

AN ANNOTATED BIBLIOGRAPHY OF SELECTED MUSIC FOR SAXOPHONE BY
CHARLES RUGGIERO WITH AN ANALYSIS OF *MPVGRNCJ 'HQT'UQRTCPQ*

UCZQRJ QPG'CPF 'RKCPQ

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Bradfield, Ann. *An Annotated Bibliography of Selected Music for Saxophone by Charles Ruggiero with an Analysis of Interplay for Soprano Saxophone and Piano*. Doctor of Musical Arts (Performance), May 2010, 114 pp., 115 musical examples, 3 tables, 14 figures, references, 27 titles.

Ruggiero's contributions to contemporary music are noteworthy. They include 27 works written for solo instruments, voice, as well as chamber groups and large ensembles.

This study serves as an annotated bibliography of selected works written for saxophone by Charles Ruggiero. They include a piece for large chamber ensemble, *Dig: From Tunes My Grandmother Heard* (2009), a trio for flute, clarinet, and alto saxophone titled *Echoes of "Piano Red"* (2006), two saxophone quartets, *Dig: JSB 1* (2003), and *Three Blues for Saxophone Quartet* (1981), two works for alto saxophone and piano, *Night Songs and Flights of Fancy* (2005), and *Strayhorn* (1999-2000), one piece for soprano saxophone and piano, *Interplay for Soprano Saxophone and Piano* (1988), a single movement work for alto saxophone, piano, winds, and percussion, *Dance Complusions* (2004), one duo for tenor saxophone and percussion, *Sizzlesax II* (2001), one concerto for soprano saxophone and piano, *Equipe* (1995, rev. 1999), and a trio for violin, alto saxophone, and piano, *Dances and Other Movements* (1983, rev. 1984).

In addition, an analysis of Ruggiero's composition *Interplay for Soprano Saxophone and Piano* offers an insight into the compositional style of the composer.

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CHAPTER 1

INTRODUCTION

Significance

In 1981, Charles Ruggiero composed his *Three Blues for Saxophone Quartet* for James Forger and the Michigan State Saxophone Quartet.¹ Since then, Ruggiero has written 11 pieces for saxophone, all of which have been dedicated to and premiered by accomplished saxophonists or ensembles. The virtuosic nature of those saxophonists who commissioned pieces from Ruggiero inspired him to create works that demonstrate and expand the technical and expressive possibilities of the saxophone.

The accomplished level of today's saxophonists who perform Ruggiero's works obviously had not yet been achieved during Adolphe Sax's (1814-1894) lifetime. In 1851, Hector Berlioz was appointed by the French Minister of Agriculture and Commerce to examine the instruments of Sax. Despite the level of proficiency of early saxophonists, Berlioz complimented the saxophone's tone color and justified its place in the orchestra. He also wrote:

Monsieur Sax has given us the entire family of saxophones, but if composers do not yet appreciate its value, it is the inexperience of its performers that is the cause. The saxophone is an instrument that is difficult to play, and one where technical ability comes after a long period of committed study. Up until now it has been played for very little time and has been imperfectly practiced.²

In the 1930s, the famed saxophone pioneers, Marcel Mule and Sigurd Raschèr, exemplified the virtuosity possible on the instrument. Mule and Raschèr's refined ability as performers, as well as that of their students, increased the level of skill of performance. Therefore, the number of composers willing to write for the saxophone increased, causing the

¹ James Forger is an active saxophonist and recording artist, and the Dean of the College of Music and Professor of Saxophone at Michigan State University.

² Jean-Marie Londeix, Bruce Ronkin, ed. *A Comprehensive Guide to the Saxophone Repertoire, 1844-2003*. (Cherry Hill, NJ: Roncorp, 2003), iv.

repertoire to multiply and creating more direct involvement between composer and performer. Composers that wrote for saxophone include Ingolf Dahl, Alexander Glazunov, Paul Hindemith, Karel Husa, and Jacques Ibert.³ In the introduction to Jean-Marie Londeix's *A Comprehensive Guide to the Saxophone Repertoire: 1844-2003*, William Street writes that from the time of Adolphe Sax's death in 1894 through 2003, the number of saxophone works has increased from less than 300 to more than 18,000.⁴ Such a large amount of literature presents a challenge to performers. This creates an overwhelming task to learn about new works without their own personal performance and analysis, thereby supporting the need of the proposed document as a pedagogically beneficial tool to help both students and professionals discover new music.

