, and dark and mellow. The composer states in the performance notes that these tone color changes are meant to imitate jazz inflections. The range lies entirely within the standard range of the saxophone with two exceptions, which occur in measures 34 and 106, in which the following notation appears:

Figure 23



II. Lament

The meters that are utilized in this section are 3/4 and 4/4. Beginning in measure 62, the meter alternates between these two meters every measure until measure 86. From measure 86 until the end of the piece (measure 108) the meter remains 4/4. This section is not as rhythmically complex as the first section. There are examples of proportional notation although they are not as frequent as they are in the first section. When they do occur they are used in the same manner and context as they were in the first section.

There is no key signature given for this section. The tempo is marked at quarter note = 48 and does not change with the exception of one allargando in measures 85-86, after which the marked tempo of quarter note = 48 returns. As in the first section, all articulation types are utilized except staccato. The only contemporary techniques required of the saxophonist in this section are several instances of flutter tongue and pitch bends. The tone color changes from the first section also return. The range lies entirely within the standard range of the saxophone, with the exception of measure 106, which was discussed previously.

There is a page of performance notes included in the score, which explain that the saxophone part in the score is transposed and that although the various tone color changes are meant to imitate jazz sounds, pitch and duration should be strictly observed. There are also directions for the timpanist concerning where to strike the drumhead and when notes are to be dampened. Both performers read from a full copy of the score, which will help facilitate ensemble coordination. The score is cleanly printed and is easily legible.

Composer: Stephen Chatman

Title: O Lo Velo!

Date of composition: 1973

Publisher: Etoile

Performance time: 9:00

Saxophone instrumentation: alto saxophone

Percussion instrumentation: orchestra bells, vibraphone, crotales (to be played by the saxophonist), small triangle, large triangle, guiro, mounted castanets, medium suspended cymbal, African log drum (or bongos), large suspended cymbal, high wood block, 5 toms, temple blocks, button gong (or tam-tam), Chinese prayer stones

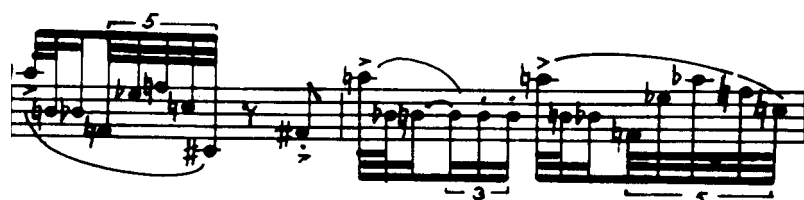
Level of difficulty chart:

Meter	Key Signature	Tempo	Articulation and Contemporary Techniques	Range
5	5	2	5	5

Comments:

O Lo Velo! is a three movement work. The movements are untitled. The meters utilized in the first movement are 2/4, 3/4, 4/4, 6/4, 7/4, and 8/4. The meters utilized in the second movement are 3/16, 4/16, 5/16, 6/16, and 4+3/16. The meters utilized in the third movement are 3/4, 4/4, 3/8, 4/8, 5/8, and 6/8. The rhythmic figures of the first movement range from whole notes to various configurations of thirty-second notes. A pattern that is used frequently is groupings of five thirty-second notes interspersed with various other rhythmic figures:

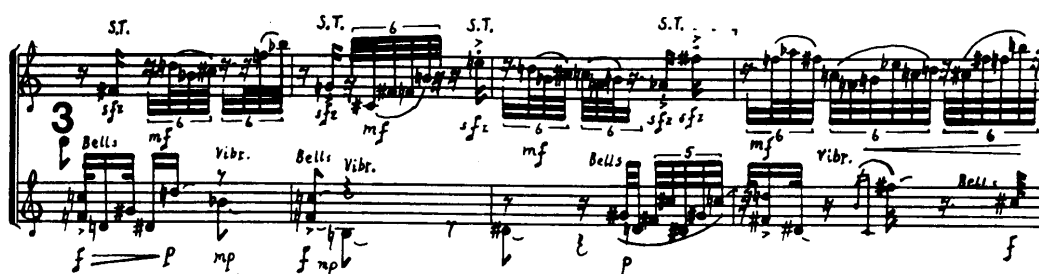
Figure 24



The second movement continues these various groupings of thirty-second notes.

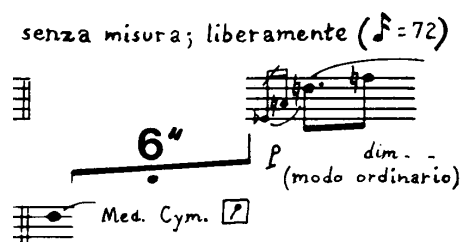
The most rhythmically demanding passage occurs in the third movement. There are groupings of three, five, and seven sixteenth notes as well as groupings of six thirty-second notes with rests replacing various notes within the groupings:

Figure 25



There is no key signature given for this piece. The tempo changes little in the first movement with markings of quarter note = 72 and quarter note = 96 with no accelerandos or ritards. The second movement has a tempo marking of sixteenth note = 72 with several rubato and accellerando passages. There are also several sezuras that are marked as breaks for a determined amount of time:

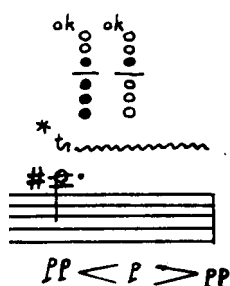
Figure 26



The tempo markings used in the third movement are quarter note = 96 and eighth note = 76 with minimal accelerandos and ritards. Articulation types utilized are slurs, staccato, legato, and accents.

There are many contemporary techniques required of the saxophonist throughout the entire work. In the first movement, there are two instances of trills on C#6 with various extra keys closed to produce timbre changes:

Figure 27



There are also several instances where the saxophonist plays Bb3 and is instructed to honk the note.

The second movement begins with the saxophonist being required to perform key click trills with alternating keys over a series of quick movements from B4 to C#5:

Figure 28

Later in the second movement, the saxophonist is required to play a flutter-tongue over several notes while playing these notes as sub-tones. Also in the second movement, the saxophonist plays crotales and is also required to perform pitched key clicks at the end of the movement.

The only contemporary technique required of the saxophonist in the third movement is slap tonguing which is used extensively, frequently in rhythmically and technically demanding passages. The use of slap tonguing on selected notes of sixteenth note and thirty-second note runs is extremely difficult to achieve.

The range of the saxophone part lies entirely within the standard range of the saxophone with the exception of one A6 in the first movement and one G6 in the third movement.

The only notes included by the composer is a dedication stating that the piece was written for Terry Hulk, and a listing of graphics associated with the percussion instruments. Included in this listing is a description of the proper method of playing the Chinese prayer stones and a statement that the use of a conductor is suggested when performing this piece. Both performers read from copies of the full score, which is necessary for the difficult ensemble coordination that is required in this work. The score is cleanly printed and is easily legible.

Composer: Theodore Frazeur

Title: Frieze

Date of composition: 1973

Publisher: Mitchell Peters

Performance time: 8:00

Saxophone instrumentation: tenor saxophone

Percussion instrumentation: marimba (4 octave range), vibraphone, timpani (30 or 32 inch), suspended cymbal (18 inch), crotales pitched in E and G flat

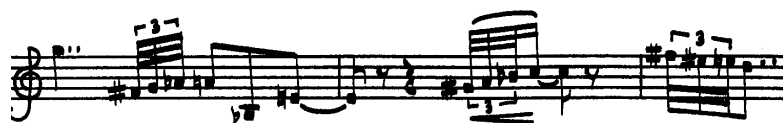
Level of difficulty chart:

Meter	Key Signature	Tempo	Articulation and Contemporary Techniques	Range
5	5	3	5	4

Comments:

Frieze is a single movement composition. The meters utilized are 2/4, 3/4, 4/4, 5/4, 6/4, 6/8, 7/8, 8/8, and 9/8. The meters change frequently. This work is very demanding rhythmically. In addition to frequently changing meters, there are several figures that require the performer to make very small divisions of the beat, including thirty-second notes and thirty-second note triplets. This is in addition to sixteenth note triplets and groupings of five and six sixteenth notes:

Figure 29



There are many instances of rhythmic figures similar to the one in the example above throughout the piece.

There is no key signature given for this piece. This means that accidentals are used frequently and it is common to see measures with accidentals on nearly every note within the measure. Adding to the reading difficulty level is the fact that the composer often includes naturals on notes that are not previously altered in that measure or in the previous measure. For example, note the E-natural in the final beat of the fourth measure in the example below. Also note that there is not another E, altered or unaltered in the previous measures, so the natural sign is not necessary:

Figure 30



The composer does not always follow this practice. In the third measure of the example above, the first D has no natural sign on it, even though the next note is altered and a D in the previous measure had been altered. Inconsistent use of accidentals adds significantly to the level of reading difficulty of this composition. The tempi in this work are somewhat flexible. The only marked tempo is at the beginning and it is quarter note = 120. This can be misleading as the first ten measures of the work utilize 7/8 and 9/8 meters. When the meter does change to 4/4, there is no tempo change noted. There are other tempi within the piece that do not have metronome markings, but are noted by terms such as *adagio molto*, and *prestissimo*.

All articulation types are utilized. The saxophonist is required to perform a variety of contemporary techniques. There are pitch bends, growls, unpitched key clicks (both

with and without air sound), subtones, and throat hum (humming a series of random pitches while playing a sustained note. The throat hum is shown in the example below.

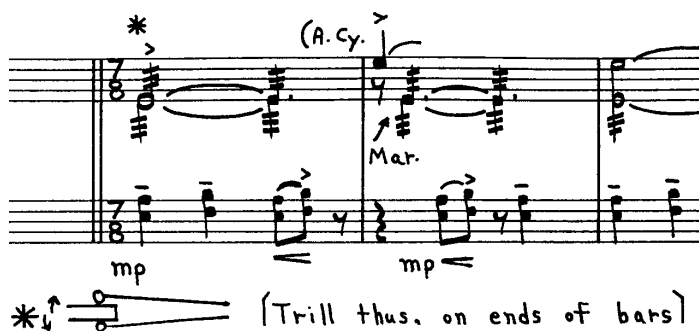
Figure 31

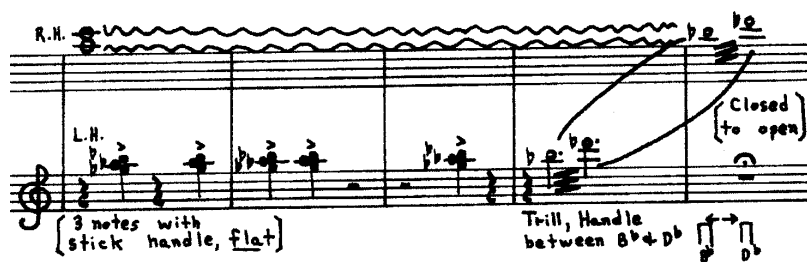


Although there are numerous contemporary techniques utilized in this work, they are placed well within the context of the work making them somewhat easier to perform. While they are not considered contemporary techniques, there are two other techniques that must be addressed. The first is the use of a mute. This is a request that saxophonists do not see often so the performer may not have access to a mute. The second is a trill that is marked as a closed to open trill. There are no performance notes to describe what constitutes a closed or open trill. The range lies entirely within the standard saxophone range.

There are extensive directions for percussionists placed throughout the score. These directions are performance instructions and stick and mallet use instructions. The example below shows two representative directions for the marimba.

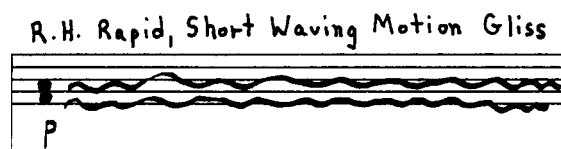
Figure 32





There are also specific directions regarding which hand to use when playing certain parts. The percussionist is required to perform such techniques as placing the cymbal on the timpani head and then tapping it with the fingers, playing glissandi on the resonator pipes of the marimba, and performing a short waving motion glissando, which is shown in the example below.

Figure 33



On the first page of the score is a list of percussion instruments as well as a suggested setup for them. Both performers read from a copy of the full score, which is necessary for the intricate ensemble coordination that is vital to proper performance of this work. The score is cleanly printed and is easily legible, although sometimes cramped due to the inclusion of performance instructions that are placed in the score.

Composer: Christian R. Granger

Title: Introduction and Allegro

Date of composition: 1985

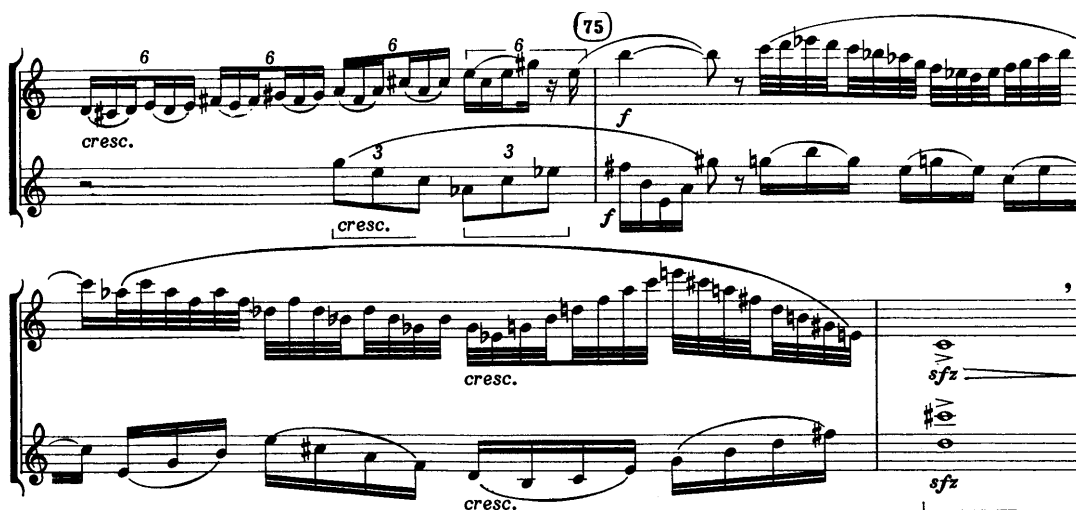
Publisher: Music for Percussion, Inc.

There is no key signature given for this movement. The tempo is marked at quarter note = 72 and does not change. Articulation types utilized are legato, slur, and accent. There are no contemporary techniques required of the saxophonist and the range lies entirely within the standard range of the saxophone.

II. Allegro

The meters utilized in this movement are 3/4, 4/4, and 3/8. The level of rhythmic complexity in this movement is basic. Near the end of the movement there is a series of sixteenth note triplets followed by a series of thirty-second notes. These passages are in a scalar and arpeggiated context and present more of a technical challenge than a rhythmic one:

Figure 35



Throughout the movement, there is frequent use of sixteenth note patterns as well as sixteenth note, eighth note patterns that are beamed across the measure line. These figures tend to be somewhat confusing at first glance:

Figure 36



There is no key signature given for this movement. The tempo ranges from quarter note = 72 to quarter note = 128-132. All articulation types are utilized except tenuto. There are no contemporary techniques required of the saxophonist and the range lies entirely within the standard range of the saxophone.

There are no performance notes included in the score. Both performers read from a copy of the full score. This is especially helpful during the second movement where there are alternating patterns between the saxophone and the vibraphone that must be properly coordinated. The score is cleanly printed and is easily legible.

Composer: Walter Hartley

Title: Cantilena

Date of composition: 1984

Publisher: Ethos Publications

Performance time: 3:00

Saxophone instrumentation: alto saxophone

Percussion instrumentation: marimba

Level of difficulty chart:

Meter	Key Signature	Tempo	Articulation and Contemporary Techniques	Range
1	5	1	1	3

Comments:

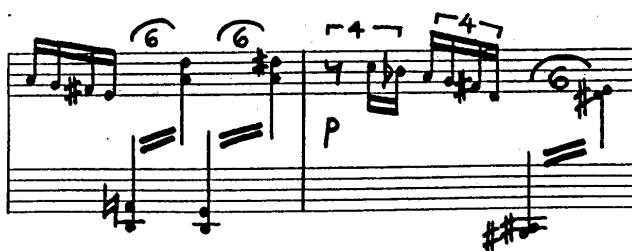
Cantilena is a single movement work. The meter utilized in this work is 3/4. The meter does not change throughout the entire piece. The most difficult rhythmic figure in the saxophone part is a syncopated figure that is tied over the measure line:

Figure 37



In the marimba part, there are several measures that include groupings of four sixteenth notes and sextuplets in the same measure:

Figure 38



There is no key signature given for this piece. The tempo is marked at quarter note = 92 and does not deviate from that marking, including the absence of any accelerandos or ritards. The only articulation marking that is utilized in this work is the

slur, which is occasionally broken by a tied, sustained note. There are no contemporary techniques required of the saxophonist. The range lies entirely within the standard range of the saxophone.

This piece is quite different from the majority of works examined in this document, in that the meter and tempo remain the same throughout the entire piece. Conspicuously absent are the use of contemporary techniques in the saxophone part and the use of the altissimo register.

Each performer reads from a part rather than from a copy of the full score. Dedicatory information in the score states that that this work was written for Brian Sparks and Tom Briggs. Coincidentally, several other works examined in this document are also dedicated to Brian Sparks. Also, there are several works examined in this document that were composed by Thomas Briggs. The score and parts are cleanly printed and are easily legible.

Composer: Eugene Hartzell

Title: Monologue 5

Date of composition: 1965

Publisher: Verlag Doblinger

Performance time: 7:30

Saxophone instrumentation: alto or tenor saxophone

Percussion instrumentation: maracas, claves, bongos, piatto (suspended cymbal),
tamburo piccolo (piccolo snare drum), tambourino
(tambourine)

Level of difficulty chart:

Meter	Key Signature	Tempo	Articulation and Contemporary Techniques	Range
3	5	4	5	4

Comments:

Monologue 5 is a three movement composition with the movements titled as follows:

- I. Adagio
- II. Andante
- III. Molto Lento

Each movement will be considered separately.

I. Adagio

The meters utilized in this movement are 2/4 and 4/4. This movement is divided into four sections that utilize three different rhythmic styles. The first section is rhythmically characterized by short groups of eighth notes and sixteenth notes interspersed with rests. A typical measure is shown in the example below.

Figure 39



The second section is characterized by the use of note heads to denote specific pitches with no given rhythmic figures:

Figure 40



The third section is characterized by the use of accelerating and ritarding figures:

Figure 41

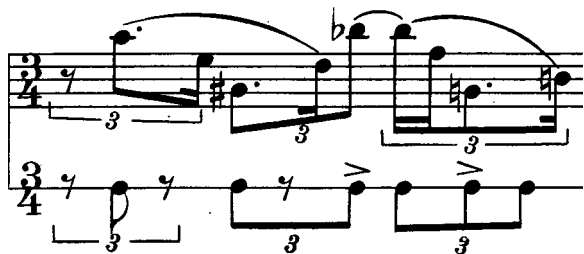


The fourth section returns to the style of the first section. There is no key signature given for this movement. The tempo is marked at quarter note = ca. 42 at the beginning and the end of the movement. There is a tempo change to quarter note = ca. 116 in the middle of the movement. All articulation types are utilized. There are no contemporary techniques required of the saxophonist.

II. Andante

The meters utilized in this movement are 3/4, 3/8, and 6/8. The most difficult rhythmic aspect of this movement lies in the way that the composer utilizes eighth note triplets. There are frequently dotted figures and sub-divisions within the triplet figures:

Figure 42



There is no key signature given for this movement. The opening tempo is marked at quarter note = ca. 92. Near the end of the movement, there is a tempo change to quarter note = ca. 50, which is in effect for six measures before returning to the opening tempo to end the movement. All articulation types are utilized. There are no contemporary techniques required of the saxophonist and the range lies entirely within the standard range of the saxophone.

III. Molto Lento

The meters utilized in this movement are 2/4, 3/4, 4/4, and 5/8. The most rhythmically challenging part of this movement occurs from measure thirty-two to measure thirty-nine. During these measures, the meter alternates between 4/4 and 5/8. The composer frequently uses sixteenth notes, especially the sixteenth note, eighth note, sixteenth note figure. He sometimes ties these figures together to create syncopated figures. He also uses eighth note triplets and quarter note triplets frequently:

Figure 43



There is no key signature given for this movement. The tempo ranges from the opening tempo of eighth note = ca. 72 to the closing tempo of quarter note = ca. 120. All articulation types are utilized. In contrast to the previous movements, there is frequent use of contemporary techniques in this movement. There is frequent use of varying vibrato speed on sustained notes as well as quarter tone changes in pitch. There is one occurrence of portamento. Near the end of the movement there are several notes that are flutter tongued. There is also a performance note that instructs the saxophonist to use alternate fingerings to achieve timbre changes during the slow section of the this movement, even though these timbre changes are not marked in the score. The range lies entirely within the standard range of the saxophone.

This composition is somewhat unique in that it is not written for a specific saxophone. The saxophone instrumentation is alto or tenor saxophone. There are also no specific pitch percussion instruments.

There is a page that includes a list of percussion instruments and sticks required. Interestingly, some of the percussion instruments are listed in Italian and some are listed in English and German. All performance notes throughout the score are in English and German. Both performers read from a copy of the full score. This will be necessary for ensemble coordination, especially in the first movement where there is a section where the saxophonist and percussionist must cue off of each others entrances. The score is cleanly printed and is easily legible.

Composer: George Heussenstamm

Title: Duo for Alto Saxophone and Percussion

Date of composition: 1981

Publisher: Dorn Publications, Inc.

Performance time: 11:30

Saxophone instrumentation: alto saxophone

Percussion instrumentation: medium suspended triangle, medium suspended cymbal,
two mounted castanets, 36" gong, bongo drums
(medium,small), 5 temple blocks, medium snare drum,
tenor drum, bass drum, vibraphone, xylophone,
glockenspiel

Level of difficulty chart:

Meter	Key Signature	Tempo	Articulation and Contemporary Techniques	Range
4	5	5	5	5

Comments:

Duo for Alto Saxophone and Percussion is a single movement composition. The meters utilized in this piece are 2/2, 3/2, 4/2, 2/4, 3/4, 4/4, 5/4, 3/8, 5/8, 6/8, and 7/8.

There are also several sections that are marked with an estimated time and no given time signature. There is one measure of 9/8 where the notes are divided into groups of four eighth notes per beat.

The tempos used range from quarter note =40 to dotted quarter note = 108.

Articulation types utilized are slurs, marcato, and staccato. The saxophonist is required to perform several contemporary techniques including flutter-tongue, slap tongue, buzz

tone, key clicks, timbre changes, and double trills. The composer provides definitions of the terms as well as directions concerning how to perform them in performance notes that are printed in the score. He gives a detailed description of each double trill that appears in the score and specifies which keys to use to produce the desired effect. Adding to the complexity of the contemporary techniques is the fact that they are often used in rapid succession. The range of the saxophone part lies entirely within the standard range of the saxophone with the exception of one G#6 in measure 39.

This piece is very demanding from the standpoint of the use of contemporary techniques. This is mainly due to the rapid succession of them when they appear. There are several sections where the composer gives a time frame, but no notes or very few notes. In these sections he is careful to describe precisely what is desired from the performers within that given time frame.