The Londeix tome, mentioned above, does not provide information with regard to difficulty level or performance practice for any composition written for the saxophone; however, a tool of this nature would clearly be useful to the performer. Thus, an updated list of Ruggiero's works for saxophone with detailed descriptions is needed. In addition to this graded and descriptive list, the author intends to provide an analysis of Ruggiero's *Interplay for Soprano Saxophone and Piano*. Through an analysis of this work, the author will seek to deduce characteristic traits common to Ruggiero's compositional style.

The proposed document is intended to be a beneficial source when learning the music of Charles Ruggiero. Secondly, it is intended to provide an analytical guide for the performance of *Interplay*. Due to the large amount of saxophone repertoire, analytical descriptive materials, such as the proposed document as well as those by Rhett Bender, Idit Shner, Cheryl Fryer, and others, have proven to be helpful tools in raising awareness about emerging repertoire.

³ Raschèr, Sigurd M., *Top-Tones for the Saxophone*, (New York, NY: Carl Fisher, 1977), 3.

⁴ Jean-Marie Londeix, Bruce Ronkin, ed. *A Comprehensive Guide to the Saxophone Repertoire, 1844-2003*. (Cherry Hill, NJ: Roncorp, 2003), v-vi.

Ruggiero's contributions to contemporary music are noteworthy. They include 27 works written for solo instruments, voice, as well as chamber groups and large ensembles. His works for saxophone have been performed and are recorded often by professionals including the virtuoso Joseph Luloff;⁵ however, to the best of the author's knowledge, no scholarly writing or research about his music for saxophone was found. While Ruggiero's compositions are mentioned in Londeix's *A Comprehensive Guide to the Saxophone Repertoire: 1844-2003*, the list omits five works, four of which were composed after the list publishing date. There is also an entry in which Londeix erroneously lists "Octaves" as an individual work with the instrumentation of alto saxophone and piano, but it is actually a movement from the work *Interplay* for soprano saxophone and piano.⁶

State of Research

Several dissertations exist that are annotated bibliographies with analyses of saxophone music, but none focus on the music of Charles Ruggiero. The following description of sources lists these dissertations and their relevance to the proposed document.

In Rhett Bender's *An Annotated Bibliography of Published Saxophone Quartets by American Composers*,⁷ Bender developed a chart with six grades of difficulty based on meter, key signature, tempo, note/rest values, rhythm, articulation, timbre changes and advanced techniques, and range. He created the chart (Table 1) in order to accurately describe and assign a difficulty level to each of the saxophone quartets discussed in his document.

⁵ Joseph Luloff is Professor of Saxophone at Michigan State University and former student of James Forger.

⁶ Jean-Marie Londeix, Bruce Ronkin, ed. *A Comprehensive Guide to the Saxophone Repertoire, 1844-2003*. (Cherry Hill, NJ: Roncorp, 2003) 327.

⁷ Rhett Lyle Bender, *An Annotated Bibliography of Published Saxophone Quartets by American Composers*, DMA diss., University of Georgia, 2000.

Table 1. Bender's chart detailing the level of difficulty criteria, as it appears in Appendix D, p. 138.

Grade	1	2	3	4	5	6
Meter	2/4, 3/4, 4/4	2/2, 6/8	9/8, easy changing meter, easy asymmetrical meter	5/8, 7/8 More advanced changing meter	More advanced asymmetrical meters	Constant meter changes or no meter
Key Signature	Zero to two flats or sharps	Two to three flats or sharps	Four to five flats or sharps	Five to six flats or sharps	Six to seven flats or sharps	Any key or chromatic note
Tempo	72–120	72–132 ritard, accel.	56–144 ritard, accel.	44–168 ritard, accel.	44–208 ritard, accel.	Any tempo aleatoric
Note/Rest Value	Whole, half, quarter, eighth	Simple sixteenth notes and triplets	All values in duple, easy compound rhythms	All values in duple and all values in compound	Complex duple and compound rhythmic values	Any value or ratio
Rhythm	Simple eighth, mostly unison	Simple syncopation	Basic duple and triple syncopation	All rhythms except complex compound or complex 16th note rhythm	Complex 16th note rhythms or hemiola	Any rhythm Individual syncopation, not tutti
Articulation, Timbre Changes, and Advanced Techniques	Attack, release, slurs, staccato, accent	Attack, release, slurs, staccato, accent, legato	Attack, release, slurs, staccato, accent, legato, tenuto, variation of vibrato	Two or more articulations simultaneous in the ensemble and growl or flutter tongue	Any articulation, simple multiphonics, slap tongue, key pops	Any technique, microtones
Range middle C = C⁴	E ⁴ –C ⁶	C ⁴ –D ⁶	B ³ –E ⁶	Bb ³ –F ⁶	A ³ –F# ⁶	Any note altissimo