The first page of the score consists of performance notes which list the instruments necessary for the percussion battery, special stick requirements, and shows the symbol notation for the percussion parts. It also gives detailed descriptions and methods of performing the contemporary techniques required of the saxophonist. This piece was written for Brian Sparks. Both performers read from a copy of the full score. Given the complexity of ensemble passages and the timed sections, this is necessary for coordination of the parts. The parts are easily legible.

Composer: George Heussenstam

Title: Playphony, op.56

Date of composition: 1975

Publisher: Paul Price Publications

Performance time: 10:00

Saxophone instrumentation: alto saxophone

Percussion instrumentation: 3 suspended cymbals (small, medium, large), 3 cowbells (small, medium, large), 3 wood blocks (small, medium, large), 5 temple blocks, vibraphone with variable motor, 2 timpani (28" & 25"), medium triangle, sleighbells, tambourine, wood chimes, police whistle, 2 gongs (28" & 20"), gong mallet, 3 roto-toms (small, medium, large), 2 snare drums (small, large), tenor drum, bass drum, soft mallets, medium mallets, hard mallets, 1 pair of #1 or #2 knitting needles, 3 sheets of typewriter paper

Level of difficulty chart:

Meter	Key Signature	Tempo	Articulation and Contemporary Techniques	Range
2	5	4	5	5

Comments:

Playphony, op.56 is a single movement composition. The meters utilized in this work are 2/4 and 6/8. This piece is extremely difficult rhythmically. The composer frequently uses large quantities of thirty-second notes under a bracket within a measure. Sometimes the bracketed groups represent a certain number of notes within one beat; sometimes a certain number of notes to be distributed evenly throughout the measure.

Figure 44

Figure 44 shows a musical score for measures 143 through 150. The score is written for three staves: a treble clef staff, a bass clef staff, and a percussion staff. The key signature is one flat (B-flat). The tempo is marked 'f' (forte). The percussion staff includes a 'snare off' instruction. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as slurs, ties, and accents. Measure numbers 143, 146, 149, 150, and 151 are indicated. The score ends with a double bar line and a repeat sign.

There are many instances of sixteenth note and thirty-second note patterns with various notes within the pattern replaced with rests. There is frequent use of various configurations of eighth note triplets, such as in the example below.

Figure 45

Figure 45 shows a musical score for measures 151 and 152. The score is written for three staves: a treble clef staff, a bass clef staff, and a percussion staff. The key signature is one flat (B-flat). The tempo is marked 'f' (forte). The score features complex rhythmic patterns, including eighth note triplets, and various articulations such as slurs, ties, and accents. Measure numbers 151 and 152 are indicated. The score ends with a double bar line and a repeat sign.

There is no key signature given for this work. The tempo ranges from quarter note = 40 to quarter note = 76 and changes frequently. All articulation types are utilized.

As in other compositions by the same composer that are examined in this document, contemporary techniques are used extensively. The contemporary techniques begin on the first note in the saxophone part with a combined growl and buzz tone. Other contemporary techniques that are required of the saxophonist are varying vibrato speed, key clicks, multiphonics, timbre changes, spit tongue, and playing on the mouthpiece alone. The spit tongue technique is performed by removing the mouthpiece and articulating into the bocal of the saxophone. For the multiphonics, the composer requests that the saxophonist prepare four different multiphonics and assign each a number, so that so that the composer can request them by number, for example, multiphonic one or multiphonic four. There are also techniques that are performed by both musicians. These include foot stomps, foot scrapes (leather soled shoes are suggested for this technique), humming specific syllables (often with a raspy tone), crumpling and tearing sheets of paper, and occasional theatrical gestures.

The contemporary techniques required of the saxophonist frequently occur in quick succession and sometimes simultaneously. In the example below, the saxophonist is required to use key clicks, hum a specific syllable, and perform multiphonics as well as foot stomping and foot tapping in specific rhythmic patterns:

Figure 46

The musical score for Figure 46 consists of two staves. The top staff is in 4/4 time and begins with a key signature of one sharp (F#). It contains several measures with notes and rests, including a measure marked *mp* with the instruction "a very nasal". The bottom staff is in 4/4 time and begins with a key signature of one sharp (F#). It contains several measures with notes and rests, including a measure marked *mp* with the instruction "sing 'zh' as in azure on low pitch (*mp*)". There are also measures marked *MF* #1 and *MF* #2, and a measure marked *mp* with the instruction "tap foot(*mp*)". The score includes various musical notations such as notes, rests, and dynamic markings.

The range of this composition extends into the altissimo register, reaching Ab6 on several occasions. This work is extremely demanding in all aspects. The level of necessary technical facility is obvious in the example below.

Figure 47



There is an extensive listing of contemporary techniques, with definitions, required of both performers as well as a complete listing of required percussion instruments and mallets. There are also specific performance notes regarding stage actions. This composition is dedicated to Karen Ervin. The score contains a note stating that this composition won the National Association of College Wind and Percussion Instructors Composition Contest for 1975-76. Both performers read from a copy of the full score, which is necessary for proper ensemble coordination. There are multiple sections where ensemble coordination is crucial and must be performed precisely. The score is cleanly printed and is easily legible.

Composer: M. William Karlins

Title: Fantasia

Date of composition: 1978-79

Publisher: Needham Publishing Company

Performance time: 10:00

Saxophone instrumentation: tenor saxophone

Percussion instrumentation: drum set including the following: suspended sizzle cymbal, suspended medium cymbal, suspended low cymbal, hi-hat cymbal, 3 tom-toms (high, medium, low) (snare drum with snares off may be substituted for tom-toms), pedal bass drum (tom-toms and bass drum are all dampened), vibraphone

Level of difficulty chart:

Meter	Key Signature	Tempo	Articulation and Contemporary Techniques	Range
3	5	4	3	5

Comments:

Fantasia is a two movement work with the movements titled as follows:

- I. Toccatta
- II. Cantilena

Each movement will be considered separately.

I. Toccatta

The meters utilized in this movement are 2/4, 3/4, 4/4, 5/4, and 6/4. The rhythmic figures that are utilized in this movement range from basic to extremely complex. There is frequent use of triplet figures, from quarter note triplets up to and including thirty-second note triplets. There is also frequent use of groupings of five eighth notes and five sixteenth notes. There is one measure that is written in proportional notation which places

five quarter notes in the space of three beats. At one point there is a series of seven consecutive measures of syncopated rhythms which lead into five consecutive measures of eighth notes grouped in fives and eighth note triplets with underlying triplet figures in the percussion parts:

Figure 48 USED BY PERMISSION Copyright©1979 Needham Publishing Company

The image displays a handwritten musical score for Figure 48, consisting of three systems of music. The notation is in treble and bass clefs, with various rhythmic markings and annotations.

System 1: The first system features a treble clef staff with a key signature of one sharp (F#). It begins with a tempo marking "rhythm lazy hold back (poco meno mosso)". The music consists of eighth and quarter notes, with some syncopation. A bracketed "3" indicates a triplet.

System 2: The second system includes a treble clef staff and a bass clef staff. The treble staff has a key signature change to one flat (Bb) and includes a tempo marking "lagato tongue" and "with color". It features complex rhythmic patterns, including eighth and sixteenth notes, and a bracketed "3" indicating a triplet. The bass staff has a key signature of one flat (Bb) and includes a tempo marking "a tempo". It features eighth and quarter notes, with a bracketed "3" indicating a triplet. The system concludes with a tempo marking "a tempo" and a key signature change to one sharp (F#).

System 3: The third system includes a treble clef staff and a bass clef staff. The treble staff has a key signature of one sharp (F#) and includes a tempo marking "a tempo". It features eighth and quarter notes, with a bracketed "3" indicating a triplet. The bass staff has a key signature of one sharp (F#) and includes a tempo marking "a tempo". It features eighth and quarter notes, with a bracketed "3" indicating a triplet.

This level of rhythmic complexity continues with an extended section of sixteenth note patterns in groupings of three, four, five, and six sixteenth notes. After a brief respite, the movement ends with a saxophone cadenza that while not extremely rhythmically difficult, is challenging in terms of technique and range.

There is no key signature given for this movement. This leads to frequent use of accidentals. It is not unusual to see several consecutive measures of sixteenth note patterns with only one or two notes that are not marked with an accidental. The tempo is marked at quarter note = 112. There are several areas marked with the instruction to play lazily or hold back the tempo. All articulation types are utilized in this movement. There are no contemporary techniques required of the saxophonist in this movement. The range of the saxophone part extends into the altissimo register reaching as high as B6. Adding to the difficulty of reaching these notes is the fact that they appear in the middle of an eighth note triplet pattern:

Figure 49 USED BY PERMISSION Copyright©1979 Needham Publishing Company



The composer does give the option of playing these notes an octave lower. This movement is both technically and rhythmically demanding.

II. Cantilena

The meters utilized in this movement are 2/4, 3/4, 4/4, 5/4, 6/4, and 5/16. This movement is not nearly as rhythmically complex as the first movement. As the title suggests this movement is more lyrical and melodic in nature. There is one area that has several beats of eighth notes in groupings of six and a saxophone cadenza that has an extended section of sixteenth note patterns. There is one measure that requires the

saxophonist to sustain a note for ten seconds while the percussionist plays a short vibraphone cadenza.

There is no key signature given for this movement. Accidentals are used extensively, especially during the technically difficult saxophone cadenza, where accidentals appear on almost every note. There are two different tempos marked that separate the movement into three sections. The movement opens with the tempo marking of quarter note = ca. 50. The second section is the longest of the three sections and contains both the saxophone and vibraphone cadenzas. The tempo is marked at quarter note = ca. 92. The third and final section of the movement returns to the marking of quarter note = ca. 50. All articulation types are utilized in this movement. There are no contemporary techniques required of the saxophonist in this movement. The range of the saxophone part extends into the altissimo register reaching as high as D7. In this movement, the altissimo notes occur on sustained notes rather than being incorporated into technical passages. The composer does not give the performer the option of playing these altissimo notes an octave lower, as he did in the first movement. This movement is challenging from the point of endurance and range with some technical difficulty in the cadenza.

Both movements of this piece are demanding in different ways and are both extremely demanding in the range that is required. There are several areas in the first movement that are to be played in a jazz style. Dedicatory information indicates that this piece was commissioned by and written for Debbie and Chuck Hawes. Both performers read from a copy of the full score to help facilitate coordination of ensemble passages. The score is cleanly printed and is easily legible.

Composer: William Kraft

Title: Encounters IX

Date of composition: 1982

Publisher: New Music West

Performance time: 8:00

Saxophone instrumentation: alto saxophone

Percussion instrumentation: vibraphone with variable speed control, capable of very slow vibrato – ideally about 2 waves per second, bass drum, 7 graduated drums (e.g., bass, tenor, field, 2 snare drums – snare off, bongos), 3 suspended cymbals, tam-tam, prayer bowls (optional)

Level of difficulty chart:

Meter	Key Signature	Tempo	Articulation and Contemporary Techniques	Range
5	5	4	5	5

Comments:

Encounters IX is a single movement composition. The meters utilized in this piece are 3/4, 4/4, 5/4, 3/8, 4/8, 5/8, 6/8, 9/8, and 7/16. With a few exceptions, the meter does not change frequently. The most notable exception is the final seventeen measures of the piece where the meter changes every measure. There are several other areas where the meter changes every measure for three or four measures then remain in one meter for an

extended period. In addition to the meters mentioned above, there are two areas of the piece that are written with no meter markings or measure lines. The first of these areas is the first page of the piece. There is a tempo provided which could provide a sense of pulse, though frequent use of fermati and proportional notation will disrupt any sense of pulse. The second un-metered area occurs approximately half way through the piece and consists of sustained notes in the saxophone part and slow moving notes in the percussion part. This piece has some very difficult rhythmic aspects. The first aspect appears at the very beginning of the piece. The composer frequently uses proportional notation in this piece. The first proportional notation appears on the first line of the piece and it is a double proportionally notated group of sixteenth notes. Notice in the example below that there is one proportion above the notes and a different proportion below the same notes which apply to a smaller grouping within the larger group of notes:

Figure 50



This same notation appears three times on the first page. All of the other examples of proportional notation are of the more common single proportional notation, and include one example that crosses the measure line:

Figure 51



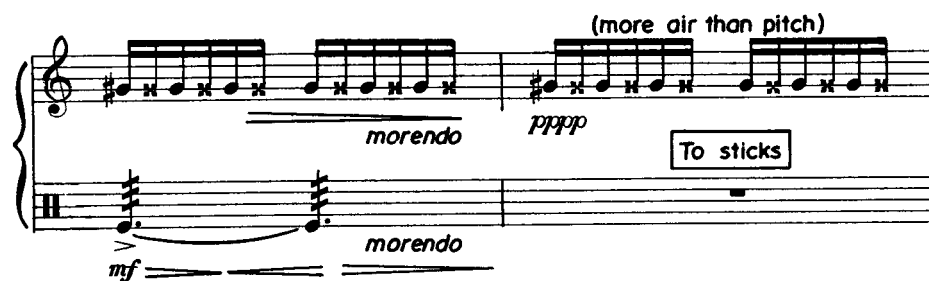
Proportional notation in both the saxophone and percussion parts occur throughout the piece. The other difficult rhythmic aspect of this piece involves the frequent use of sixteenth note triplets and various sixteenth note patterns. Sometimes during these sections, both performers have the same rhythm, but this is the exception rather than the rule. Usually one performer will have sixteenth note triplets while the other performer has an eighth note or sixteenth note duple pattern, producing a hemiola effect:

Figure 52



There is no key signature given for this piece, so accidentals occur frequently in both parts. The tempos that are utilized in this piece do not vary greatly, ranging from quarter note = ca. 50 to dotted quarter note = 66 – 70. All articulation types are utilized except tenuto. The contemporary techniques that are required of the saxophonist consist of only two types: enharmonic or alternate fingerings to produce timbre changes and pitched pad pops. The context in which they appear makes them exceedingly difficult to perform. The enharmonic fingerings occur on consecutive repetitions of the same note:

Figure 53



The composer has provided a list of specific fingerings to be used for these situations. Occasionally, these enharmonic fingerings occur within a sixteenth note pattern:

Figure 54



The pitched pad pops occur mainly at the end of the piece. The composer is very specific in stating that the correct concert pitch must be achieved with these pad pops. The last six measures of the saxophone part are made up entirely of pitched pad pops with the final two measures to be repeated indefinitely.

The range of the saxophone part extends into the altissimo register reaching as high as D#7 on two occasions. When C#7, D7, and D#7 occur they are always on sustained notes. Other altissimo notes occur within sixteenth note patterns making them technically difficult:

Percussion instrumentation: xylophone, 5 tuned drums, maracas, 5 temple blocks, tambourine, bass drum cow bell, vibraphone, finger cymbals, low cymbal, medium cymbal, metal wood chimes, wooden wind chimes, bells, snare drum, high cymbals, wood block, cabasa, Agogo bells, bell tree, vibraslap, quica, iron rim (brake drum), castanets, ratchet, flexatone, bow (to be used on cymbal)

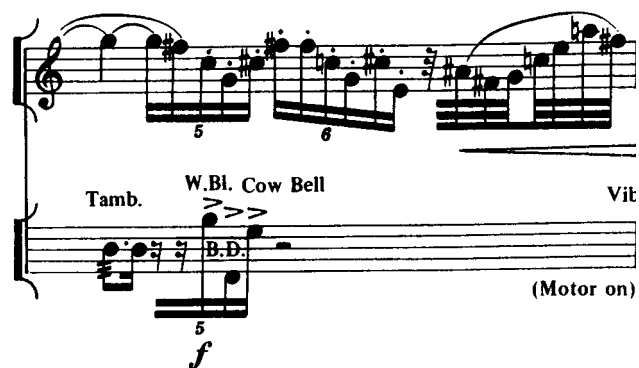
Level of difficulty chart:

Meter	Key Signature	Tempo	Articulation and Contemporary Techniques	Range
4	4	3	4	4

Comments:

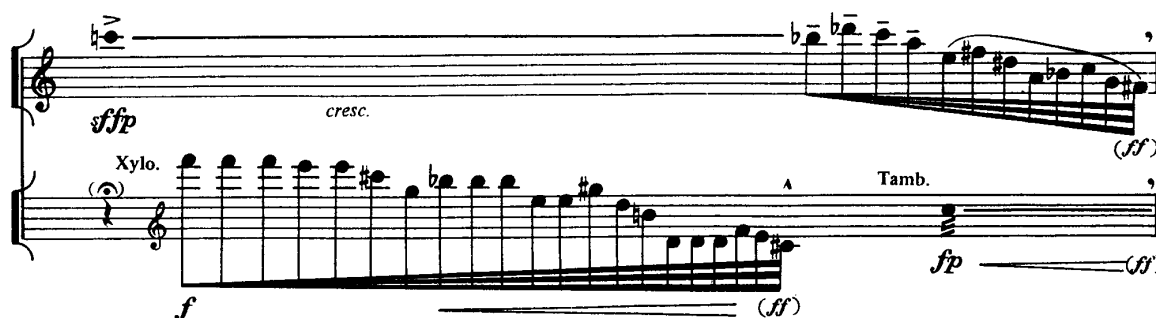
Sound Phantoms No. 7 is a single movement composition. The meters that are utilized in this composition are 2/4, 3/4, 4/4, 5/4, 6/4, 7/4, and 4/4 + 3/8. There are also several sections that are marked freely, which are un-metered. The meters change frequently within the first thirty-two measures of the work. At measure thirty-three, the 4/4 + 3/8 meter begins. Throughout the rest of the work, the meter rarely changes. This composition is demanding rhythmically. The composer is fond of using groups of five or six notes. Sometimes groupings are all sixteenth notes and sometimes they are thirty-second notes. In many instances, these various rhythmic figures will occur in the same measure in both saxophone and percussion parts and frequently with rests replacing some notes within the groupings:

Figure 56



There are several examples of accelerating groupings of notes in both parts:

Figure 57



There are three cadenzas in this piece, one extended one in the saxophone part and two shorter ones in the percussion part. All the cadenzas increase in rhythmic and technical difficulty. They begin with basic rhythms and steadily progress to more difficult passages such as the one shown below:

Figure 58



The rhythmic patterns of both parts frequently interact with and are dependent upon each other so rhythmic precision is essential in this work.

The use of key signatures in this work is quite interesting. For the first seventy-seven measures, the composer uses no key signature and relies on using accidentals. Beginning in measure seventy-eight and continuing throughout the rest of the composition, the saxophone part progresses through a series of key signatures with minimal use of accidentals.

There are only two specifically marked tempi in the entire work. The first is at measure seventy-three where the marking of quarter note = ca. 96 appears, and the second is at measure one twenty-seven where the marking is quarter note = ca. 84. Word notations such as slowly and allegro moderato indicate all other tempi. All articulation types are utilized. The saxophonist is required to perform three types of contemporary techniques; flutter tongue, pitch bends, and slap tongue. Their use is restricted to one appearance of each technique for one or two measures. All contemporary techniques are used between measures fifty-eight and sixty-six. The range lies entirely within the standard range of the saxophone.

This composition is technically demanding for both performers. The most difficult area for the saxophonist is the cadenza, which contains frequent use of dotted sixteenth note and thirty-second note patterns and extended thirty-second note patterns. The percussionist also has two shorter technically difficult cadenzas. Throughout the work the percussionist is required to switch instruments quickly, sometimes on successive sixteenth notes within a sixteenth note pattern:

Figure 59

There are no performance notes accompanying this piece. There is one notation in the saxophone part that has no explanation as to its meaning. It is shown in the example below.

Figure 60

In several places where page turns could be problematic, the composer has thoughtfully included a note at the bottom of the page that lets the performer know what is at the beginning of the next page.

Both performers read from a copy of the full score, which is necessary for ensemble coordination.

Composer: Robert Lemay

Title: Les yeux de la solitude

Date of composition: 1987

Publisher: Ecarte

Performance time: 10:30

Saxophone instrumentation: alto saxophone

Percussion instrumentation: vibraphone, 5 cymbals (2 Chinese, 2 Turkish, 1 with iron chain), 3 gongs (small, medium, large), 2 low tam-tams, 4 roto-toms, marimba (with low A), maracas, ratchet

Level of difficulty chart:

Meter	Key Signature	Tempo	Articulation and Contemporary Techniques	Range
3	5	4	5	5

Comments:

Les yeux de la solitude is a single movement composition. The meters utilized in this work are 3/4, 4/4, 5/4, 3/8, 6/8, and 9/8. There are also several areas that are free and un-metered. This composition is extremely challenging from all aspects. There is frequent use of proportional, accelerating notations. As can be seen in the example below, the proportional part of the notation is simply a note value placed above the notes.

Figure 61



This type of notation appears in both parts. There are several places in this work, in the free sections where there are note heads with no stems or rhythmic values associated with them. There are several places where one instrument has duple rhythms while the other instrument has triple rhythms.

There is no key signature given for this piece. Tempi vary widely from dotted quarter note = 52 to quarter note = 120. All articulation types are utilized except tenuto. There are numerous contemporary techniques required of the saxophonist. The first to appear is a series of sustained notes that are all played with a sub-tone. Many of the contemporary techniques occur in groups at rehearsal letter D and rehearsal letter G. The group at letter D centers around timbre changes and varying vibrato speed. There is no meter or tempo in this area. The saxophonist begins with sustained notes while the percussionist begins a cadenza. This is followed by a saxophone cadenza with the following instructions:

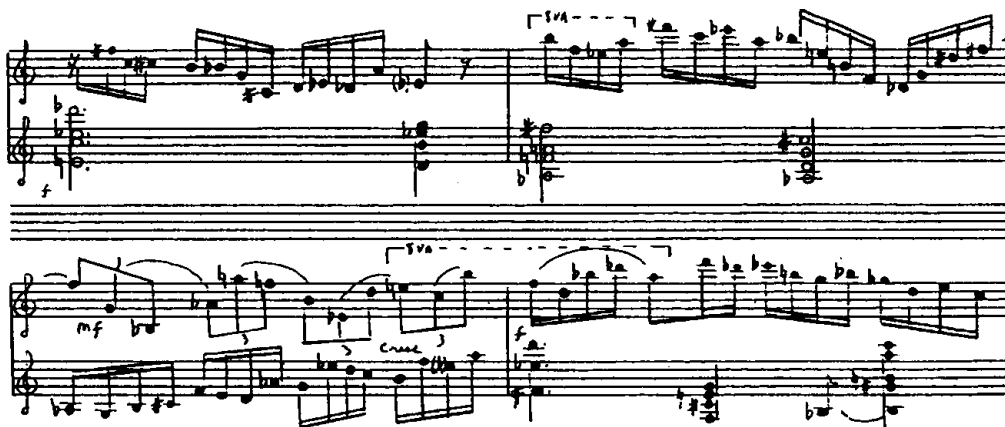
“Use all registers, nuances, and quarter tones if necessary. You can experiment with special effects. Repeat intervalic motives. When you’ve found the fundamental, back up and move towards point 3.”⁵

There are no notes during this cadenza; everything is improvised. The last sentence involves stage directions, which are important to proper performance of this composition. The percussionist is tacet during the saxophone cadenza. There are also flutter tongue notes in this area, following the cadenza. The section at letter G uses all of the above techniques in addition to multiphonics. Fingerings are provided for all of the multiphonics and for some of the timbre changes. The range frequently extends into the

⁵ Robert Lemay, *Las yeux de la solitude*, (Montreal: Ecarts, 1982), 13.

altissimo register reaching as high as Eb7 on several occasions. Altissimo notes are frequently part of sixteenth note and eighth note triplet patterns:

Figure 62



There are frequent stage directions involved with the performance of this work. They involve performers moving to different points on the stage and facing in various directions while playing. Some of the directions also require theatrical movements such as walking in a marching style between points and playing from off stage. The stage directions are written in the score where they are to take place. Included in the score is a list of required instruments, a poem that inspired the title of the composition, and a diagram of the stage setup. All stage directions, the equipment list, and the poem are in French. There are no English translations provided. This piece was written for Francois and Daniel Gauthier.

Both performers read from a copy of the full score, which is necessary for ensemble and stage action coordination. This researcher found the score difficult to follow at times. Occasionally, when one performer is not playing, rather than having rests or measures marked tacet, that instrument's staff is just not included in the score. It is common for both instruments to be playing on one line, followed by one instrument on

the next line that is marked for that instrument followed by several lines that are not marked.

The score is legible though occasionally cramped due to stage directions and performance notes that are written in the score.

Composer: Robert Lombardo

Title: Cantabile

Date of composition: 1980

Publisher: Needham Publishing Co.

Performance time: 11:00

Saxophone instrumentation: alto saxophone

Percussion instrumentation: vibraphone

Level of difficulty chart:

Meter	Key Signature	Tempo	Articulation and Contemporary Techniques	Range
5	5	4	3	5

Comments:

Cantabile is a single movement composition. The meters utilized in this composition are 2/4, 3/4, 4/4, 3/8, 6/8, 3/16, 5/16, 6/16, 7/16, and 9/16. When utilizing the meter where the sixteenth note is the unit of duration, the meter is only used for one measure at a time. This produces meter changes rather quickly and frequently. There are also several examples of proportional notation used in this piece:

Figure 63 USED BY PERMISSION Copyright©1980 Needham Publishing Company



There is no key signature given for this piece. The tempo ranges from quarter note = 46 to eighth note = 120. Articulation markings include slurs, legato, staccato, and accents. There are no contemporary techniques required of the saxophonist. The range extends into the altissimo register reaching as high as C#7. This piece is extremely difficult both rhythmically and technically. The rhythmic complexity in this piece stems from the composers varied use of sixteenth note patterns. He frequently uses groups of three, four or five sixteenth notes, as well as eighth note triplets, with various notes within the groupings replaced with rests:

Figure 64 USED BY PERMISSION Copyright©1980 Needham Publishing Company



Added to this are the frequently changing meters and proportional notation, which affects the rhythm, as well as non-standard groupings such as four eighth notes in a 3/8 measure. The performers must be rhythmically adept to perform this piece, as the rhythmic figures must be played precisely to achieve the desired effects. There are

numerous instances where ensemble coordination is essential to continue the forward motion of the sixteenth note patterns. The interplay between the saxophone and vibraphone parts is evident in the following example.

Figure 65 USED BY PERMISSION Copyright©1980 Needham Publishing Company



The saxophonist is frequently required to play notes well into the altissimo range, often reaching Bb6. On one occasion, the saxophonist must play and sustain for several measures a C#7.

Each performer reads from a copy of the full score. This will help greatly with coordination of ensemble sections. There are no performance notes or instructions included in the score. The score is printed on over-sized paper and is easily legible.

Composer: Robert Myers

Title: Fantasy Duos

Date of composition: 1970

Publisher: Artisan Music Press

Performance time: 10:00

Saxophone instrumentation: alto saxophone

Percussion instrumentation: snare drum, large (floor) tom, small tom-tom, bass drum, hi-hat, suspended cymbal

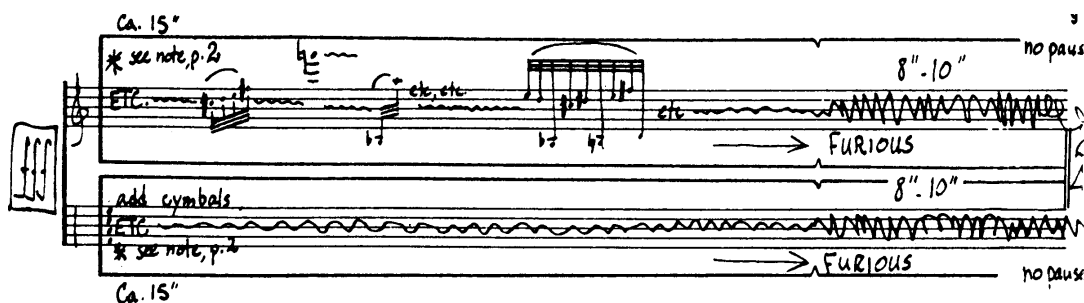
Level of difficulty chart:

Meter	Key Signature	Tempo	Articulation and Contemporary Techniques	Range
2	5	4	5	5

Comments:

Fantasy Duos is a single movement work. The meters that are utilized are 2/4, 4/4, 6/8, and 9/8. There are also several sections that are marked by the composer as free, which have no meter markings or measure lines applied to them. During these sections the composer has frequently inserted time markings:

Figure 66



Near the end of the piece the composer has included two meter markings for the percussionist only. They are noted in parentheses as follows:

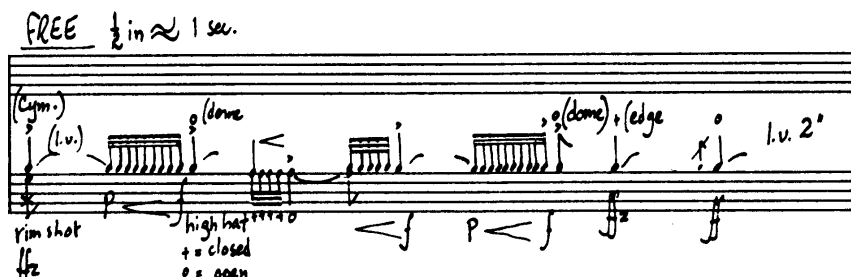
(4/16, sixteenth note = 352)

(12/32)

There is no key signature given for this piece. The tempo varies widely from quarter note = 42 to quarter note = 138. There are various sections where the composer does not give a tempo, but instructs the performers to play as fast as possible. There are

also parts in the free sections where a certain distance in the score is related to a particular amount of time, although no tempo is given:

Figure 67



All articulation types are utilized. There are contemporary techniques required of the saxophonist. The difficulty level and number of contemporary techniques is determined by the performer. During the buildup to rehearsal number five, the saxophonist is encouraged to employ “any sort of illegitimate, illegal or jazz techniques (random fingering patterns, flutter tongue, buzzing, split overtones, etc.; depending on the players ability)”⁶. The range remains within the standard saxophone range with two exceptions where the range extends to G6.

The composer has included performance notes for both the percussionist and the saxophonist individually. The percussionists’ notes explain the preferred placement of the instruments and an explanation of the notation used in the score. The saxophonists’ notes give a detailed explanation of the desired effect of a particular section of the score. This section is a free section, which the composer intends to be a build-up leading into the next metered section. Notes to both performers are as follows:

“Certain parts of this piece are written in a difficult, disjunctive manner. If unplayable as written, these sections are to be played ‘approximately’. This

remark refers mainly to the 2/4 sections. A knowledge of contemporary jazz techniques would be helpful. Above all, this piece should be rehearsed and prepared with constant awareness of the relationship of the parts to the whole.”⁷

There are also directions included within the score pertaining to performance of certain sections.

Both performers read from copies of the full score. The score is cleanly printed and is easily legible. This work is included in a book titled *5 Contemporary Solos and Duos for Alto Saxophone*, which also includes pieces by Ernest Kanitz, Randall Snyder, and Brian Ayscue as well as Robert Myers.

Composer: Lewis Nielson

Title: Ain't Misbehavin'

Date of composition: 1980

Publisher: American Composers Alliance (American Composers Editions)

Performance time: 8:30

Saxophone instrumentation: soprano saxophone

Percussion instrumentation: crotales (chromatic octave), bamboo wood chimes, glass wind chimes, 3 brake drums (if possible, in major seconds or major thirds), 3 cymbals (1 sizzle, 1 large ride, 1 medium ride), 2 tam tams, snare drum, 7 tom-toms, 2 bass drums (small, large)

⁶ Robert Myers, *Fantasy Duos*, (n.p.: Artisan Music Press, 1970), 3.

⁷ Robert Myers, *Fantasy Duos*, (n.p.: Artisan Music Press, 1970), i.

Level of difficulty chart:

Meter	Key Signature	Tempo	Articulation and Contemporary Techniques	Range
1	5	3	5	5

Comments:

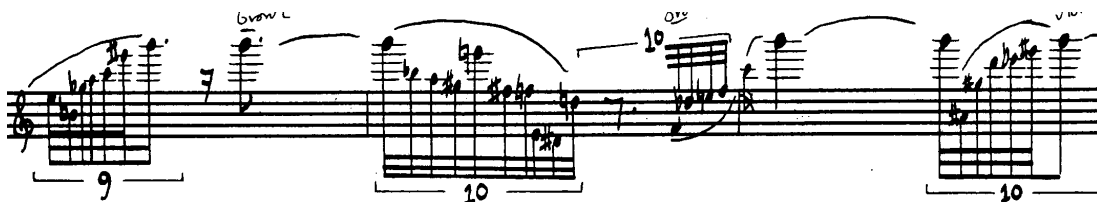
Ain't Misbehavin' is a single movement composition. The meters utilized in this work are 2/4 and 3/4. This work is extremely difficult both rhythmically and technically. The composer frequently uses notation for groupings of five sixteenth notes, although the figures rarely have five sixteenth notes in them. The figures often contain an eighth note taking the place of two sixteenth notes or sixteenth rests replacing some of the notes:

Figure 68



There are also frequent use of eighth note triplets and groupings of five, seven, nine, and ten thirty-second notes. These figures often have several notes combined to form eighth notes or sixteenth notes within the larger groupings:

Figure 69



There is no key signature given for this composition. The tempo ranges from quarter note = 36 to quarter note = 108. Even though there is a large difference in tempi, the slowest marking of quarter note = 36 is only used twice for a total of seven measures and the fastest marking of quarter note = 108 is only used once for four measures. The only other markings are quarter note = 60 and quarter note = 96. When these two tempi are used, they do not change frequently. All articulation types are utilized.

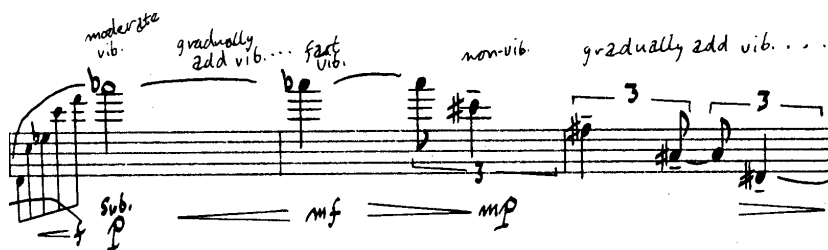
Contemporary techniques for the saxophonist are prominent in this piece. The techniques that are used frequently throughout the work are growl, flutter tongue, and varying vibrato speed. There is often rapid alternation between growl, flutter tongue, and normally tongued notes, as is shown in the example below:

Figure 70



Notice the varying vibrato speed designations and the frequency with which they appear in the example below:

Figure 71



Other contemporary techniques that are required with less frequency are gradually loosening the embouchure while maintaining a sense of pitch, embouchure multiphonics (a random multiphonic produced by loosening the embouchure), timbre changes, and placing the bottom teeth on the reed while playing. The level of difficulty of the contemporary techniques is increased significantly by the frequency with which they occur. The range frequently extends into the altissimo register reaching as high as C7 on several occasions. In addition to the difficulty of reaching these pitches, the composer often requests that growls, flutter tongue, varying vibrato speed, and loosening embouchure be used on these extremely high pitches. The altissimo notes are often used within thirty-second note patterns. The composer often requests that growls, loosening embouchure, and varying vibrato speed be used on these extremely high pitches.

Many of the contemporary techniques for the saxophonist are described on the page of the score where they appear. There is a page of performance notes that includes further information for the saxophonist concerning proper performance of these techniques as well as a complete listing of required percussion instruments. Both performers read from a copy of the full score. This is necessary due to the high level of ensemble coordination that is required. This composition was written for Kenneth Fischer and Thomas McCutchen. The score is cleanly printed and is easily legible.

Composer: Glenn Palmer

Title: 1990 Ballroom Blitz

Date of composition: 1990

Publisher: Roncorp, Inc.

Performance time: 9:45

Saxophone instrumentation: alto saxophone

Percussion instrumentation: vibraphone, marimba, 4 tom-toms (small, medium, large, extra large), medium tam-tam, small gong or tam-tam, splash cymbal, large wood block

Level of difficulty chart:

Meter	Key Signature	Tempo	Articulation and Contemporary Techniques	Range
5	5	4	3	5

Comments:

1990 Ballroom Blitz is a three movement work with the movements titled as follows:

- I. Heavy Metal Blitz
- II. Nightmare Blitz
- III. Blitz-it-Baby!

Each movement will be considered separately.

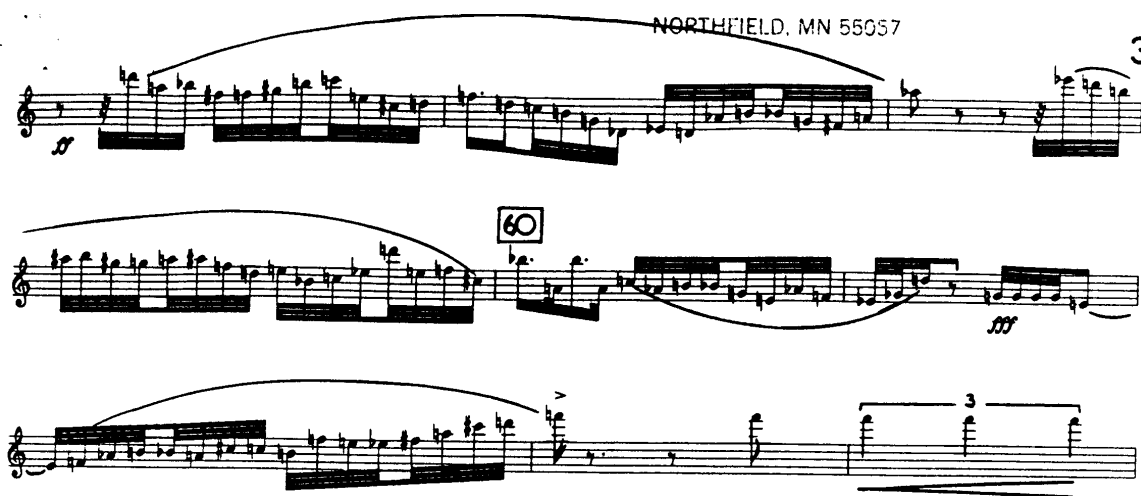
I. Heavy Metal Blitz

The meters utilized in this movement are 2/4, 3/4, and 5/8. There is no key signature given for this movement. The tempo is marked at quarter note = 88 – 96. All articulation types are utilized. There are no contemporary techniques required of the saxophonist in this movement. The saxophone range extends into the altissimo register reaching as high as C#7. When the saxophone part reaches the altissimo Bb6 and C#7, these pitches are sustained notes. There are several instances of F#6 and G#6 that are

within the context of extended runs. This movement is extremely technically demanding.

There are often extended runs made up entirely of thirty-second notes:

Figure 72



There is frequent use of triplet figures including quarter note and eighth note triplets.

II. Nightmare Blitz

There is no time signature or key signature given for this movement. The tempo is marked as slowly. The only articulation markings in the saxophone part are slurs with the exception of one sforzando accented attack. There are no contemporary techniques required of the saxophonist. As in the first movement, the range of the saxophone is extends into the altissimo register reaching as high as A6. Also, as in the first movement, the altissimo notes are sustained. There are several F#6's that occur within the context of runs. The composer once again includes extended runs of thirty-second notes. In this movement they occur in repeated patterns. The most difficult aspect of this movement is ensemble coordination between rehearsal number 12 and rehearsal number 13. With no time signature given, it is essential that the performers know each other's parts to facilitate the ensemble coordination.

III. Blitz-it-Baby!

The meters utilized in this movement are 3/8, 4/8, and 5/8 and they change frequently. There is no key signature given for this movement. The tempo marking is eighth note = 144 – 160. Articulations used include slurs, accents, and legato. There are no contemporary techniques required of the saxophonist. The range lies entirely within the standard range of the saxophone.

This movement is demanding from both technical and rhythmic aspects. The tempo is extremely fast and the composer uses thirty-second note patterns frequently. Adding to the difficulty of the technical passages is the rhythmic figures that end them. For example, in the following excerpt, there is a series of thirty-second notes connected to a sixteenth note triplet followed by two sixteenth notes and an eighth rest:

Figure 73



Another technique that the composer uses frequently is a pattern of sixteenth rest, sixteenth note, sixteenth rest:

Figure 74



Sometimes, some of the notes are replaced by a triplet figure. The final rhythmic variation is repeated from measures 80 – 88, where the last part of the repeating sixteenth note, sixteenth rest pattern is replaced with an eighth rest.

This piece was commissioned by Charles Rochester Young. The composer includes a diagram for the placement of the various instruments in the percussion battery. Individual parts are included for the saxophonist and the percussionist as well as a full score. The parts are printed on single sheets to facilitate page turns. The parts are cleanly printed and easily legible.

Composer: Ronald Reaser

Title: Liberare Sonare

Date of composition: 1980

Publisher: Southern Music Publishing Co., Inc.

Performance time: 20:00

Saxophone instrumentation: alto saxophone

Percussion instrumentation: tubular chimes, 3 timpani, piano

Level of difficulty chart:

Meter	Key Signature	Tempo	Articulation and Contemporary Techniques	Range
*	5	3	5	5

* = only two of the five movements have meters marked

Comments:

Liberare Sonare is a five movement work. The movements are not titled. Each movement will be considered separately.

I.

There is no meter given for this movement. At somewhat random places there are measure lines inserted. Almost all rhythmic figures in this movement are quarter notes and eighth notes. There are some sixteenth notes that are in groupings of four. The composer uses the following figure frequently:

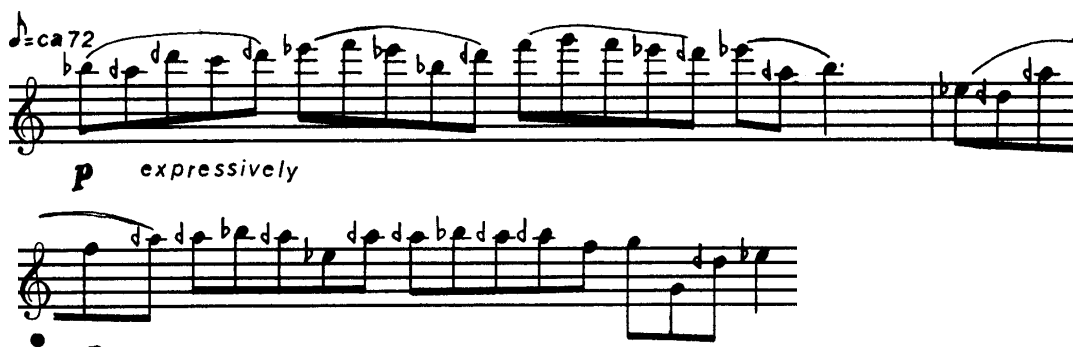
Figure 75



There is no key signature given for this movement. The tempo ranges from eighth note = ca. 72 to eighth note = ca. 96. Although this is a narrow range, the way that the tempi are used is somewhat unconventional. The beginning tempo is marked at eighth note = ca. 72. At one point, there is a cell outlined in the percussion part that is marked at eighth note = ca. 96. On the last two lines, the saxophone part is marked at eighth note = ca. 72 while the percussion part is marked at eighth note = ca. 88 at the same time. The only articulation types that are utilized are slur and legato.

There are a variety of contemporary techniques that are required of the saxophonist in this movement. The first to appear is the use of quarter tones and the composer uses them frequently. It is common to see long patterns of successive eighth notes with notations for quarter tone flat notes appearing frequently:

Figure 76



There is also frequent use of pitched key clicks and multiphonics. Rather than specify a specific multiphonic, the composer writes one note and instructs the saxophonist to play a multiphonic that contains that note. Adding to the difficulty of performing these contemporary techniques is the fact that they occur in quick succession:

Figure 77



The final contemporary technique calls for the saxophonist to sing specific pitches while playing other pitches. The sung pitches are notated as notes surrounded by parentheses. These notes are frequently different rhythms than the notes being played on the saxophone:

Figure 78



The range of the saxophone part extends into the altissimo register reaching as high as G6 several times.

This movement is scored for saxophone and percussion only with the percussion parts to be played inside the piano. The piano pedal is to be held down and only released at specific places in the score, notated by double lines.

II.

The meter utilized in this movement is 3/8. The only rhythmic figures that may cause difficulty are two areas in the saxophone part where a succession of quarter notes and eighth notes are tied over the measure line to create a syncopated effect over several measures:

Figure 79



There is no key signature given for this movement. The percussionist and the saxophonist play at different tempos throughout the movement. The saxophone part is marked at eighth note = 144 while the percussion part is marked at eighth note = 86. All articulation types except accents are utilized in this movement. The only contemporary technique that is required of the saxophonist is the occasional use of quarter tones. The range of the saxophone part lies entirely within the standard saxophone range.

III.

There is no meter given for this movement. The movement consists entirely of a succession of timed segments ranging in length from ten seconds to thirty seconds. As would be expected with this style, there are no rhythmic figures that must be strictly adhered to. Most entrances rely on cues from other instruments:

Figure 80

The musical score for Figure 80 is divided into three segments. The first segment, marked 15", features a saxophone part with a rolled tone (RT) and an accent (a), a piano part with a forte (f) dynamic, and a percussion part. The second segment, marked 30", continues the saxophone part with RT and NRT markings, and includes a piano part. The third segment, also marked 30", shows the saxophone part with a piano (p) dynamic and a percussion part with a piano (p) dynamic. The score includes various articulations and dynamics throughout.

There is no key signature given for this movement. The only tempo indication is in the third segment where the piano and percussion each have a one measure cell that is marked at quarter note = ca. 96. The only articulation types that are utilized are accent, slur, and legato. There is frequent use of contemporary techniques in this movement. Multiphonics, key clicks, singing while playing, and playing into the piano are all utilized much as they were in the first movement. The composer also utilizes a technique that he calls a rolled tone. There is no description in the score or performance notes of how to perform a rolled tone, and the context in which it is used does not indicate what this term may mean. The range of this movement lies entirely within the standard range of the saxophone. In fact, the range consists entirely of three notes; F4, F5, and F6. The sung pitches are all Ab4 and Ab5.

IV.

The meter utilized in this movement is 2/4. There is a heavy reliance on eighth note triplets and quarter note triplets. There is no key signature given for this movement. The tempo is marked at quarter note = 86 for all parts. The only articulation types that are utilized are slur, staccato, and legato. There are no contemporary techniques required of the saxophonist and the range lies entirely within the standard range of the saxophone.

V.

There is no meter given for this movement. This movement consists of a mixture of notated sections and timed segments. There is no key signature given for this movement. The marked tempos range from eighth note = 72 to eighth note = ca. 108 and they do not change frequently. The only articulation types that are utilized are slur and legato. Contemporary techniques that are utilized are quarter tones, multiphonics, singing while playing, and rolled tones. The range lies entirely within the standard saxophone range, with the exception of one G6. Interestingly, this note must be played while singing a B3. This movement includes a one minute cadenza in the saxophone part. The notation where the cadenza occurs consists of a blank staff with no indication as to whether it is to be an improvised cadenza or a minute of silence.

In the third and fifth movements the composer has left the page blank rather than writing rests when a performer is not playing. This will help with ensemble coordination when one performers' part must cue off of another performers part. Apparently, the piano is only used as a sounding board in this piece, as all of the piano parts consist entirely of striking various parts of the inside of the piano or strumming the strings with different

types of percussion mallets and sticks. Two of the movements also require that the sustain pedal be tied down for the entire movement to produce a sustained ring.

The score also includes a page of performance notes which include descriptions of the various notations used for the contemporary techniques for the saxophonist and mallet choices for the percussionist. It also includes pedaling instructions for the piano and the following note for the saxophonist:

“If the singing through the instrument cannot be performed in the written register of the instrument, play that passage down one octave.”⁸

There is also a note that this work was written at the request of and is dedicated to James F. Cunningham. Both performers read from a copy of the full score, which is necessary for ensemble coordination. The score is cleanly printed and is easily legible.

Composer: Verne Reynolds

Title: Five Duos

Date of composition: 1986

Publisher: Belwin-Mills Publishing Corp.

Performance time: I. 4:15

II. 2:30

III. 2:30

IV. 1:30

V. 3:45

Total: 14:30

Saxophone instrumentation: alto saxophone

Percussion instrumentation: vibraphone, wood block, bongos, xylophone

Level of difficulty chart:

Meter	Key Signature	Tempo	Articulation and Contemporary Techniques	Range
*	5	4	3	4

* = two of the movements have no meter

Comments:

Five Duos is a five movement composition with the movements titled as follows:

I. Dialogue

II. Contrasts

III. Nostalgia

IV. Motion

V. Reminiscence

Each movement will be considered separately.

I. Dialogue

This movement has no meter marked. There are clearly marked tempos that can provide a pulse. The most difficult rhythmic figures are groupings of five sixteenth notes as well as sixteenth note triplets and thirty-second note triplets. There is no key signature given for this movement. The tempos range from quarter note = 42 to quarter note = 60. The saxophone part and the percussion part frequently change tempos at different times. Due to the nature of this movement, this practice does not cause ensemble coordination problems.

⁸ Ronald V. Reaser, *Liberare Sonare*, (San Antonio, TX: Southern Music Publishing Co., Inc., 1980), i.

The only articulation types utilized in this movement are slur, tenuto, and legato. There are no contemporary techniques for the saxophonist and the range lies entirely within the standard saxophone range. The performance notes state that this movement is meant to be a free exchange of ideas between the two instruments. This is obvious when examining the score. The composer will often leave blank staff space in one part to represent silence in that instrument. Also, one instrument will often be either sustaining a note or will be silent while the other instrument is playing a moving line. Note the physical spatial notation for entrances in the example below (see Figure 81, page 92):

II. Contrasts

The meter utilized in this movement is 4/4. As in the previous movement, there is frequent use of groupings of five sixteenth notes and sixteenth note triplets in both the saxophone and percussion parts (see Figure 82, page 92):

The presence of a meter and a much faster tempo, as well as intertwining of parts makes ensemble coordination more important as well as more difficult to achieve. Since no key signature is given for this movement, accidentals are frequently used, especially in extended, technical patterns (see Figure 83, page 92):

Figure 81

Figure 81 shows a musical score with two systems. The first system consists of a piano (p) staff and a violin (v) staff. The piano staff begins with a *ff* dynamic, followed by a *ff* dynamic, then a *ff* dynamic with a tempo marking of $\text{♩} = 56$, and finally a *f* dynamic. The violin staff begins with a *ff* dynamic, followed by a *ff* dynamic, then a *f* dynamic, and finally a *ppp* dynamic. The second system also consists of a piano (p) staff and a violin (v) staff. The piano staff begins with a *mf* dynamic, followed by a *mp* dynamic, then a *p* dynamic, and finally a *pp* dynamic. The violin staff begins with a *ppp* dynamic, followed by a *ppp* dynamic, then a *ppp* dynamic, and finally a *ppp* dynamic. The score includes various musical notations such as notes, rests, and articulations.

Figure 82

Figure 82 shows a musical score with two systems. The first system consists of a piano (p) staff and a violin (v) staff. The piano staff begins with a *f* dynamic, followed by a *p* dynamic, then a *f* dynamic, and finally a *p* dynamic. The violin staff begins with a *f* dynamic, followed by a *p* dynamic, then a *f* dynamic, and finally a *p* dynamic. The second system also consists of a piano (p) staff and a violin (v) staff. The piano staff begins with a *f* dynamic, followed by a *p* dynamic, then a *p* dynamic, and finally a *p* dynamic. The violin staff begins with a *f* dynamic, followed by a *p* dynamic, then a *p* dynamic, and finally a *p* dynamic. The score includes various musical notations such as notes, rests, and articulations.

Figure 83

Figure 83 shows a musical score with three systems. The first system consists of a piano (p) staff and a violin (v) staff. The piano staff begins with a *pp* dynamic, followed by a *cresc. poco a poco* dynamic, and finally a *cresc.* dynamic. The violin staff begins with a *pp* dynamic, followed by a *cresc. poco a poco* dynamic, and finally a *cresc.* dynamic. The second system also consists of a piano (p) staff and a violin (v) staff. The piano staff begins with a *pp* dynamic, followed by a *cresc. poco a poco* dynamic, and finally a *cresc.* dynamic. The violin staff begins with a *pp* dynamic, followed by a *cresc. poco a poco* dynamic, and finally a *cresc.* dynamic. The third system also consists of a piano (p) staff and a violin (v) staff. The piano staff begins with a *pp* dynamic, followed by a *cresc. poco a poco* dynamic, and finally a *cresc.* dynamic. The violin staff begins with a *pp* dynamic, followed by a *cresc. poco a poco* dynamic, and finally a *cresc.* dynamic. The score includes various musical notations such as notes, rests, and articulations.

The tempo is marked at quarter note = 132 and it does not change throughout the movement. The fast tempo makes this movement technically demanding. The only articulation types utilized in this movement are slur, staccato, and accent. There are no contemporary techniques required of the saxophonist and the range lies entirely within the standard saxophone range.

III. Nostalgia

The meters utilized in this movement are 7/8, 8/8, 10/8, and 11/8. These meters are only utilized in the first six measures and the final six measures of the movement. The movement begins with the six measure eighth note pattern in the bongos shown below:

Figure 84

The musical score for Figure 84 consists of two systems. The first system is for the beginning of the movement. It features a tempo marking of $\text{♩} = 66$ and a key signature of one flat (Bb). The top staff is for the Eb Alto Saxophone, which is currently silent, indicated by whole rests. The bottom staff is for the Bongos, with the instruction "Bongos: *with the fingers*" and a dynamic marking of *p sempre*. The Bongos play a continuous eighth-note pattern. The first six measures are in 10/8 time, and the next six measures are in 7/8 time. The second system continues the Bongos pattern for another six measures, alternating between 10/8 and 7/8 time signatures.

This six measure pattern is repeated throughout the movement. A saxophone melody consisting of quarter notes, half notes, dotted half notes, and whole notes is superimposed over that pattern. During this saxophone solo there are no measure lines or meter markings utilized. The bongos continue to repeat the pattern shown above

throughout the saxophone solo, and the movement ends with the same six measure pattern in the bongos.

There is no key signature given for this movement. The tempo is marked at quarter note = 66 and does not change. The only articulation type that is utilized is the slur. There are no contemporary techniques required of the saxophonist and the range lies entirely within the standard saxophone range.

IV. Motion

The meter utilized in this movement is 2/2. The only rhythmic figure utilized in both parts is eighth notes. The parts are intricately intertwined; whenever one instrument has rests, the other has moving eighth notes. There is no key signature given for this movement. The tempo is marked at half note = 138 and does not change. The only articulation type utilized is the slur. There are no contemporary techniques required of the saxophonist and the range lies entirely within the standard saxophone range. Precision of ensemble coordination is vital to the proper performance of this movement.

V. Reminiscence

There is no meter given for this movement. The most difficult rhythmic figures consist of quarter note triplets and eighth note triplets with one of the notes in each grouping replaced with a rest. These figures only occur in the short introductory section. The remainder of the movement consists of sustained notes and standard subdivisions of the beat, which are never more complex than an eighth note and two sixteenth note pattern.

There is no key signature given for this movement. The tempo is marked at quarter note = 42 and does not change throughout the movement. The articulation types

utilized are all slurs and one legato half note. There are no contemporary techniques required of the saxophonist and the range lies entirely within the standard saxophone range. As the title would imply, this is a slow, melodic movement.

This composition is somewhat unique in that each movement is scored for saxophone and one percussion instrument rather than a battery of percussion instruments. Also somewhat unique is the absence of any contemporary techniques for the saxophonist and the absence of the altissimo register. This piece can be played as a single five movement work or each one of the movements can stand alone as a short piece. Due to this aspect, the performance time listed at the beginning of this annotation gives the time of each movement as well as a total time if all five movements are performed. Included in the score is a brief performance note which gives a one sentence description of the mood of each movement. Each movement has a distinctive character, which is implied in the title of the movement. These performance notes would be suitable for use as program notes.

This piece was commissioned by Baylor University for David Hastings. Each performer reads from a copy of the full score, which is necessary to achieve the precise ensemble coordination that is vital to the proper performance of this piece. The score is cleanly printed and is easily legible.

Composer: Fisher Tull

Title: Colloquy

Date of composition: 1982

Publisher: Boosey & Hawkes

Performance time: 10:00

Saxophone instrumentation: alto saxophone

Percussion instrumentation: vibraphone, temple blocks, tom-toms, suspended cymbal

Level of difficulty chart:

Meter	Key Signature	Tempo	Articulation and Contemporary Techniques	Range
2	5	3	4	5

Comments:

Colloquy is a single movement work. The meters that are utilized in this work are 4/4, 9/8, and 12/8. There is also an extensive section marked as quasi cadenza, which has no measure lines, no meter, and no tempo markings. The saxophone part is rhythmically demanding during the quasi cadenza section, incorporating thirty-second note patterns in both eight-note and five-note groupings. There is no key signature given for this piece. Tempi are marked at quarter note = 60, quarter note = 120, and dotted quarter note = 120 with one short *accelerando* near the beginning of the piece and one short *rallentando* near the end. All articulation types are utilized.

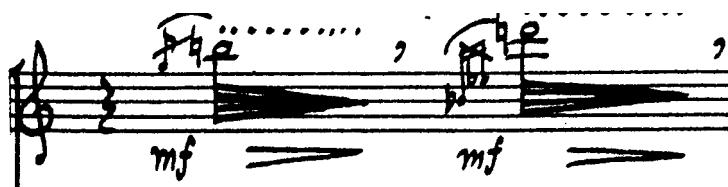
The saxophonist is required to perform several contemporary techniques. The first to appear are key clicks and slap tongue:

Figure 85



During the cadenza, there is a section that requires random pad pops (key clicks) that is interspersed with regular notes and slap tongued notes. At the same time, the percussionist is instructed to randomly improvise on temple blocks using the fingers to strike the blocks. After the saxophonist moves from the random pad pops into written notes, the percussionist continues to improvise on toms, temple blocks, and suspended cymbal. In several places, the saxophonist is required to perform a technique that consists of repeatedly tonguing a specified note while continually getting softer in volume. There is no specified number of times for the note to be tongued, only a specified note value to be filled with the tonguing:

Figure 86



The range lies entirely within the standard range of the saxophone. There are several areas marked as optional 8va. When these markings are observed, the range does extend into the altissimo register, reaching as high as Db7 on one occasion and C7 on two occasions.

There is a brief program note at the beginning of the piece citing the origin of the piece and a brief description of the compositional technique used, which is described as a free treatment of serial technique combined with aleatory and jazz elements. This piece was commissioned by Baylor University for David Hastings and Larry Vanlandingham and was premiered at the World Saxophone Congress held in Nuremberg, Germany in

1982. Both performers read from copies of the full score. The score is in large print and is easily legible.

Composer: Richard Willis

Title: Colloquy III

Date of composition: 1987

Publisher: Dorn Publications, Inc. (Needham Publishing Co.)

Performance time: 12:00

Saxophone instrumentation: alto saxophone

Percussion instrumentation: vibraphone, marimba, Swiss Bells, suspended cymbals (3 different pitches), triangle, 4 wood drums, crotales, 4 high pitched drums (2 timbales, 2 bongos), temple blocks, wood block, tam-tam

Level of difficulty chart:

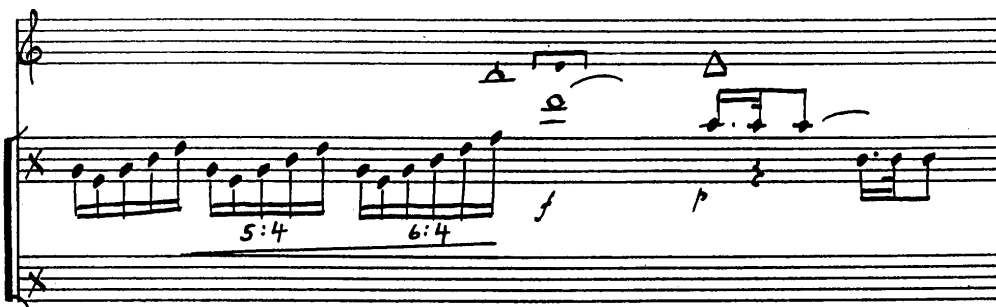
Meter	Key Signature	Tempo	Articulation and Contemporary Techniques	Range
3	5	4	4	5

Comments:

Colloquy III is single movement work with three clearly delineated sections. The meters that are utilized in this piece are 2/4, 3/4, 4/4, 5/4, 6/4, 8/4, 5/8, 6/8, 7/8, and 9/8. There are also two sections, one at the beginning and one at the end, that have no marked meter and no measure lines. The middle section of this piece contains several subsections that alternate between faster and slower tempos. Together, they make up the

second of the large sections. While there are many different meters utilized in this piece, they do not change frequently. There are several rhythmic aspects that must be considered. The first is the use of proportional notation in the percussion part in the first section of the piece. While the appearance of proportional notation in itself is not out of the ordinary in contemporary works, some confusion concerning the correct rhythm in this area can arise due to the notation. The proportional notation occurs on sixteenth note patterns that are beamed together. The confusion arises because the proportionally notated figures are next to figures with the same number of notes, also beamed together, without proportional notation:

Figure 87 USED BY PERMISSION Copyright©1987 Dorn Publications



The second area of concern is in the saxophone part of the first section. The saxophone part in this section begins with long note values and gradually uses shorter note values; in effect a written out accellerando. Near the end of the section, there are long sections of sixteenth note patterns, which combine groupings of four sixteenth notes with sixteenth note triplets, sometimes within the same beat:

Figure 88 USED BY PERMISSION Copyright©1987 Dorn Publications



The final area of rhythmic difficulty is in the middle section of the piece. Much of this section is in triple meters and the composer frequently combines the underlying sixteenth note and eighth note patterns into syncopated and difficult rhythmic figures. This occurs in both the saxophone and percussion parts; sometimes both parts are together and sometimes they are completely independent of each other:

Figure 89 USED BY PERMISSION Copyright©1987 Dorn Publications



There is no key signature given for this piece. This means that accidentals are used frequently and it is common to see several consecutive measures of various sixteenth note configurations with an accidental on almost every note in both the saxophone and percussion parts. The tempi utilized in this piece range from quarter note = ca. 50 to quarter note = ca. 132. The tempo changes frequently. The majority of the tempo changes take place in the middle section and are part of an extended accellerando which culminates at the end of the second large section. The entire section is made up of alternating fast and slow sub-sections with each pair being slightly faster than the previous pair. This concept is explained in detail in the performance notes included in the score. All articulation types are utilized except tenuto. There are a variety of

contemporary techniques required of the saxophonist. The first to appear is a pitch bend.

It occurs on a series of tied notes with a bend on each quarter note:

Figure 90 USED BY PERMISSION Copyright©1987 Dorn Publications



This same technique occurs on several different pitches throughout the piece. The second technique is the use of multiphonics. This technique is also used several times throughout the piece. Each time a multiphonic is used, the composer includes a specific fingering to be used to produce that multiphonic. The final contemporary technique is a flutter tongue and it only occurs once; in the middle section on a B3. The range extends into the altissimo register reaching as high as A6. The extensions into the altissimo register frequently occur in the middle of sixteenth note patterns during fast tempi and in one instance include a tremolo between E6 and G6. This composition is demanding in terms of technique and ensemble coordination.

Included in the score is a list of percussion instruments and the symbol notation that is utilized for them and whether they are to be placed near the marimba or near the vibraphone. Also included are brief performance notes explaining the extended accelerando described above and the correct performance of grace notes in the percussion parts. A full score is provided for the percussionist, which includes the saxophone part. The saxophonist a separate part that includes some percussion cues. The parts are easily legible.

CHAPTER 3

SINGLE SAXOPHONE AND MULTIPLE PERCUSSION

Composer: Howard J. Buss

Title: Escapade

Date of composition: 1991

Publisher: Brixton Publications

Performance time: 11:30

Saxophone instrumentation: alto saxophone

Percussion instrumentation: Percussion I - 4 timpani, 5 temple blocks, snare drum,
suspended cymbals

Percussion II - orchestra bells, xylophone, maracas,
triangle, cow bells, suspended cymbal, chime tree

Percussion III - vibraphone, tam tam, 5 rototoms, claves

Percussion IV - marimba, guiro, suspended cymbals

Level of difficulty chart:

Meter	Key Signature	Tempo	Articulation and Contemporary Techniques	Range
1	5	1	4	4

Comments:

Escapade is a single movement composition with an extended saxophone cadenza. The meters utilized in this piece are 2/4 and 4/4. The rhythms utilized in the saxophone part are complex. As in Buss's other work in this genre, *Impromptu* for soprano saxophone and marimba, the composer utilizes quarter note, eighth note, and sixteenth note triplet figures, as well as groupings of five, six and seven sixteenth notes. The level of rhythmic complexity is increased by adding dotted rhythms within triplet figures:

Figure 91



There is frequent use of triplet figures that are tied over the measure line:

Figure 92



The difficulty level is also increased by mixing various rhythmic figures within melodic lines:

Figure 93



The tempo ranges from quarter note = 60 to quarter note = 108 with use of accellerandos and ritards. There is an accellerando in the final five measures of the piece that begins at quarter note = 108 and does not have a designated final tempo. This aspect is left up to the performer. Articulation types utilized are slurs, legato, and accents. As with Buss's other works, the articulation markings must be followed precisely to achieve the desired musical effects and to convey the subtle nuances contained in the work. The only contemporary technique required of the saxophonist is flutter tongue. While they are not considered contemporary techniques, there is frequent use of grace notes, often in groupings of two and three, and trills. There is an extended saxophone cadenza, in which nearly the entire range of the saxophone, from C#3-F6, is utilized. During this cadenza, the composer also utilizes many of the rhythmic figures discussed previously, as well as frequent use of grace notes and trills.

There is a concert score for use by the conductor as well as individual parts for the performers. There are frequent percussion cues in the saxophone part, which help facilitate coordination of ensemble passages. The composer includes program notes, which are suitable for printing in recital programs. The performance notes stress that at no time is the saxophone part to be covered up by the percussion quartet. The dynamic

markings in the percussion parts pertain to the percussion quartet as a whole rather than to individual parts. The score and parts are cleanly printed and easily legible.

Composer: Bruce Faulconer

Title: Music for Saxophone and Percussion: 1972

Date of composition: 1972

Publisher: Dorn Publications, Inc.

Performance time: 10:00

Saxophone instrumentation: tenor saxophone

Percussion instrumentation: Percussion I - vibraphone, large tam-tam, 4 crotales (f, f#, g, g#), medium suspended cymbal, snare drum
Percussion II - xylophone, large suspended cymbal, 4 rototoms (2 of 8", 2 of 6"), 3 Swiss cowbells (high, medium, low)

Level of difficulty chart:

Meter	Key Signature	Tempo	Articulation and Contemporary Techniques	Range
1	5	2	5	4

Comments:

Music for Saxophone and Percussion: 1972 is a three movement work with the movements titled as follows:

I. Fast

II. Slow

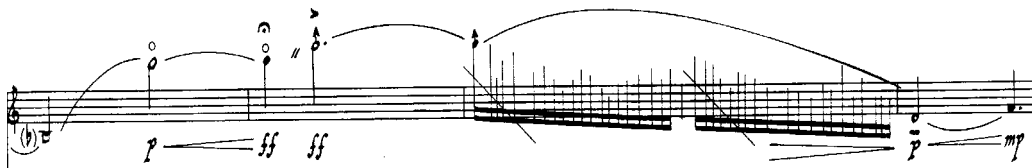
III. Fast

Each movement will be considered separately.

I. Fast

The meter utilized in this movement is 4/4. There are no changes in the meter throughout the entire movement. The rhythmic figures consist entirely of standard subdivisions of the beat with nothing more advanced than a grouping of six sixteenth notes. There is no key signature given. The tempo marking is quarter note = 100-106 and does not deviate from that marking throughout the entire movement. All articulation types are used with the exception of staccato. There are several types of contemporary techniques required of the saxophonist. They are different manipulations of multiphonics. The first entrance of the saxophone is a multiphonic which moves to an isolated high partial of the multiphonic with a fermata. Immediately following the fermata is a seizure followed by a notation which the composer describes in the performance notes as “a very high pitch”. This is then followed by an indeterminate group of improvised notes leading to the first standardly notated pitch of the saxophone part:

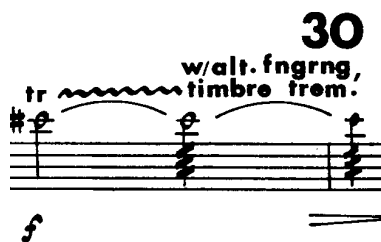
Figure 94 USED BY PERMISSION Copyright©1972 Dorn Publications



This pattern of very high pitch followed by indeterminate improvised pitches also appears again later in the movement. Each time the composer writes a multiphonic, he writes in the exact fingering to be used to produce that multiphonic. There is also one

instance of a timbre change tremolo. The base pitch is a C#6 with alternate fingerings being used to effect the timbre change:

Figure 95 USED BY PERMISSION Copyright©1972 Dorn Publications

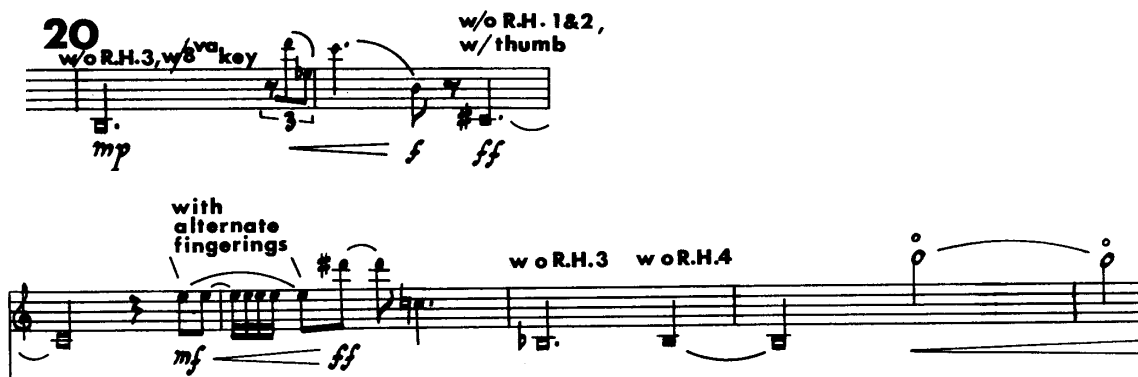


The range of this movement lies entirely within the standard range of the saxophone.

II. Slow

The meter utilized in this movement is 4/4 and it does not change throughout the movement. The most complex rhythm is a full measure of sixteenth notes. There is no key signature given for this movement. The tempo marking is quarter note = 60 and does not change throughout the movement. All articulation types are used with the exception of staccato and accent. As in the first movement, the difficulty in this movement lies in the contemporary techniques that are required of the saxophonist. Again the composer calls for multiphonics, using slightly different fingerings than those used in the first movement. Also, the composer has interspersed the multiphonics with notated pitches, increasing the level of technical facility that is necessary to perform them. Within a six measure span there is use of multiphonics, timbre changes, isolated multiphonic partials, high indeterminate pitches, as well as standard notated pitches:

Figure 96 USED BY PERMISSION Copyright©1972 Dorn Publications



The range is entirely within the standard range of the saxophone, with the exception of the indiscriminate high pitch.

III. Fast

The meter utilized in this movement is 4/4 and it does not change throughout the movement. The rhythmic aspect is a bit more challenging in this movement. There are several measures of sixteenth note patterns with accents on the weak part of the beat and one instance of eighth note triplets that are tied over the measure line. There is frequent use of quarter note triplets throughout this movement. There is no key signature given for this movement. The tempo marking is quarter note = 120, and there is no deviation from that tempo throughout the movement. All articulation types are utilized with the exception of staccato. In contrast to the first two movements, there are no contemporary techniques required of the saxophonist in this movement. The range lies entirely within the standard range of the saxophone.

On the first page of the score, the composer includes an instrumentation list including the symbol notation that is used for the percussion parts. There is also a suggested set-up diagram and a list of performance notes that define the notation used for

the various saxophone contemporary techniques as well as a description of certain non-standard percussion techniques. The composition received Second Prize, World Saxophone Congress Composition Contest, Toronto, Canada, 1972. All performers read from a copy of the full score. This will definitely aid in ensemble coordination. The score is printed cleanly on oversized paper and is easily legible.

Composer: Frederick Fox

Title: Shaking the Pumpkin

Date of composition: 1986

Publisher: Dorn Publications, Inc.

Performance time: 15:00

Saxophone instrumentation: alto saxophone

Percussion instrumentation: Percussion I - crotales, vibraphone, tambourine, 2 gongs or small tams, tam-tam, temple blocks, 2 cowbells

Percussion II - marimba, maracas, 4 tom-toms, sizzle cymbal, bell tree

Piano

Level of difficulty chart:

Meter	Key Signature	Tempo	Articulation and Contemporary Techniques	Range
4	5	3	5	5

Comments:

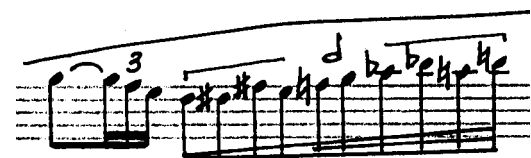
Shaking the Pumpkin is a single movement work. The meters utilized in this piece are 2/4, 3/4, 4/4, 5/4, 6/4, 7/4, 5/8, 7/8, and 9/8. The meter changes frequently, often changing every measure for fifteen to twenty measures, then staying in one meter for five to ten measures, then resuming frequent changes. There is also one measure that is a timed measure that lasts from eight to ten seconds. Rapid alternation between eighth note triplets and groupings of five or six sixteenth notes, often all occurring within one measure increases the rhythmic difficulty of this work. There are also several instances of accelerating figures:

Figure 97 USED BY PERMISSION Copyright©1986 Dorn Publications



At one point the accellarando figure begins in the saxophone part and passes to the piano part with the instruction for the pianist to continue as fast as possible. Also, in several cases, the accelerated figure is proportionally notated to take a certain amount of time:

Figure 98 USED BY PERMISSION Copyright©1986 Dorn Publications



When difficult rhythmic passages occur in any of the parts, the rest of the ensemble usually has either rests or basic rhythms, which reduces the risks of the ensemble not being coordinated properly.

There is no key signature given in any of the parts. The tempos used vary widely, ranging from quarter note = 63 to quarter note = 104-108. All articulation types are utilized.

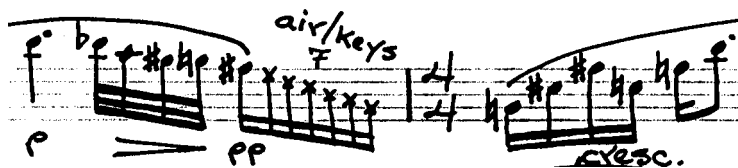
There are several contemporary techniques that are required of the saxophonist. The first to appear is the glissando ending on indeterminate pitches. It is stated in the performance notes that glissandi are to be either a chromatic scale or a scale of major or minor seconds. This technique is used frequently throughout the piece, sometimes both ascending and descending and sometimes in one direction only:

Figure 99 USED BY PERMISSION Copyright©1986 Dorn Publications



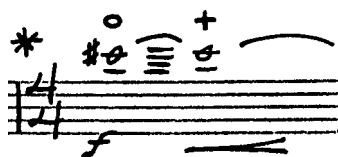
Sometimes there is an ending note given, sometimes there is not a note given, but a rhythmic value to follow, and occasionally there is only a beginning note followed by a glissando marking. The next technique that appears is the use of key clicks, and it only occurs once:

Figure 100 USED BY PERMISSION Copyright©1986 Dorn Publications



The passage is difficult because of the context in which it appears; a group of seven sixteenth notes, with the first being a given pitch and the rest being key clicks, which immediately proceeds into a group of four sixteenth notes in the downbeat of the next measure. The third contemporary technique that is required is timbre change on a sustained note. The chosen note is a written C#6 and the composer asks the performer to use alternate fingerings or to add keys to alter the timbre of the pitch. This is used in the context of a tremolo, requiring fast alternations between the standard timbre and the altered timbre:

Figure 101 USED BY PERMISSION Copyright©1986 Dorn Publications



The final contemporary technique is the use of multiphonics. The composer states that any multiphonic that contains the given note may be used. The composer also includes an alternate line that can be played which omits the multiphonics. The multiphonics are only used in one place in the composition:

Figure 102 USED BY PERMISSION Copyright©1986 Dorn Publications



The range of the saxophone part includes extensive use of the altissimo register. The altissimo register appears early in the work reaching a G6 in measure four and a C7 in measure six. The composer has included an optional part for soprano saxophone. This

part is written a fifth lower than the alto saxophone part. This achieves the same sounding pitch without requiring the saxophonist to extend into the altissimo register. This optional part does not extend throughout the entire piece, but is only present when there is frequent or extended use of the altissimo register in the alto saxophone part, or where technical aspects of the part would require fast movement between standard and altissimo register. In the example below, the top line of each system is the alto saxophone part and the second line is the optional soprano saxophone part, which can be utilized to eliminate the necessity of using the altissimo register:

Figure 103 USED BY PERMISSION Copyright©1986 Dorn Publications

The image displays a musical score for two saxophone parts. The top staff is the alto saxophone part, and the bottom staff is the optional soprano saxophone part. The score is divided into four systems. The first system is marked 'Side Bb' and '8va'. The second system is marked '(8)'. The third system is marked '(8)' and '4 4' and '5 4'. The fourth system is marked '8va' and 'loco'. The score includes various musical notations such as notes, rests, and fingerings (e.g., 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100).

The composer seems to be knowledgeable of the difficulty and possible limitations of the use of contemporary techniques and altissimo register for the

saxophonist and finds ways to give options to the performer to work with while still achieving the desired results.

Included on the first page of the score is a listing of percussion instruments required for each percussionist as well as some performance notes explaining non-standard notation that is used in the score. This composition was written for Dr. Kenneth Fischer. There are separate parts for each performer as well as a copy of the full score. Each performers part has appropriate cues of the other parts to help facilitate ensemble coordination. The music is printed on oversized paper and is easily legible.

Composer: Jere Hutcheson

Title: Interplay

Date of composition: 1987

Publisher: Dorn Publications

Performance time: 8:30

Saxophone instrumentation: alto saxophone

Percussion instrumentation: marimba and vibraphone

Level of difficulty chart:

Meter	Key Signature	Tempo	Articulation and Contemporary Techniques	Range
3	5	4	5	5

Comments:

Interplay is a single movement work. The meters utilized in this composition are 2/2, 2/4, 3/4, 4/4, and 5/4. This is no key signature given for this piece. The tempo

ranges from half note = 40 to quarter note = 112. All articulation types are utilized. The only contemporary technique required of the saxophonist is marked as *smorzato*. The composer includes a note regarding how this technique is to be performed. The instructions are as follows:

“Smorzato is obtained by squeezing the reed with light movements of the lips caused in turn by corresponding movements of the jaw.”⁹

The range of the saxophone part extends into the altissimo register reaching as high as A#6. This piece is demanding in several ways. First is the rhythmic complexity. The composer continually uses quintuplet and triplet figures, often combining several of the notes within a given beat to produce different rhythms:

Figure 104 USED BY PERMISSION Copyright©1987 Dorn Publications



This rhythmic complexity also extends to groupings of four sixteenth notes with one of the notes being replaced by a rest:

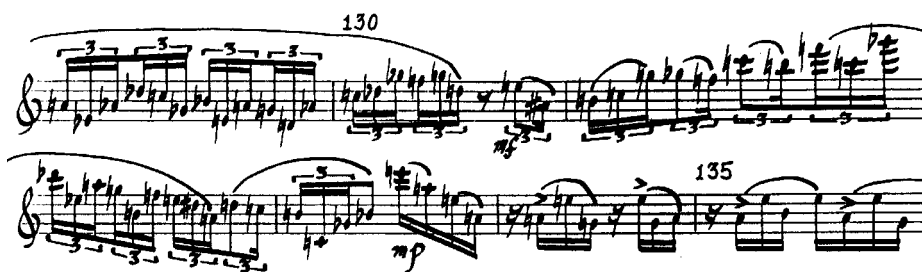
⁹ Bruno Bartolozzi, *New Sounds for Woodwinds*, (London: Oxford University Press, 1967), 22.

Figure 105 USED BY PERMISSION Copyright©1987 Dorn Publications



The second area of demand is from a technical standpoint. Since there is no key signature given, accidentals are used frequently. In this composition it is common to see several consecutive measures with an accidental on each note:

Figure 106 USED BY PERMISSION Copyright©1987 Dorn Publications



The third area of demand is endurance. There are few rests for the saxophonist. There is one grouping of three measures rest; all other rests are single beats interspersed throughout the piece. There are several spots where the saxophonist is required to perform continual tongued sixteenth notes for six or seven consecutive measures. The only contemporary technique required of the saxophonist is the *smorzato* effect. Notes from the composer state that the percussionist will require two copies of the score and tells which pages need to be copied for ease of performance. He also states that mallet

selection is left to the discretion of the performer. This composition was commissioned by Duo Contemporain and is dedicated to Henri Bok and Evert le Mair.¹⁰

There are separate parts for the performers as well as a full score. The score is printed on oversize paper and is easily legible.

Composer: Karl Korte

Title: Symmetrics

Date of composition: 1973

Publisher: Seesaw Music Corporation

Performance time: 12:00

Saxophone instrumentation: Eb saxophone

Percussion instrumentation: Percussion I – large cymbal, small cymbal, sizzle cymbal, marimba, medium tam-tam, orchestra bells.

Percussion II – 8 bongos, 3 roto-toms, snare drum, temple blocks, flexitone (musical saw may be substituted), full set of suspended antique cymbals.

Percussion III – large cymbal, small cymbal, sizzle cymbal, vibraphone.

Percussion IV – chimes, triangle, 3 large Swiss cowbells, large tam-tam, bass drum, 5 timpani

¹⁰ *Duo Contemporain* is a duo specializing in performance of music for percussion and low clarinet or saxophone.

Level of difficulty chart:

Meter	Key Signature	Tempo	Articulation and Contemporary Techniques	Range
5	5	3	5	5

Comments:

Symmetrics is a single movement work that is divided into six sections, each preceded by a fermata. Each section also has a tempo indication to go with it such as fast, slow, or as fast as possible. As mentioned previously, each section is preceded by a fermata, which gives the previous section a sense of ending without the separation of formal movements. The researcher determined that the six sections did not constitute separate movements due to the fact that there is thematic material that returns in various sections and each section is not sufficient to stand alone as an individual movement.

The meters that are utilized in this work are 2/4, 3/4, 4/4, 3/8, 5/8, 6/8, 7/8, 8/8, and 9/8. The meter changes frequently, particularly in the fast sections where there are extended areas in which the meter will change every measure or every other measure. There are several measures that require subdivisions as small as thirty-second notes. There is no key signature given for this work.

Although all sections have a tempo indication, only the first two have metronome markings. The beginning has the tempo indication slow with a metronome marking of quarter note = 60. The second section has a tempo indication of fast with a metronome marking of quarter note = 132. The remaining sections have the following tempo indications:

Slower

Slower (cadenza)

As fast as possible

Fast

All articulation types are utilized. The saxophonist is required to perform timbre changes, growls, sub-tones, rolling between octaves using alternate fingerings, slap tongue, multiphonics, use of varying vibrato speed, and quarter tones. There are no performance notes that indicate what various contemporary technique markings mean. By contacting the composer, the researcher was able to discern the composers' intentions.

Three markings which are prominent in the piece are the following:

“0” – timbre change to be achieved through use of alternate fingerings

“+” – timbre change to be achieved through use of alternate fingerings

“*” – quarter – tones

The two timbre change markings usually occur on repeated consecutive notes and require the use of two sets of alternate fingerings to achieve different timbre changes. The saxophone does not enter until measure nine. Every note in the saxophone part between measure nine and measure eleven has one of the markings described above:

Figure 107



The composer also writes directions in the score concerning when to use or not use vibrato. This is to achieve varying effects with vibrato speed. There is some use of

multiphonics, but only on sustained note values. There are several instances where the composer has marked slap tongue over notes in the score. This usually occurs on patterns of eighth note, eighth rest, eighth note, eighth rest, etc. The extensive use of timbre changes and quarter tones in the fast sections is extremely difficult to execute. Most of the time these techniques are called for in eighth note or sixteenth note patterns:

Figure 108



There are two sections that use timed markings rather than meters. The first is marked for 10 seconds and the second is marked for 15 seconds. In both instances, the saxophone has a sustained multiphonic while the percussionists are instructed to improvise wildly:

Figure 109

Figure 109 is a musical score for five staves, labeled IX, II, H, E, and R.D. The score includes various musical notations and performance instructions. A 10" time signature is indicated at the top. The score begins with a 214 measure mark. The IX staff has a T.T.A.M. instruction. The II staff has a T.T.A.M. instruction and a bell instruction. The H staff has an ad lib. instruction and a bell instruction. The E staff has a turn motor on instruction. The R.D. staff has a tutta forza instruction and a gliss instruction. The score includes various musical notations such as notes, rests, and dynamic markings like dim. rit. and mf.

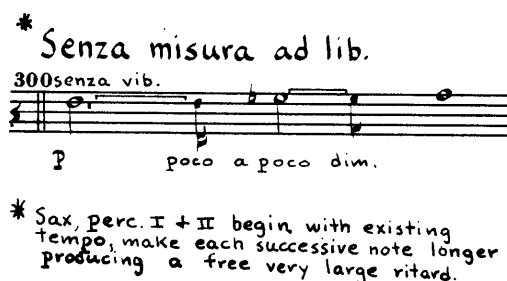
Both sections also end with a fermata before moving on to the next section. These two sections are separated by a few measures of slow tempo indications during which the saxophonist is asked to perform quarter tones and to play with a sub – tone. There is also a rolling technique that is called for in which the saxophonist rolls between octaves using alternate fingerings:

Figure 110

Figure 110 is a musical score for a single staff. It includes a rolling technique instruction, which is indicated by a series of dots and a triangle. The instruction is labeled "rolling" and "low C#". The score includes various musical notations such as notes, rests, and dynamic markings like mf.

This all leads into a saxophone cadenza which begins with a relatively easy contemporary technique. The saxophonist begins the cadenza with a growl on a sustained E3. During most of the cadenza, the performer playing the percussion II part is instructed to improvise freely, disregarding pulse. The short saxophone cadenza ends with a sixteenth note pattern leading to a C6 with an optional 8va (C7). This leads to a section with the tempo indication as fast as possible, which ends with the following notation:

Figure 111



This leads to the final fast section, which returns to the frequently changing meters and eighth note quarter tone patterns. This piece is quite involved in regard to contemporary techniques for the saxophonist, which increases the level of difficulty substantially.

The range of the saxophone part extends into the altissimo register. When the composer calls for altissimo register, he also offers an alternate line that eliminates the need to extend above G6. If the saxophonist plays the written line rather than the optional lower line, the range extends to C7, which only occurs once as an eighth note at the end of the saxophone cadenza. The other altissimo section occurs earlier in the composition. It spans several measures, is idiomatic for the saxophone and culminates with an A#6.

The first two pages of the score contain various dedicatory and performance note information. The first page includes the title of the piece as well as the dedication to Michael Nascimben, George Frock and the U.T. Percussion Ensemble. It also states that the pitch material for *Symmetrics* is derived from symmetric hexachords. The second page includes diagrams of the symbol notation and stage setup used for the percussion parts. There are also performance notes for the percussionists which include possible instrument substitutions, an instruction to dip the medium tam-tam into water at measure 221, and instructions concerning how to prepare the timpani as well as how to play the prepared timpani. The prepared timpani involves placing pot lids of various sizes upside down on the timpani heads and then striking the pot lids rather than the actual timpani heads. This technique is then augmented by changing the pedal settings of the timpani.

All performers read from a copy of the full score, which is necessary for ensemble coordination. The score is cleanly printed and is easily legible.

Composer: Sherrie Maricle

Title: Suite for Alto Saxophone and Five Percussionists

Date of composition: 1984

Publisher: Dorn Publications, Inc.

Performance time: 12:30

Saxophone instrumentation: alto saxophone

Percussion instrumentation: 5 percussionists

snare drum, claves, 3 triangles, bass drum, suspended

cymbal (18" or 20"), flex-a-tone, marimba, vibraphone,

chines, wind chimes, vibraslap, 4 concert tom-toms, 4
timpani, woodblock, shaker, guiro, whip (slapstick)

Level of difficulty chart:

Meter	Key Signature	Tempo	Articulation and Contemporary Techniques	Range
3	5	4	4	5

Comments:

Suite for Alto Saxophone and Five Percussionists is a four movement work with the movements titled as follows:

- I. Positive Uncertainty
- II. Time's End
- III. The Lighter Side of Blue
- IV. There and Back Again

Each movement will be considered separately.

I. Positive Uncertainty

The meter utilized in this movement is 4/4. The most rhythmically complex section in the saxophone part is a three measure section which begins with a syncopated rhythm and progresses into a written out accellerando culminating with two beats of sixteenth note triplets:

III. The Lighter Side of Blue

The meters utilized in this movement are 4/4 and 2/2. There is more rhythmic complexity in this movement than in the previous movements. This complexity derives mainly from the practice of using eighth note triplets with one not being replaced with a rest. This figure appears in the saxophone part as well as two of the percussion parts:

Figure 113 USED BY PERMISSION Copyright©1984 Dorn Publications



In the other percussion parts a similar technique is used later in the movement with groups of sixteenth notes.

There is no key signature given for this movement. The tempo is marked at quarter note = 100 and does not change throughout the movement. Articulation types utilized are slurs, tenuto, and accent. There are no contemporary techniques required of the saxophonist in this movement. The range lies entirely within the standard range of the saxophone, with the exception of one G6 near the end of the movement. This movement includes chord changes for the saxophonist to improvise a solo in the middle of the movement. This is in keeping with the jazz context of this work.

IV. There and Back Again

The meters utilized in this movement are 2/4, 3/4, and 5/8. The level of rhythmic difficulty in this movement is basic, never becoming more difficult than an eighth note triplet. There is no key signature given for this movement. The tempo is marked at quarter note = 150 and does not change throughout the movement. The difficulty in this

movement derives from the technique required to play tongues sixteenth notes at this extremely fast tempo. The only articulation types utilized are legato and accent. The saxophonist is required to perform two contemporary techniques in this movement; both near the end of the movement. The first is a growl, which is performed on a series of repeated notes and sustained notes. This is followed by a series of controlled squeaks played in a specified rhythmic pattern for several measures. The range lies entirely within the standard range of the saxophone with two exceptions. The first exception is the controlled squeaks, where the composer has instructed the performer to play the highest note possible. The second exception is the final note of the movement. This note is a Db6 with the instruction to play it as an 8va. If this option is taken, that note would become a Db7, which is well into the altissimo register.

This composition is jazz influenced and contains many jazz elements, such as syncopated rhythms, chord changes for improvising, falls off of phrase endings, and idiomatically placed accents. The first page of the score contains a complete list of instrumentation requirements. Dedicatory information states that this composition is dedicated to Albert Hamme at the State University of New York at Binghamton. There is a full score included as well as individual parts for each performer. The score and parts are easily legible.

Composer: Marlyce P. Reed

Title: Chromasia

Date of composition: 1977/revised 1978

Publisher: Seesaw Music Corporation

Performance time: 5:30

Saxophone instrumentation: alto saxophone

Percussion instrumentation: Percussion I – chimes, log drums (5 pitches), crotales, tams
(high, medium, low)

Percussion II - vibraphone, temple blocks, suspended
cymbal (medium, low), glass wind chimes, tenor drum

Level of difficulty chart:

Meter	Key Signature	Tempo	Articulation and Contemporary Techniques	Range
3	5	4	5	4

Comments:

Chromasia is a single movement composition. The meters utilized in this piece are 2/4, 3/4, 4/4, and 5/4. The meter changes frequently. There are sections at the beginning and near the end of the piece that are given timed markings such as seven seconds or three seconds rather than meters. The example below shows a series of these timed markings:

Figure 114

BOX DENOTES TEXTURE AND DYNAMICS

Handwritten musical score for three staves. The first staff has a box labeled 'G' and contains notes with '3'' markings. The second staff has notes with '3'' markings and includes the instruction 'ENTER L.P.' and 'ENTER T.B.'. The third staff has notes with '3'' markings and includes the instruction 'ENTER T.B.'. The score is divided into sections by vertical lines. Annotations include 'EMPHASIS LOWER REGISTER', 'EMPHASIS ALL REGISTERS', 'ENTER T.B. AND CROTCHES', 'USE ENTIRE SETUP', and 'ENTER T.B. AND SUB. C.M. SETUP'.

This piece is divided into several sections. The ending of the middle section is the most difficult rhythmically, employing various groupings of sixteenth notes, as well as proportional groupings. Occasionally, the composer subdivides individual notes within the sixteenth note groupings.

There is no key signature given for this piece. The tempo ranges from quarter note = 60 to quarter note = 72. The tempo does not change frequently, with one exception. Near the end of the piece, there is an area where the tempo changes three times within a ten measure span. These tempo changes are used as a written out accellerando. All articulation types are utilized except staccato. Contemporary techniques for the saxophonist are an important part of this piece and are used extensively. The first entrance of the saxophone includes several measures of portamento markings which lead to a sustained C6, which then has quarter tone manipulations added to it:

Figure 115



The middle section of this piece is marked as a Klangfarben melody with the expected frequent use of timbre changes. These are achieved through use of alternate fingerings and by playing designated overtones:

Figure 116



In the above example, the performer is required to use an alternate fingering for the F5, immediately followed by playing another F5 using the fingering for Bb3. By using this alternate fingering – designated overtone technique, the desired timbre change is achieved. Near the end of the Klangfarben melody section the composer utilizes quarter tone manipulations and variable vibrato speed to lead into the rhythmic complexities of the next section. The section following the Klangfarben melody makes extensive use of multiphonics. The composer has included a written out accellarando in this section that is achieved by designated, marked tempo changes. Multiphonics appear throughout this accellarando section. All of the multiphonics are performed as whole notes. The composer has included fingerings in the score for each multiphonic so that the

desired multiphonic will be achieved. This leads into the penultimate section, which has a series of measures that have no given meter, but rather, have a designated time of three seconds for each measure. The measures are in groups of three with each group utilizing a different register of the saxophone range. The graphic box surrounding these measures indicates texture and dynamics:

Figure 117

BOX DENOTES TEXTURE AND DYNAMICS

Handwritten musical score for saxophone, consisting of three staves. The first staff is labeled 'G.' and has a box around it. The score consists of three staves, each with six measures. The first staff has notes with '3\"

This leads to the final section, which includes portamento markings between quarter tones. The range lies entirely within the standard saxophone range.

The composer has included a page of performance notes in the score. In these notes, the composer explains the notation used for the contemporary techniques that are required of the saxophonist. Although the composer has included fingerings for all of the multiphonics, as well as the timbre changes in the Klangfarben melody, the performance notes state that these fingerings are only suggestions. There is a list of the instruments required for each percussionist as well as a graphic showing the symbol notation that is used for different types of mallets. There is also a note that states that accidentals pertain only to the note they directly precede, unless sustained to succeeding notes by a tie. The

final note states that quarter tone accidentals may be fingered or lipped and that when followed by a vibrato marking, lipped is preferred. This composition was written for John Spillet and the graduate saxophone studio of Frederick Hemke at Northwestern University. The score is printed on oversize paper and is easily legible.

Composer: Stuart Smith

Title: A Fine Old Tradition

Date of composition: 1972

Publisher: Media Press, Inc.

Performance time: 6:00 – 8:00

Saxophone instrumentation: alto saxophone

Percussion instrumentation: Piano I

Electric piano II

vibraphone, group of non-pitched percussion instruments

chosen by the performer

Level of difficulty chart:

Meter	Key Signature	Tempo	Articulation and Contemporary Techniques	Range
*	5	+	4	4

* = there is no given meter for this piece

+ = there is no given tempo for this piece

Comments:

A Fine Old Tradition is a single movement composition, divided into two sections that basically serve as separate movements, titled as follows:

Section A

Section B

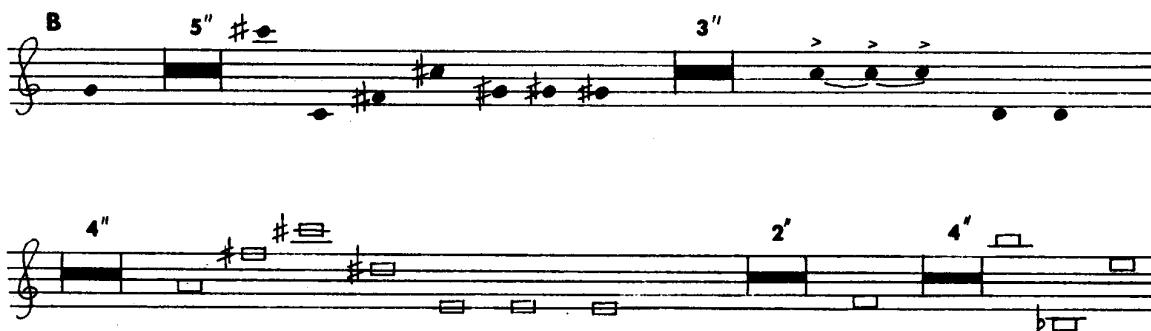
There is no meter given for this piece. Certain notes have a given time span depending upon the shape of the note and all rhythms are performed in proportion to those notes. For example, in Section A, the square shaped note is free in duration from 1/10 - 10 seconds and thirty-second notes are to be played as fast as possible. Any other rhythms are to be played in proportion to those standards:

Figure 118



In Section A, notes appear in groupings similar to measures. Each grouping is separated by the symbol)) which indicates a 1 – 7 second break between groupings. In Section B, there are only two types of notes. The square shaped note receives 4 - 6 seconds in duration. The second type of note is a quarter note head with no stem and it receives from 1/10 – 1 second in duration. In Section B, groupings of notes are separated by rests that last for a given amount of time:

Figure 119



There is no key signature given for this piece. Since all note values are determined by a time that is determined by the performer and all rhythmic figures are proportional to that time, there is no given tempo marking. Articulation and dynamics are left to the determination of the performer, with the only requirement being that they are varied. There is only one contemporary technique required of the saxophonist. It is a multiphonic and the composer provides a fingering that will produce the desired multiphonic. The range of the saxophone part lies entirely within the standard range of the saxophone. Ensemble coordination will be difficult in this piece, given the ambiguity of note values and the decisions of the ensemble members regarding those note values. This difficulty is compounded by the fact that all members of the ensemble have different groupings of notes and different proportional figures at the same time. This can be observed by examining the first line of each part. The order of parts in the example below is saxophone, percussion, piano I, electric piano II:

Figure 120



There is a page of performance notes provided that includes the various time requirements of notes and rests for both sections, as well as articulation and dynamics requirements. The performance notes also state that the ensemble members should begin each section together and suggests that one performer cue the end of Section A and the beginning of Section B. They also state that all material of both sections should be played. There are also specific instructions for the percussionist regarding instrument and mallet choices for both sections. Section A is to be played on any group of non-pitched percussion instruments, while Section B is to be played on vibraphone. There is no full score for this piece, only individual parts for each performer. This compounds the

problem of ensemble coordination, as there are also no cues for other instruments in the individual parts. The parts are cleanly printed and easily legible.

Composer: Alan Stout

Title: Toccata

Date of composition: 1965

Publisher: Autofax Editions

Performance time: 10:00

Saxophone instrumentation: alto saxophone

Percussion instrumentation: Percussion I – 4 timpani, snare drum, large cymbal, tambourine

Percussion II – chimes, bass drum, contrabass drum, 4 Chinese tom-toms, large cymbal

Percussion III – vibraphone, gong Kempur, tam tam, 3 timpani, small cymbal, medium cymbal, large cymbal, contrabass viol (placed on its back, the open strings struck with xylophone mallets)

Percussion IV – xylophone, 1 pair bongos, 1 pair timbales, gong, tam tam, bass drum

Percussion V – glockenspiel, snare drum, tenor drum, bass drum, contrabass drum, tam tam, gong Agung, large cymbal

Level of difficulty chart:

Meter	Key Signature	Tempo	Articulation and Contemporary Techniques	Range
5	5	4	4	5

Comments:

Toccata is a four movement composition with the movements titled as follows:

- I. Introduction
- II. Toccata
- III. Cadenza
- IV. Coda

Each movement will be considered separately.

I. Introduction

The meters utilized in this movement are 2/2, 3/2, 4/2, 5/2, 4/4, and 7/4. The movement opens with solo saxophone playing an un-metered melodic line. Once meter is established, the meter changes frequently. The complexity of frequently changing meters is reduced by the rhythmic simplicity of this movement. The percussion ensemble parts consist of whole notes and half notes throughout the movement, while the saxophone part consists of half notes and quarter notes. There is no key signature given for this movement. The tempo is marked at half note = 84 which changes to quarter note = 92 - 96 near the end. The articulation types that are utilized in this movement are slur and legato. There are no contemporary techniques required of the saxophonist in this movement and the range lies entirely within the standard range of the saxophone.

II. Toccata

The meters utilized in this movement are 3/2, 2/4, 3/4, 4/4, 5/4, 6/4, 3/8, and 7/8. This movement is much more demanding rhythmically than any of the other movements. Perhaps the most difficult aspect for the performers is the fact that there are no rhythmic values assigned to the percussion parts. Each percussionist is given a group of notes that are to be contained in each measure. The rhythms to be used are left to the interpretation of the performers:

Figure 121

Figure 121 shows five staves of percussion notation for the Toccata movement. The staves are labeled I through V. Staff I is for Tamb. (4 Fl. Imp.) in 4/4 time, with notes and dynamics pp. Staff II is for Bass (C. Os. Dr. (later Chimes)) in 4/4 time, with notes and dynamics pp. Staff III is for Yellow yarn (3 Cym.) in 4/4 time, with notes and dynamics pp. Staff IV is for Gang (Tam-tam) in 4/4 time, with notes and dynamics pp. Staff V is for Sn. Dr. (Ten. Dr.) in 4/4 time, with notes and dynamics pp, including the instruction 'Senza Corda' and 'Felt beaters'.

The saxophone part requires solid rhythmic skills, as there are numerous examples of groupings of five or six sixteenth notes in one beat, as well as extensive use of proportional notation. There is one section of nine consecutive measures, all consisting entirely of proportional notation:

Figure 122

Figure 122 shows a section of saxophone notation for measures 78 through 86. The notation includes various rhythmic groupings and proportional notation, such as 5:0, 7:0, and 7:4, indicating the relative durations of notes and rests.

The notation used for the proportions is a mix of numbers and note values. In the example above, notice the final notation is written as 7:half note and the other proportions are written as 5:whole note. The composer often combines notes of a shorter value to form uneven rhythmic figures:

Figure 123



On the first beat of the example above, the composer has combined a grouping of five sixteenth notes to form a dotted eighth note followed by an eighth note with the five marking above it. The meter changes frequently in this movement.

There is no key signature given for this movement. The marked tempos in this movement are quarter note = 100-104 and quarter note = 132. There are frequent markings for fluctuations in tempo such as *accelerando*, *poco meno mosso*, etc..

All articulation types are utilized in this movement. The only contemporary technique requires of the saxophonist is the slap tongue, which occurs on eighth note patterns at the end of the movement. The range extends into the altissimo register reaching as high as B6. Adding to the level of difficulty inherent in extending into the altissimo register is the sixteenth note pattern leading up to the altissimo notes.

Also difficult is the connectivity required of slurred patterns which have one altissimo note inserted in the middle of the pattern as well as the necessary flexibility to move between registers:

Figure 124



This movement is the most difficult movement of the entire piece and will require careful preparation.

III. Cadenza

The majority of this movement is unmetered. Once the meter is established, the only meters utilized are 4/4 and 6/4. The percussion ensemble provides accompaniment mainly in the form of sustained notes. Due to the soloistic nature of the saxophone part and the sustained notes of the percussion parts, rhythmic accuracy is not essential. The composer states in the performance notes that a feeling of casualness and freedom is desired in this movement. The tempo that is marked for this movement is quarter note = 152. Articulation types utilized in this movement are slur, accent, and legato. There are two types of contemporary techniques required of the saxophonist. The first is slap tongue and it is used mainly on separated eighth notes in the beginning of the movement. The second is flutter tongue and is used frequently in the context of individual notes within slurred patterns:

Figure 125



The range extends into the altissimo register reaching as high as C7. The altissimo register is always used in the context of a sustained note followed by a glissando to the lower register.

IV. Coda

The meters utilized in this movement are 2/4, 3/4, 4/4, and 6/4. The meters change frequently. Rhythmic figures are restricted to whole notes, half notes, and quarter notes. There is no key signature given for this movement. The marked tempo is quarter note = 88. The only articulation types that are utilized are accent and slur. There are no contemporary techniques required of the saxophonist in this movement and the range lies entirely within the standard saxophone range.

Although there are four separate movements in this piece, the second and fourth begin attaca except the third movement. As mentioned previously, the second movement is the longest and most difficult movement of the entire piece. The composer has included subdivision configuration when necessary. For example, whenever a 6/4 measure is used, he includes the notation (2+2+2) at the beginning of the measure. Also, the following example shows the symbol notation for a 7/8 measure, indicating (2+3+2).

Figure 126



One notational aspect that this researcher found initially difficult to follow is that when there are no notes in a given measure rather than notating rests, the composer leaves the measure blank.

There are two pages containing performance notes as well as instrument listings for the percussion ensemble included in the score. The instrument listing includes certain instruments that are to be shared by multiple players. Also included is the following comment:

“ I am fully aware that I have exceeded the conventional range of chimes.

I am hoping by this small protest to increase the range of the instrument.

Meanwhile, the player should play in any convenient octave.”¹¹

There is also a diagram of the placement of the percussion instruments. All of the performance notes relate to the improvisatory nature of the percussion parts in movements two and three, stating that the main guide in these movements should be the solo saxophone part. This piece was written for Frederick Hemke. The score is cleanly printed on oversize paper and is easily legible.

¹¹ Alan Stout, *Toccata*, (n.p.: Autofax Editions, 1965), i.

CHAPTER 4

MULTIPLE SAXOPHONES AND SINGLE PERCUSSION

Composer: Warren Benson

Title: Invocation and Dance

Date of composition: 1979

Publisher: Carl Fischer, Inc.

Performance time: 4:30

Saxophone instrumentation: soprano saxophone and alto saxophone

Percussion instrumentation: hand clappers

Level of difficulty chart:

Meter	Key Signature	Tempo	Articulation and Contemporary Techniques	Range
3	1	1	1	3

Comments:

Invocation and Dance is a two movement composition. The hand clappers are tacet for the entire first movement. The time signature changes frequently. The range for both of the saxophones lies entirely within the standard saxophone range in the first movement. There is frequent use of the altissimo register in the alto saxophone part in the second movement. The frequently changing time signatures continue in the second movement. There are no contemporary techniques required of either of the saxophonists.

The only special notes in the score are directions for the hand clappers concerning how to produce higher and lower tones of claps. This piece was written for Karina and Sigurd Rascher. All performers read from a copy of the full score. The score is easily legible.

Composer: Bernhard Heiden

Title: Four Movements

Date of composition: 1976

Publisher: Etoile Music, Inc.

Performance time: 10:00

Saxophone instrumentation: saxophone quartet (S,A,T,B)

Percussion instrumentation: timpani

Level of difficulty chart:

Meter	Key Signature	Tempo	Articulation and Contemporary Techniques	Range
3	5	3	4	3

Comments:

Four Movements is a four movement work with the movements titled as follows:

- I. Moderato
- II. Allegro Molto
- III. Lento, con espressione
- IV. Allegretto, alla marcia

Each movement will be considered separately.

I. Moderato

The meter utilized in this movement is 4/4. The most difficult rhythmic figure in the entire movement is a quarter note tied over the measure line to an eighth note, which provides a syncopated figure. The rhythmic difficulty in this movement lies in the movement of the melodic line between the saxophone parts. In many instances, a rhythmic and melodic figure will begin in one part and will be repeated in the other parts in a fugal fashion:

Figure 127

The musical score for Figure 127 consists of five staves. The first staff has a measure number '15' above it. The music is written in 4/4 time. The first staff begins with a melodic line starting on a quarter note, followed by an eighth note tied across the measure line, creating a syncopated effect. This pattern is repeated in various parts of the score. Dynamic markings include *mp* (mezzo-piano) and *p* (piano). The score shows a fugal texture where a rhythmic and melodic figure is introduced in one part and then repeated in other parts. The bottom staff features a more complex rhythmic pattern with many beamed eighth and sixteenth notes.

There are also many instances where the saxophones play in pairs, although the members of the pair vary from section to section.

There is no key signature given for this movement. The tempo for this movement is marked as quarter note = 112 and it does not change throughout the movement. The only articulation types utilized in this movement are accented attacks and slurs. There are no contemporary techniques required of any of the saxophonists in this movement. The range of all the saxophone parts lie entirely within the standard saxophone range.

II. Allegro Molto

The meters utilized in this movement are 2/4 and 3/4. Whenever 3/4 is used, it only appears for one measure at a time before changing back to 2/4. As in the first movement, the most difficult rhythmic figure is the quarter note tied over the measure line to the eighth note.

There is no key signature given for this movement. The tempo is marked at quarter note = 138 and does not change throughout the movement. All articulation types are utilized except tenuto and staccato. There are no contemporary techniques required of any of the saxophonists in this movement. The range of all of the saxophone parts lies entirely within the standard range of the saxophone.

The difficulty in this movement lies in the extended sixteenth note patterns, which are present in all parts throughout the entire movement. As in the first movement many of the entrances are in unison or in pairs within the saxophone quartet, making precise ensemble coordination extremely important.

III. Lento, con espressione

The meters utilized in this movement are 2/4, 3/4, 4/4, and 5/4. The majority of the movement is in 4/4, with the other meters only appearing for one measure at a time. This movement is much more demanding rhythmically than the preceding movements. While there is a large variety of rhythmic figures utilized, including groupings of five, six, and seven sixteenth notes, the figures are often on repeated notes:

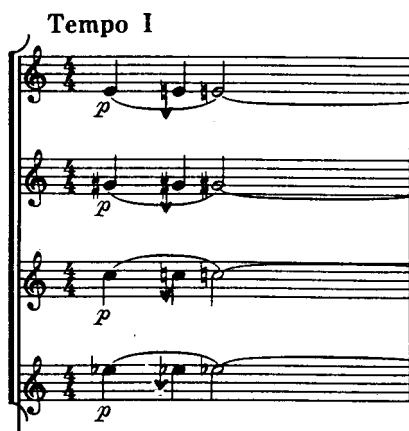
Figure 128



The majority of these figures are in the timpani part with the exception of one entrance in the baritone saxophone part.

There is no key signature given for this movement. The tempo is marked at quarter note = 54. The only change in tempo is a two measure stringendo followed by a one measure ritard followed by a return to the original tempo. The only articulation types utilized in this movement are slurs and legatos. All of the saxophonists are required to perform quarter tone pitch changes in this movement, sometimes alone and sometimes as part of a group:

Figure 129



It can be quite difficult to coordinate these quarter tone pitch changes as a group. This is the most difficult aspect of this movement. The range of all of the saxophone parts lies entirely within the standard range of the saxophone.

IV. Allegretto, alla marcia

The meters utilized in this movement are 3/4 and 3/8. The meters do not change frequently during the movement. The meters are utilized in two distinct sections separated by a fermata. The first section is in 3/4 and in a march style. Hence, the majority of the rhythmic figures are dotted eighth note, sixteenth note figures. There are numerous examples of the sixteenth rest, sixteenth note, dotted eighth note, sixteenth note pattern:

Figure 130



The second section is in 3/8. The most potentially difficult rhythmic aspect of this movement is a series of dotted eighth notes which produce a hemiola effect in measures 170 – 174:

Figure 131

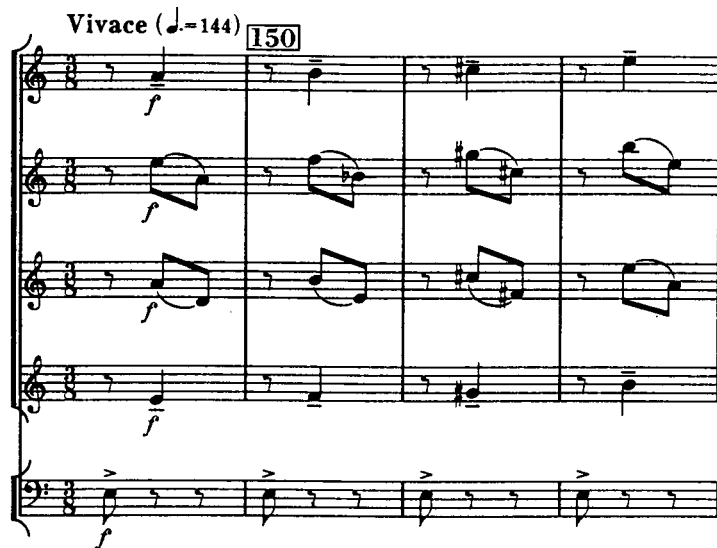


There is no key signature given for this movement. The tempo of the first section is marked at quarter note = 120 and the second section is marked at dotted quarter note = 144. These two sections correspond with the two sections delineated by the change in meter. All articulation types are utilized except tenuto and staccato. There are no contemporary techniques required of any of the saxophonists in this movement. The range of the saxophone parts lie entirely within the standard range of the saxophone.

Throughout this piece, many of the saxophone parts are written in pairs or with all of the saxophones performing the same rhythms and entrances. This makes ensemble within the saxophone quartet a necessity. The timpani often plays somewhat independently from the saxophone quartet, providing a rhythmic pulse while the saxophones are holding sustained notes. There are several instances where the saxophone quartet and the timpani have intertwining rhythms that are essential to accurate performance of this piece. One of the best examples of this aspect is in the second section

of the fourth movement where the saxophones and timpani must be rhythmically precise and well coordinated:

Figure 132



This piece was written for Eugene Rousseau and George Gaber. A full score is provided as well as individual parts and a conductor score in the event that a conductor is used. The score and parts are cleanly printed and easily legible.

Composer: William Schmidt

Title: Jazz Suite

Date of composition: 1980

Publisher: Western International Music, Inc.

Performance time: 7:15

Saxophone instrumentation: 2 like saxophones

Percussion instrumentation: high hat, low and high suspended cymbals, high and low tom-toms, 4 temple blocks, snare drum, wood block, ride cymbal

Level of difficulty chart:

Meter	Key Signature	Tempo	Articulation and Contemporary Techniques	Range
3	5	3	3	4

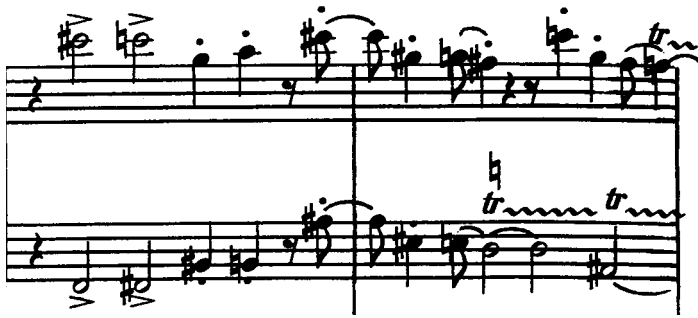
Comments:

Jazz Suite is a three movement composition. The movements are untitled. Each movement will be considered separately.

I.

The meters utilized in this movement are 2/2, 3/2, 4/2, 5/4, 6/4, and 7/4. The meter changes frequently, commonly having sections of five to ten measures with a meter change in every measure. This piece is jazz influenced. Due to this fact, many of the rhythmic figures are syncopated. Any rhythmic difficulties will likely arise as a result of syncopated figures that are tied across the measure line, such as in the example below.

Figure 133



There is no key signature given for this movement. Accidentals occur frequently. The tempo is marked at half note = 92 and does not change throughout the movement. All articulation types are utilized except legato. There are no contemporary techniques required of the saxophonists in this movement and the range lies entirely within the standard range of the saxophone.

II.

The meter utilized in this movement is 4/4. A swing feel is implied in some sections by the use of a dotted eighth note, sixteenth note figure. As in the previous movement, the jazz influence produces many syncopated rhythmic figures. Again, any rhythmic difficulties will likely be a result of syncopated figures tied across the measure line.

There is no key signature given for this movement. The tempo is marked at quarter note = 84 and does not change throughout the movement. All articulation types are utilized except accents. There are no contemporary techniques required of the saxophonists and the range lies entirely within the standard range of the saxophone.

III.

The meters utilized in this movement are 2/2, 4/4, and 5/4. As in the two previous movements, there are many syncopated figures in this movement. The rhythmic complexity in this movement lies in the interaction between the saxophones, which incorporates rhythmic figures that do not occur simultaneously and syncopated figures tied across the measure line. There are several instances of this type of writing, which is shown in the example below.

Figure 134



There is no key signature given for this movement. The tempo is marked at half note = 54 and does not change. Articulation types utilized are slur, staccato, and tenuto. There are no contemporary techniques required of the saxophonists in this movement and the range lies entirely within the standard saxophone range.

This work is jazz influenced as is inferred by the title. It is somewhat unique in the fact that the saxophone instrumentation is not specific; it is written for two like saxophones. Despite the jazz influence, the percussion instrumentation does not include a trap set. It is interesting to note that the saxophone parts do not include any contemporary techniques or use the altissimo register.

A full score is provided as well as individual parts for each performer. The required percussion instrumentation is listed on the front page of the percussion part. There are no performance notes of any type included. The score and parts are cleanly printed and easily legible.

Composer: Thomas Schudel

Title: Pentagonagram

Date of composition: 1990

Publisher: Needham Publishing/Dorn Publications, Inc.

Performance time: 13:30

Saxophone instrumentation: saxophone quartet (SATB)

Percussion instrumentation: snare drum, bass drum, toms, suspended cymbal,
vibraphone

Level of difficulty chart:

Meter	Key Signature	Tempo	Articulation and Contemporary Techniques	Range
2	2	3	2	4

Comments:

Pentagram is a five movement composition with the movements titled as follows:

- I. Intrada
- II. Song
- III. Scherzo
- IV. Elegy

V. Finale

Each movement shall be considered separately.

I. Intrada

The meter utilized in this movement is 2/4. There are no changes in the meter throughout the movement. The most challenging rhythmic figures are eighth notes that are tied over the measure line and a repetitious syncopated rhythm:

Figure 135 USED BY PERMISSION Copyright©1990 Needham Publishing/ Dorn Publications



The key of c minor remains constant throughout the piece as does the tempo of quarter note = ca. 138. All articulation types are used with the exception of staccato, frequent use of accents, particularly to emphasize syncopated figures. There are no contemporary techniques required of the saxophonists and the range lies entirely within the standard saxophone range. The composer seems to treat the saxophone quartet as one instrument; many times all members of the quartet are playing in unison rhythmically or in pairs, with the soprano or baritone occasionally having an independent line:

Figure 136 USED BY PERMISSION Copyright©1990 Needham Publishing/ Dorn Publications



II. Song

The meter utilized for this movement is 3/4. There are no changes in meter throughout the movement. The key remains in a minor throughout the entire movement. The tempo is marked at quarter note = ca. 66. The only articulation types utilized in this movement are slur, and legato. The majority of the articulation markings are slurs used to highlight the lyrical qualities of this movement. There are no contemporary techniques required of the saxophonists and the range lies entirely within the standard saxophone range. In this movement, the members of the quartet are treated a bit more independently than in the first movement, with each member playing the melodic line at least once.

III. Scherzo

The meter of this movement is 6/8. The key remains in g minor throughout the entire movement. The tempo marking is dotted quarter note = ca. 112 and the entire movement remains at that tempo. All articulation types are utilized with the exception of

accents. There are no contemporary techniques required of the saxophonists and the range lies entirely within the standard range of the saxophone. The different members of the saxophone quartet are treated much differently in this movement than in the previous two movements. The parts are treated independently for most of the movement, but do come together at cadence points.

IV. Elegy

The meter for this movement is 4/4. The key remains in a minor throughout the movement with the tempo marking of quarter note = ca. 60. Only slur and legato articulations are utilized in this movement. The only contemporary technique utilized in the entire work occurs at the mid-point of this movement. It involves all four members of the saxophone quartet performing a flutter tongue on a sustained half note, returning to a standard tone on a quarter note tied to that half note. The range lies entirely within the standard saxophone range. The saxophone parts in this movement almost always move in unison rhythmically, with most of the activity being in the percussion part.

V. Finale

The meter of this movement is 2/4. The key begins and ends in c minor with transitions to a minor, d minor, and g minor throughout the movement with a tempo marking of quarter note = ca. 126. All articulation types are utilized with the exception of staccato and accent. There are no contemporary techniques required of the saxophonists and the range lies entirely within the standard range of the saxophone. All five members of the ensemble are treated somewhat independently through the majority of this movement.

This composition is quite different from most of the other compositions that are examined in this document. Each movement only utilizes one meter and one tempo. There are no changing meters within movements and with the exception of the third movement all meters are duple meters. There is also a distinct key signature given for each movement. With the exception of the fifth movement, the key does not change within movements. Also, the absence of contemporary techniques and altissimo register make this work a unique part of this repertoire.

There are no performance notes given in the score and the score is written in concert pitch. This work was commissioned by the Saskatoon Saxophone Quartet. The score and parts are cleanly printed and easily legible.

Composer: Jay Vosk

Title: Chimera

Date of composition: 1984

Publisher: Dorn Publications

Performance time: 6:30

Saxophone instrumentation: alto saxophone and tenor saxophone

Percussion instrumentation: marimba

Level of difficulty chart:

Meter	Key Signature	Tempo	Articulation and Contemporary Techniques	Range
1	5	3	3	4

Comments:

Chimera is a single movement work. The meters that are utilized in this piece are 2/4, 3/4, and 4/4. There are also sections at the beginning and at the end that are unmetered. During these unmetered sections there are few times when more than one instrument is playing at the same time, so alignment of parts is not a concern. The melody line tends to flow from one instrument to the next with one notable exception. There is a four note phrase that is played at the end of each free meter section that requires proper alignment from the ensemble:

Figure 137 USED BY PERMISSION Copyright©1984 Dorn Publications



This phrase serves as a unifying force bringing the sections to a close.

There is no key signature given for this piece. The tempo ranges from quarter note = 60 to quarter note = 138 and are all clearly marked. Changes in tempo are used to differentiate between lyrical and technical sections. All articulation types are utilized. There are no contemporary techniques required of either saxophonist. The range of both saxophone parts lies entirely within the standard range of the saxophone. In the technical sections, there are several areas where the saxophones trade sixteenth note patterns. These are written in a scalar fashion that is idiomatic for the saxophone. Ensemble

coordination considerations are minimal as most sections contain easily organized rhythmic figures and melodic lines that flow from one instrument to another.

There are no performance notes included in the score. The only dedicatorial remarks are contained under the title:

Figure 138 USED BY PERMISSION Copyright©1984 Dorn Publications

CHIMERA
for Craig, Ginnie and Allison
I

At the beginning of the piece there are asterisks placed by the stave lines for the alto saxophone and the tenor saxophone. There is no indication in the score as to the meaning of the asterisks. When contacted, the composer stated that the asterisks mean that the parts are not transposed. All performers read from a copy of the full score. The score is easily legible.

CHAPTER 5

MULTIPLE SAXOPHONES AND MULTIPLE PERCUSSION

Composer: Alfred Fisher

Title: 5 Time Prisms

Date of composition: 1968

Publisher: Seesaw Music Corporation

Performance time: 6:00

Saxophone instrumentation: soprano saxophone, tenor saxophone, bass saxophone

Percussion instrumentation: vibraphone and piano

Level of difficulty chart:

Meter	Key Signature	Tempo	Articulation and Contemporary Techniques	Range
3	5	3	4	4

Comments:

5 Time Prisms is a five movement composition with the movements titled as follows:

- I. Liberamente, fluendo
- II. Lento lugubre
- III. Feroce
- IV. Preciso

V. Fantastico, Quasi improvisato

Each movement will be considered separately.

I. Liberamente. fluendo

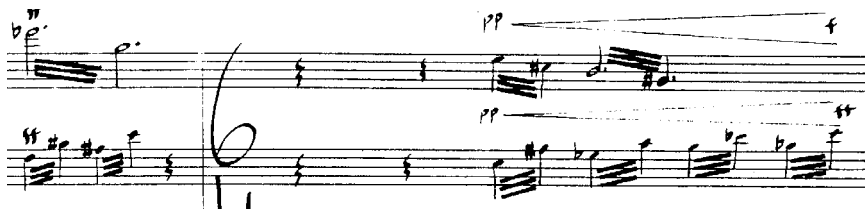
The meters utilized in this movement are 3/4, 4/4, and 6/4. There are two rhythmic figures that predominate in this movement. The first consists of groupings of five or six sixteenth notes. There is also frequent use of eighth note triplets and sixteenth note triplets. In almost all cases, these figures do not occur simultaneously within the ensemble. It is common for members of the ensemble who are playing simultaneously to have these rhythmic figures in patterns that are completely independent from each other:

Figure 139



The second predominate rhythmic figure is comprised of longer note values; specifically, quarter notes or longer. In addition these figures always include tremolo markings:

Figure 140



The saxophones frequently move together on these figures.

There is no key signature given for this movement. The tempo is marked at quarter note = ca. 88 and does not change. All articulation types are utilized except tenuto. There are two types of contemporary techniques required of the saxophonists. The first is a flutter tongue in the tenor and soprano saxophone parts. The second is a note of indeterminate pitch played simultaneously by all of the saxophones. This technique occurs on the final note of the movement. The composer requests that the soprano and tenor saxophonists lay a note of indeterminate pitch that is above the normal range and that the bass saxophonist play a note of indeterminate pitch that is below the normal range. With the exception of the note of indeterminate pitch, the range for all of the saxophones lies entirely within the standard saxophone range.

II. Lento lugubre

The meters utilized in this movement are 3/4, 4/4, and 5/4. This movement is only nine measures in length. Within this relatively short movement, there are several rhythmic figures that occur more than once. They are groupings of five sixteenth notes and eighth note triplets. As in the first movement, these rhythms do not occur in more than one instrument simultaneously. There is no key signature given for this movement. The tempo is marked at quarter note = ca. 56 and does not change. All articulation types are utilized except tenuto. There are no contemporary techniques required of the saxophonists and the range lies entirely within the standard range of the saxophone.

III. Feroce

The meters utilized in this movement are 2/4, 3/8, and 6/8. There is frequent use of groupings of five and seven sixteenth notes as well as groupings of four and six thirty-

second notes. As in the previous movements, these difficult rhythmic figures do not occur in more than one instrument simultaneously. Frequently, there are groups of five sixteenth notes in one part while there are eighth note triplets in another part.

There is no key signature given for this movement. The tempo is marked at eighth note = ca. 112 and does not change. All articulation types are utilized except tenuto. There are two types of contemporary techniques required of the saxophonists in this movement. The first is a growl, which is used by all three saxophonists at different points in the movement. The second is a glissando to a note of indeterminate pitch that occurs simultaneously in the soprano and tenor saxophone parts. The range of all saxophone parts lies entirely within the standard saxophone range.

IV. Preciso

The meters utilized in this movement are 3/4, 4/4, and 5/8. There is frequent use of groupings of five and six sixteenth notes. Occasionally, various notes within these groupings are replaced by rests. In contrast to previous movements, these figures do sometimes occur simultaneously in multiple parts.

There is no key signature given for this movement. The tempo is marked at quarter note = ca. 120 and does not change. All articulation types are utilized except tenuto. The only contemporary technique is a growl that occurs several times in the soprano saxophone part. The range of all saxophone parts lies entirely within the standard saxophone range.

V. Fantastico, Quasi improvisato

The meters utilized in this movement are 3/4, 4/4, 5/4, and 6/4. The predominant rhythmic figure in this movement is sixteenth notes. They occur in groupings of four,

five, six, and seven. In contrast to previous movements, rhythmic figures frequently occur simultaneously in more than one part. There are also rhythmic figures that intertwine with each other:

Figure 141



There is no key signature given for this movement. There are two tempo markings in this movement. The opening tempo is marked at quarter note = ca. 132. The other tempo marking is for the final three measures of the movement when it changes to quarter note = ca. 44. All articulation types are utilized except tenuto. There are two types of contemporary techniques required of the saxophonists. The first is a growl, which occurs in each saxophone part at different points in the movement. The second technique only occurs in the final three measures, where all notes are slap tongued.

In addition to contemporary techniques specifically for the saxophone, there are several that occur in the entire ensemble. The first is a series of indeterminate pitches that are given specific rhythms and approximate range. The pitch is suggested by the placement of the end of the note stems:

Figure 142



The second is a continuous glissando that follows the range and contour of lines that are drawn into each part in the score:

Figure 143



The pianist is frequently required to perform such techniques as playing tone clusters using the forearms, scraping the piano strings with a metal scraper, and striking the strings with yarn mallets and wooden drum sticks. The saxophone instrumentation for

this work is quite interesting in the fact that it uses only saxophones that are pitched in Bb, including the bass saxophone, which is not commonly written for.

The only performance notes that are included are on the bottom of the pages of the score where the technique in question appears. For example, an asterisk will appear in the score and at the bottom of the page is an explanation of what is required of the performer where the asterisk appears. This is how the instructions for performance of the indeterminate pitches, which occur frequently, appear.

This piece was written for Robert Schwartz. All performers read from a copy of the full score, which will help with ensemble coordination. The score is cleanly printed and is easily legible.

Composer: George Huessenstamm

Title: Periphony No. 3

Date of composition: 1981

Publisher: Dorn Publications

Performance time: 18:00

Saxophone instrumentation: four saxophone quartets (soprano, alto, tenor, baritone)

Percussion instrumentation: Percussion I - very large balloon, vibraphone, glockenspiel, temple blocks, claves, glass chimes, small suspended cymbal, small crash cymbals, tenor drum, bass drum
Percussion II - very large balloon, vibraphone, glockenspiel, temple blocks, small suspended cymbal, 2

bongo drums (medium, small), large snare drum, wood chimes

Percussion III - very large balloon, xylophone, 2 triangles (large, small), 2 suspended cymbals, 3 cowbells (large, medium, small), bongo drum (medium), small snare drum, tenor drum, bass drum, 24" gong, 36" gong, 48" gong, 2 timpani (23", 25")

Percussion IV - very large balloon, marimba, chimes, large suspended cymbal, large crash cymbals, 24" gong, 36" gong, tambourine, large snare drum, anvil, tenor drum, 2 timpani (28", 30")

Level of difficulty chart:

Meter	Key Signature	Tempo	Articulation and Contemporary Techniques	Range
4	5	4	5	4

Comments:

Periphony No. 3 is a single movement work. The meters utilized in this piece are 2/4, 3/4, 4/4, 6/4, 6/8, 2/2, and 3/2. There are also several sections that are timed sections, during which a group of notes are to be played during a given time period. There is no key signature given for this piece which results in frequent use of accidentals throughout the piece. There are a variety of tempi ranging from quarter note = 54 to quarter note = 144. All articulation types are utilized in all saxophone parts. Contemporary techniques

are required of all the saxophonists. The contemporary techniques required include: buzz tone (humming while playing), key clicks, and playing on the mouthpiece only. There are also many instances of techniques that are not specific to the saxophone such as finger snaps, foot stomps, whistled figures, spoken syllables, and semi-improvisatory sections in which notes are suggested by placement of note heads on the staff, without stems, leaving the precise rhythm and pitch to the discretion of the performer. The range of all saxophone parts lies within the standard saxophone range.

For the first seventy-four measures, the saxophone parts remain relatively calm, frequently moving together rhythmically and melodically. Starting in measure seventy-five, the saxophone quartets begin to play a two measure cell that is repeated continuously. The quartets enter one at a time and continue to play the cells until the conductor cuts them off:

Figure 144 USED BY PERMISSION Copyright©1981 Dorn Publications

75 ALL: CONTINUE BOX PATTERN

The musical score is handwritten and consists of two systems. The first system, starting at measure 75, features four staves labeled S, A, T, and B. Each staff contains a complex, rhythmic pattern of notes with stems and accidentals. The second system, starting at measure 77, shows the same four staves, but the patterns are simplified, consisting of a few notes followed by rests. A large handwritten '2' is next to the T and B staves in the second system. The score is written in a handwritten style with various musical notations including notes, stems, accidentals, and dynamic markings like 'ppp'.

The saxophonists are instructed to play the cells with staccato articulations and to play the notes erratically. During the cells, the percussionists play a mixture of written notes and improvised notes. The saxophones return to mainly sustained notes with occasional outbursts of sixteenth notes in the tenor saxophone part of quartet three. The example below is the score for saxophone quartet three. Notice that all parts except the tenor saxophone part are either holding sustained notes or resting. All of the saxophones in the other quartets have the same figure as the soprano, alto and baritone saxophones in the example below.

Figure 145 USED BY PERMISSION Copyright©1981 Dorn Publications



In measures 127-130, there is a series of timed cells for the percussionist in each group to play while the saxophones are resting. There are numerous occasions in this piece where only one or two musicians in each group are playing at one time. For example, in measures 109-116, only the soprano saxophonist and the percussionist in each group are playing and in measures 130-149, only the soprano saxophonist, alto saxophonist, and percussionist in each group are playing. The composer rarely uses the entire group of sixteen saxophonists until measures 193-196 and 201-223. These groups of measures are extremely difficult from both a rhythmic and intonation standpoint. The

saxophones are grouped in pairs rhythmically. For example, the soprano saxophones and the alto saxophones of each group all have the same rhythmic pattern. All of the soprano saxophones are playing pitches that are separated by a half step and the alto saxophones are also playing pitches that are separated by a half step. The tenor saxophones and baritone saxophones are playing a completely different rhythmic pattern than the soprano saxophones and alto saxophones. The tenor saxophones and baritone saxophones are also separated by a half step. The percussionists are tacet during these measures:

Figure 146 USED BY PERMISSION Copyright©1981 Dorn Publications

The image displays a musical score for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is organized into four systems, each containing four staves. The music is written in 4/4 time and features a complex, syncopated rhythmic pattern. The Soprano and Alto parts are marked with a forte (ff) dynamic. The Tenor and Bass parts also feature complex rhythmic figures, with the Bass part often playing a more active, syncopated line. The key signature is one flat (B-flat major or D minor). The notation includes various note values, rests, and dynamic markings, indicating a piece of significant technical difficulty.

The next twenty measures are similar in rhythm and retain the half step differences shown in the example above. This piece becomes increasingly difficult, rhythmically, in measures 281-310. During these measures, none of the saxophone parts

are rhythmically similar; the parts employ a wide range of rhythmic figures ranging from quarter note triplets to sixteenth notes. Beginning in measure 310, the saxophone parts are again rhythmically paired within each quartet. For example, the soprano and alto saxophones within each quartet have the same rhythmic figures while the tenor and baritone saxophones within each quartet have the same rhythmic figure. Each quartet begins these rhythmic figures one beat later than the previous quartet, creating a fugal effect.

From measures 333-370, the saxophonists perform a variety of techniques including foot stomps, finger snaps, whistling, and playing on the mouthpiece only. Also during these measures, there are various combinations of soprano and baritone saxophones playing notated pitches. This section culminates in measure 367 when all of the alto and tenor saxophones play a buzz tone on the mouthpiece only, while all of the soprano and baritone saxophones play a sustained trill, followed by a series of timed cells. In measures 376-442, the saxophones move together rhythmically, melodically, while performing contemporary techniques such as spoken syllables and playing on the mouthpiece only. Throughout these measures, the saxophones are commonly grouped in quartets with the entire complement of sixteen saxophones playing together occasionally. In measure 443 a pattern of sixteenth notes and rests followed by seven measures of note heads without stems begins and moves through each quartet, starting at one measure intervals. In measures 451-468, all sixteen saxophonists move together rhythmically. In measures 468-472, various combinations of saxophones enter on sustained notes building to the final chord.

There are several pages of performance notes included in this piece. This piece is written for four groups of musicians. Each group consists of four saxophonists (soprano, alto, tenor, baritone) and one percussionist. The first page of the performance notes describes the placement of the groups, also giving diagrams of their placement in the auditorium in relation to the conductor as well as each other. Also on the first page of notes is a listing of all the required percussion instruments by part (percussion I, percussion II, percussion III, percussion IV). The second page of notes shows the symbol notation for the percussion instruments as well as the particular sticks that are to be used. The third page of notes explains in detail and gives directions on how to perform the contemporary techniques that are required of the saxophonists and percussionists. These techniques include note stems without heads, leaving the choice of the pitch to the performer following the suggestions of the stem endings, curves in the music to indicate free and atonal sections, timed cell sections, buzz tone, whistling, foot stomps, key clicks, spoken syllables, and playing the saxophone mouthpiece alone. The composer includes the following statement on the third page of notes:

“There are several passages in this work which are diatonic in character, such as large diatonic clusters and pandiatonic chords. Therefore, accurate intonation and balance are exceptionally important in order to achieve proper performance results.”¹²

There are several sections in the percussion parts where the performers are instructed to play on any instrument and to change instruments freely. There are many rhythmically difficult sections throughout the piece that will require careful preparation.

¹² George Heussenstamm, *Periphony No. 3*, (Medfield, MA: Dorn Publications, 1981), iii.

The liberal use of contemporary techniques and special effects in all parts, as well as the large number of performers, elevates the difficulty level of this piece. Since there is such a large number of musicians involved, a conductor is necessary. The conductor is provided with a score in the key of C. All individual parts have been properly transposed. The score and parts are cleanly printed on oversized paper and easily legible.

Composer: Michael Kowalski

Title: Vapor Trails

Date of composition: 1975/1981

Publisher: Smith Publications

Performance time: 8:00

Saxophone instrumentation: saxophone quartet (SATB)

Percussion instrumentation: 4 percussionists

high woodblock, low woodblock, high suspended cymbal,

low suspended cymbal, snare drum, high tom, low tom

A fifth percussionist playing congas exclusively who also acts as conductor for the group.

Level of difficulty chart:

Meter	Key Signature	Tempo	Articulation and Contemporary Techniques	Range
3	5	3	3	4

Comments:

Vapor Trails is a single movement composition. The meters that are utilized in this piece are 2/4, 3/4, 3/8, and 5/8. The meter changes frequently, most often alternating between 2/4 and 3/4. The rhythms in all parts make extensive use of triplet figures and various alterations of triplet figures:

Figure 147



The tempi marked range from quarter note = 80 to quarter note = 140. There are several long ritards and accellarandos (the shortest is seven measures and the longest is thirty measures) utilized to move from one tempo to the other. To ensure that the correct

tempi are reached in these sections, the composer always includes the beginning and ending tempo markings for each section:

Figure 148

The image displays two systems of musical notation, likely for a piano and violin or viola. The first system begins with a tempo marking of $\text{♩} = 90$ and a dynamic marking of *all. a.* (allargando). The music features complex rhythmic patterns, including triplets and sixteenth notes, with dynamic markings such as *p* (piano) and *mf* (mezzo-forte). The second system continues the piece, marked with *all. a.* and a tempo of $\text{♩} = 26$. The notation includes various musical symbols like slurs, ties, and dynamic markings, indicating a slow, expressive section. The score is written on multiple staves, with some staves showing more active melodic lines than others.

All articulation types are utilized. There are no contemporary techniques required of the saxophonists and all saxophone parts lie within the standard saxophone range. Ensemble coordination, both within the saxophone quartet and within the ensemble as a whole, will require careful preparation due to the rhythmic difficulty of this piece. In example 3, the rhythmic interplay between the percussionists and the saxophones can be seen. Note that all of the parts have completely different rhythms with each part operating somewhat independently. This type of writing is common throughout this composition:

Figure 149

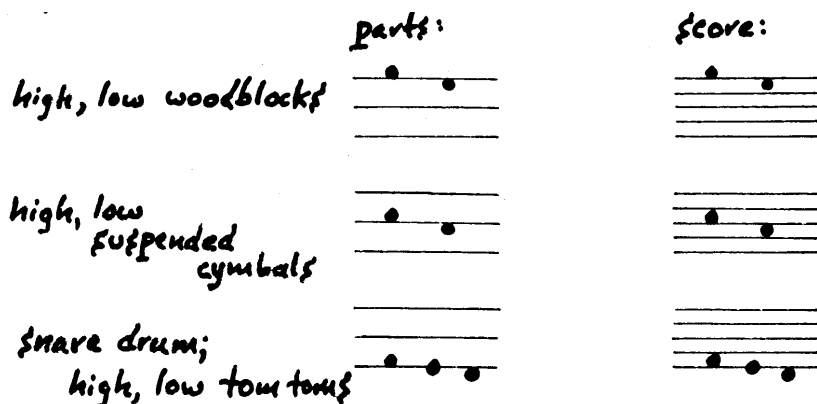


The conga player keeps a steady beat throughout the entire composition and can be used as a unifying force. The composer states in the performance notes that the conga player is responsible for ensemble coordination.

The first page of the score is made up of performance notes. In these notes, the composer states that three Bb clarinets and a bass clarinet may be used in place of the

saxophones and that accidentals only apply to the note to which they are affixed. For the percussion parts, the composer uses different notes within the staff to denote different instruments:

Figure 150



The following note is also included:

“Congas: traditional hand-style playing throughout. The notated part is provided for inexperienced players. Expert conga players may depart from or embellish the notated part. The conga player is responsible for ensemble coordination. Cues are indicated in the score and parts with asterisks.”¹³

There is a suggested basic stage setup. The score is written at sounding pitch rather than transposed. The score is printed on oversize paper and is legible although sometimes cramped due to the necessary use of ledger lines in the saxophone parts.

Composer: Peter Terry

Title: Windows Looking Nowhere

Date of composition: 1981

¹³ Michael Kowalski, *Vapor Trails*, (n.p.: Smith Publications, 1975/1981), 1.

Publisher: Dorn Publications

Performance time: 7:00

Saxophone instrumentation: saxophone quartet (soprano, alto tenor, baritone)

Percussion instrumentation: Piano

Percussion I - crotales, high suspended cymbal, high-medium cymbal, 2 timbales, 2 congas, vibraphone, bass drum

Percussion II - large cymbal, large timpani, low suspended cymbal, medium suspended cymbal, 4 triangles, bass drum, 4 tom-toms, vibraphone

In addition, one large tam-tam is shared by both players.

Level of difficulty chart:

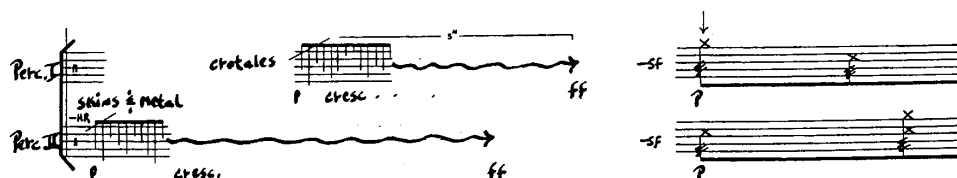
Meter	Key Signature	Tempo	Articulation and Contemporary Techniques	Range
3	5	4	4	3

Comments:

Windows Looking Nowhere is a single movement composition. The meters utilized in this piece are 3/4, 4/4, 6/4, 3/8, and 6/8. There are few specific rhythmic patterns in any of the saxophone parts. The majority of the saxophone parts are given a group of notes that are to be played as fast as possible. In the few areas where there are specific rhythmic patterns notated, they are standard sub-divisions of the beat. The most difficult pattern is a repetitive sixteenth note triplet pattern. There is extensive use of

timed rests and improvised patterns that are to be played within a given time frame. The improvised figures occur in both percussion parts and are used extensively. In fact, the majority of the percussion parts are improvised sections on specified instruments:

Figure 151 USED BY PERMISSION Copyright©1981 Dorn Publications



In the example above, the stems without note heads are used to indicate improvised lines. The piano part has the most conventionally notated rhythmic patterns, consisting mainly of eighth notes and sixteenth notes.

There is no key signature given for this piece. Accidentals occur frequently, appearing on almost every other note. The tempos utilized range from dotted quarter note = 40 to quarter note = 120. On several occasions, different choirs of instruments will play in different tempos. For example, in one area, the saxophones have the tempo marked at quarter note = 88, while the tempo for the piano is marked at quarter note = 60. The only articulation type utilized is the slur, with two exceptions. The saxophone quartet has one note that is an accented entrance, where all of the saxophones enter at the same time. The other exception is one legato articulation on one eighth note in the soprano saxophone part. There is only one contemporary technique that is required of the saxophonists. All of the saxophones perform a simultaneous unspecified multiphonic. The saxophonists are instructed to pick a loud, raunchy multiphonic that speaks well and sustain it. The range for all of the saxophone parts lies entirely within the standard saxophone range.

This researcher found this score difficult to follow at times. There are few entrances that are simultaneous or unison entrances. Most entrances rely on a cue from another instrument, to begin their part. This means that most instruments do not play at the same time, but rather in choirs, or groups. Rather than maintaining a standard staff system and writing rests or leaving blank measures when instruments are not playing, the composer omits the instrument from the score altogether. There may be one page that has notation for piano and percussion I while the next page may only have notation for soprano and alto saxophones. The performance notes state that this piece is a composition concerning different perceptions of time. This is visually evident by the way that the score is organized; entrances that are based on cues from other instruments are physically placed at the point where the cue occurs:

Figure 152 USED BY PERMISSION Copyright©1981 Dorn Publications

The image shows a musical score for six parts: Soprano (Sop), Alto, Tenor, Baritone (Bari), Percussion I (Perc. I), and Percussion II (Perc. II). The score is written on a grand staff with six staves. The Soprano part begins with a tempo marking of $\text{♩} = 120$ and a dynamic marking of mf . The Alto part begins with a dynamic marking of mf . The Tenor part begins with a tempo marking of $\text{♩} = 120$ and a dynamic marking of mf . The Baritone part begins with a tempo marking of $\text{♩} = 120$ and a dynamic marking of mf . The Percussion I part begins with a dynamic marking of p and a tempo marking of $\text{♩} = 120$. The Percussion II part begins with a dynamic marking of p and a tempo marking of $\text{♩} = 120$. The score is organized such that entrances are based on cues from other instruments, with some instruments being omitted from the score altogether.

There is a page included with the score that lists the instrumentation, including specific mallets for the percussionists. This page also includes explanations of all non-standard notations for all parts. There is another page that includes an extensive description of the concept of the piece and how it is to be performed.

All performers read from a copy of the full score, which is absolutely essential for proper ensemble coordination in this piece. The score is cleanly printed and is easily legible.

Composer: Peter Ware

Title: Libera me domine

Date of composition: 1981

Publisher: Acoma Edition

Performance time:

Saxophone instrumentation: 2 alto saxophones and 2 soprano saxophones (2 performers playing various combinations of these instruments in different movements)

Percussion instrumentation: (3 performers)
5 timbales, 5 bongos, 2 large cymbals, 1 large tam tam, 1 celesta, 5 temple blocks, 2 vibraphones, 1 medium cymbal, 1 button gong, 1 large bass drum, 1 trap set including the following: 1 large cymbal, 1 medium cymbal, 1 hi-hat, 1 snare drum, 1 tenor drum, 1 bass drum

Level of difficulty chart:

Meter	Key Signature	Tempo	Articulation and Contemporary Techniques	Range
3	5	3	3	5

Comments:

Libera me domine is a three movement composition with the movements titled as follows:

- I. Allegro
- II. Lagrimoso
- III. Lento

Each movement will be considered separately.

I. Allegro

The meters utilized in this movement are 4/4 and 5/4. The level of rhythmic difficulty in this movement is basic. The most difficult rhythmic figure in the entire movement is the dotted eighth note and sixteenth note figure. In fact, the majority of rhythmic figures in this movement are sustained notes, tied together over several measures. There is a brief section in the middle of the movement that is more active, utilizing quarter notes and eighth notes. This section also contains eighth notes tied together to produce syncopated rhythms.

There is no key signature given for this movement. The opening tempo is marked at quarter note = ca. 144 with a change to quarter note = ca. 96 near the end of the movement. All articulation types are utilized except tenuto. There are no contemporary

techniques required of the saxophonists in this movement. The range of the soprano saxophone part lies entirely within the standard range of the saxophone. The alto saxophone part extends into the altissimo register reaching as high as A6. The A6 only occurs twice on successive sustained notes.

II. Lagrimoso

The meters utilized in this movement are 3/4, 4/4, 6/6, and 3/2. The meters 6/6 and 3/2 only occur once for one measure each. As in the first movement, this movement is rhythmically basic. The most difficult rhythm is a group of four sixteenth notes with one of the notes replaced by a sixteenth rest. This rhythmic figure occurs once in one saxophone part and twice in the other saxophone part. There is no key signature given for this movement. The tempo is marked at quarter note = ca. 72 and does not change.

Articulation types utilized are accent and legato. There are no contemporary techniques required of the saxophonists in this movement. The range for both saxophones lies entirely within the standard saxophone range. Two of the percussionists are tacet for the entire movement.

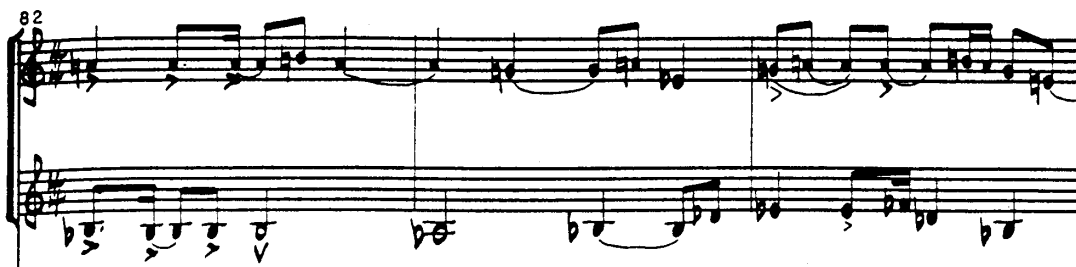
III. Lento

The meters utilized in this movement are 3/4, 4/4, and 5/4. As in the previous movements, the majority of rhythmic figures are half notes, quarter notes, and eighth notes. There are several instances of sixteenth note patterns in the saxophone parts but never for more than two consecutive beats. There is frequent use of the dotted eighth note, sixteenth note pattern as well as the reverse of that pattern. There are several instances of sixteenth note triplets in the saxophone parts. These figures always begin on the second half of the beat and are preceded and followed by sustained notes.

There is no key signature given for this movement. The tempo is marked at quarter note = ca. 56 and does not change. All articulation types are utilized except staccato. There are no contemporary techniques required of the saxophonists in this movement. The range of the first alto saxophone part lies entirely within the standard saxophone range. The range for the second alto saxophone part extends into the altissimo register reaching as high as G6 on one occasion.

Throughout the entire work the composer rarely has the saxophones moving at the same time. A technique that he uses frequently is to stagger articulations in the saxophone parts so that the two saxophones alternate articulations providing a pulse:

Figure 153



Interestingly, each movement is scored for a different combination of saxophones – one alto and one soprano saxophone in the first movement, two soprano saxophones in the second movement, and two alto saxophones in the third movement. There is a page of performance notes which includes all of the required instruments, a list of the performers for the premier performance, acknowledgements of several people for their help and support and some notes for the saxophonists. The saxophonists notes state that dynamic markings are editorial and that articulation markings are used sparingly, largely leaving articulation choices to the discretion of the performers. *Libera me domine* was commissioned by Northern Kentucky University and the Cincinnati Composers Guild as

a memorial to Everett Neill Jr. and Robert Roden who died in the Beverly Hills Supper Club fire on May 28, 1977.

All performers read from a copy of the full score. The score is cleanly printed and is easily legible.

CHAPTER 6

CONCLUSIONS AND SUGGESTIONS FOR FURTHER STUDY

Conclusions

During the research process of this study, there are several trends in compositional style that became apparent. The first was the large number of pieces that required contemporary performance techniques from the saxophonist. It is this researcher's belief that this is due to the time period of these compositions. Many of the more extreme examples of utilization of contemporary performance techniques date from the late 1960's and early 1970's. By this time period, the ability level of saxophonists had increased to the point that talented performers could produce sounds that were not previously utilized in performance. These techniques include flutter tongues, growls, pitch bends, multiphonics, and quarter-tones. As these techniques became more widespread, composers began to utilize them in their compositions. Indeed, the majority of pieces considered in this study require contemporary performance techniques of the saxophonist. In particular, the compositions of George Heussenstamm contain extensive use of contemporary techniques. Another trend that appears closely associated with contemporary performance techniques is the use of the altissimo register. Many of the pieces that contain frequent use of contemporary performance techniques also require the saxophonist to extend the range of the instrument into the altissimo register. This researcher encountered several examples of saxophone parts extending as high as C7.

While there are many compositional styles represented in this study, there are only three pieces that have a distinctly jazz-influenced style.

There are three major trends that became apparent concerning treatment of the various instrumental combinations. The first was to treat the saxophone as a solo instrument with percussion accompaniment rather than as an ensemble. The second trend was to treat both the saxophone and the percussion as solo instruments. The third trend applies to chapters four and five, which contain pieces for multiple saxophonists and single percussionists, and multiple saxophonists and multiple percussionists. In these pieces, many times the multiple saxophones were treated as a single instrument rather than as separate instruments. The preferred grouping of saxophonists in these pieces is the saxophone quartet (s,a,t,b). The treatment of the quartet in these works does not follow the traditional soprano saxophone dominated ensemble, but rather treats the saxophone quartet as a single instrument, in terms of melodic and rhythmic lines passing from one instrument within the quartet to another.

It also became apparent that there are many more compositions for a single saxophonist and single percussionist than for other combinations of these instruments. The saxophone most commonly written for is the alto saxophone. While marimba, vibraphone, and xylophone appear frequently, these instruments are usually included as part of a percussion battery rather than as solo instruments.

In response to sub-problem number one, stated in chapter one, the difficulty level of the majority of compositions examined in this study lies in the difficult to extremely difficult range. While there are many publishing companies represented in this study,

many of the works included are published by Dorn Publications, Inc. This provides an answer to sub-problem number two in chapter one.

This researcher noticed that there are several names of both performers and composers that appear frequently in association with the combination of saxophone and percussion instruments. There are several compositions that were commissioned by Baylor University for David Hastings and Larry Vanlandingham. There are several pieces that are dedicated to Brian Sparks. There are also several works written for Kenneth Fischer. Thomas Briggs appears both as a composer and as a dedicatee of several compositions in this study. Out of a total of 42 compositions considered in this study, only George Heussenstamm, Thomas Briggs, and Howard Buss have composed multiple works for saxophone and percussion. This means that a wide variety of composers have published works for this combination of instruments. As the use of various folk percussion instruments increases and becomes more widely recognized, the number of works utilizing them will increase.

Composers writing for the combination of saxophone and percussion have produced a significant repertoire that will continue to grow in the future. It is this researcher's belief that the recent emphasis on African drumming techniques and percussion instruments will entice composers to produce more works utilizing these instruments in combination with the saxophone.

Suggestions for Further Study

While there are many pieces considered in this study, the scope of the study is rather restrictive. All of the pieces in this study were written by North American

composers, which includes any composer who is a citizen, whether by birth or naturalization, of Canada, Mexico, or the United States of America. This certainly excludes many similar works by composers outside of this geographical area that could constitute an area for further study. Another consideration concerns the timeline of this study. Necessity dictated that there must be a certain year that would constitute a stopping point for this study. That year was determined by the researcher to be 1997. There are several reasons for this determination. The first is that all of the sources that were consulted by the researcher were written in or before 1997. The second reason is that the growth in small publishing companies and desktop publishing companies since 1997 has produced an enormous amount of music. A similar document, including pieces that were published since 1997 is an area that should be considered for further study. During the initial research for this document, I became aware of many pieces that were unpublished, and were only available in manuscript form. These pieces constitute a large body of work that should be examined in a similar document.

In the past thirty years, the inclusion of percussion instruments in mixed ensembles is a practice that composers have used in increasing numbers. Many of the composers who are considered in this study have also written works for various other instruments and percussion. Publication of an annotated bibliography of pieces for other instruments and percussion would lead to increased performance opportunities, as performers and teachers became aware of the fact that there are published works for many different instruments with percussion. The only resource that this researcher was able to locate that contained a bibliography of pieces for percussion and various other instruments was *Percussion Ensemble and Solo Literature*, by Thomas Siwe. While this

is an excellent resource, it was published in 1993. The aforementioned growth in the number of small publishing companies and desktop publishing since that time has certainly produced a large number of works for percussion and other instruments.

It is this researchers' hope that the previously mentioned suggestions for further study will be considered by other researchers.

APPENDIX A

Compositions Studied

<u>Composer</u>	<u>Title</u>	<u>Instrumentation</u>
<u>Single Saxophone and Single Percussion</u>		
Ameele, David	Sound Poem	Alto saxophone and percussion
Ator, James Donald	Enuffispluntee	Alto saxophone and percussion
Austin, John	Farewell Music Mixing with Wind and Light Over the Waves	Alto saxophone and percussion
Bestor, Charles	Suite	Alto saxophone and percussion
Briggs, Thomas	Festival	Soprano saxophone and marimba
	Montage	Alto saxophone and vibraphone
Buss, Howard J.	Impromptu	Soprano saxophone and marimba

Chance, Nancy Laird	Exultation and Lament	Saxophone and timpani
Chatman, Stephen	O lo velo!	Alto saxophone and percussion
	Quiet Exchange	Alto saxophone and cymbals
Frazeur, Theodore	Frieze	Tenor saxophone and percussion
Grainger, Christian	Introduction and Allegro	Alto saxophone and marimba
Hartley, Walter	Cantilena	Alto saxophone and marimba
Hartzell, Eugene	Monologue 5	Saxophone and percussion
Heussenstam, George	Duo	Alto saxophone and percussion
	Playphony, op. 56	Alto saxophone and percussion
Karlins, M. William	Fantasia	Tenor saxophone and percussion
Kraft, William	Encounters IX	Saxophone and percussion
Kupferman, Meyer	Sound Phantoms No. 7	Soprano saxophone and percussion

Lemay, Robert	Les yeux de la solitude	Alto saxophone and percussion
Lombardo, Robert	Cantabile	Alto saxophone and vibraphone
Myers, Robert	Fantasy Duos	Alto saxophone and percussion
Nielson, Lewis	Ain't Misbehavin'	Soprano saxophone and percussion
Palmer, Glenn	1990 Ballroom Blitz	Alto saxophone and percussion
Reaser, Ronald	Liberare Sonare	Alto saxophone and percussion
Reynolds, Verne	Five Duos	Alto saxophone and percussion
Tull, Fisher	Colloquy	Alto saxophone and percussion
Willis, Richard	Colloquy III	Alto saxophone and percussion

Single Saxophone and Multiple Percussion

Buss, Howard J.	Escapade	Alto saxophone and percussion ensemble
Faulconer, Bruce	Music	Tenor saxophone

		and 2 percussion
Fox, Frederick	Shaking the Pumpkin	Alto saxophone, piano and 2 percussion
Hutcheson, Jere	Interplay	Alto saxophone, marimba and vibraphone
Korte, Karl	Symmetrics	Alto saxophone and 4 percussion
Maricle, Sherrie	Suite for Alto Saxophone and Five Percussionists	Alto saxophone and 5 percussion
Reed, Marlyce P.	Chromasia	Alto saxophone and 2 percussion
Smith, Stuart	A Fine Old Tradition	Alto saxophone, piano and percussion
Stout, Alan	Toccata	Alto saxophone and 5 percussion

Multiple Saxophone and Single Percussion

Benson, Warren	Invocation and Dance	Soprano saxophone, alto saxophone and hand clappers
Heiden, Bernhard	Four Movements	Saxophone quartet and timpani

Schmidt, William	Jazz Suite	2 saxophones and percussion
Schudel, Thomas	Pentagram	Saxophone quartet and percussion
Vosk, Jay	Chimera	Alto saxophone, tenor saxophone and marimba

Multiple Saxophone and Multiple Percussion

Fisher, Alfred	5 Time Prisme	Soprano saxophone, tenor saxophone, baritone saxophone, vibraphone and piano
Heussenstam, George	Periphony, No. 3, op. 70	4 saxophone quartets and 4 percussion
Kowalski, Michael	Vapor Trails	Saxophone and 5 percussion
Terry, Peter	Windows Looking Nowhere	Saxophone quartet, piano and 2 percussion
Ware, Peter	Libera me domine	2 saxophones and 3 percussion

APPENDIX B

Level of Difficulty Chart

	1	2	3	4	5
Meter	2/4, 3/4, 4/4	2/2, 6/8, 9/8, 12/8	5/8, 7/8. easy changing meters	complex meters	complex changing meters
Key Signature	one to two flats or sharps	three to five flats or sharps	six to seven flats or sharps	changing key signatures	no key signature is used
Tempo	72-120	72-132 ritard, accelarando	56-144 ritard, accelarando	44-168 ritard, accelarando	44-208 ritard, accelarando
Articulation and Contemporary Techniques	attack, release, slurs, staccato, accent	attack, release, slur, staccato, legato	any articulation	any articulation and simple contemporary techniques	any articulation and advanced contemporary techniques
Range Middle C=C4	E4-C6	C4-D6	Bb3-E6	Bb3-F#6	Bb3-F#6 and altissimo register

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