This chart was later adopted by the authors Idit Shner and Cheryl Fryer in their dissertations and is applied and further refined in this document.

John Bleuel's *A Descriptive Catalog of the Solo and Chamber Music of Lucie Robert*, examined Robert's solo and chamber music for saxophone.⁸ This was accomplished by producing a detailed written entry for each work, summarizing the general characteristics of Robert's total output for the saxophone. Prior to this document, there was little information available about Robert; few reviews of her works had been published. Bleuel's descriptive catalog of Robert's works provides information on each one of her works for saxophone; more importantly, the composer served as a direct source through personal interviews. I have implemented in this document the style of interview Bleuel used with Robert for the interviews with Ruggiero. Ruggiero aided in my research.⁹

In the *Annotated Bibliography of Alto Saxophone Sonatas Published from 1980-1990*, Kim Gast establishes a list of alto saxophone sonatas published from 1980-1990.¹⁰ She uses a system similar to Bender when describing each piece. The sources include many composers, but not Ruggiero further proving the need for the examination of his works.

Cheryl Fryer's document is an examination of works for saxophone in mixed ensemble settings.¹¹ In the document, there are two works for mixed ensembles. I drew from Fryer's research of mixed ensembles to aid in evaluation of the Ruggiero pieces. Fryer's application of the Bender chart was used in order to evaluate difficulty and assign a difficulty level to each piece.

⁸ John Bleuel, *A Descriptive Catalog of the Solo and Chamber Music of Lucie Robert*, DMA diss., University of Georgia, 1998.

⁹ Charles Ruggiero, email exchange from 20 June 2009 between Ann Bradfield and Ruggiero.

¹⁰ Kim Gregory Gast, *Annotated Bibliography of Alto Saxophone Sonatas Published from 1980-1990*, DA diss., University of Northern Colorado, 1994.

¹¹ Cheryl A. Fryer, *An Annotated Bibliography of Selected Chamber Music for Saxophone, Winds and Percussion*, DMA diss., University of North Texas, 2003.

James Kaiser lists fifty-five annotations of chamber music that include the saxophone.¹²

For each entry he lists:

1. Composer's name, dates, and native country
2. Title
3. Movement titles and/or tempo indications
4. Publisher, location, date of publishing of composition, or date of composing
5. Grade of difficulty
6. Duration
7. Instrumentation
8. Musical style
9. Performance considerations

The performance considerations discussed include style, level of difficulty, tempo, instrumental range, technical facility, balance of interest and difficulty in parts, and to whom the music is dedicated. A system similar to that employed by Kaiser was applied in this annotated bibliography.

Greg Miller detailed an annotation of each work written by Frederick Fox for saxophone.¹³

Miller includes a detailed analysis of one of Fox's work in order to exemplify the compositional strategies of the composer. The analysis is organized into the following categories:

1. Form and themes
2. Rhythm and meter
3. Harmony
4. Counterpoint

This was a useful reference for the analysis in the document, as this study is similar in concept and scope, focusing on the work of a single composer.

Idit Shner's document is concerned with music for saxophone and harp, and includes historical information about the genre.¹⁴ Her annotated bibliography uses the method James

¹²James E. Kaiser, *The Saxophone in Chamber Music*, DM diss., Indiana University, 1980.

¹³Gregory E Miller, *The Saxophone Music of Frederick Fox: An Annotated Bibliography with an Analysis of S.A.X. for Solo Alto Saxophone and Saxophone Quartet*, DMA diss., University of North Texas, 2008.

Gillespie originated in *Solos for Unaccompanied Clarinet: An Annotated Bibliography of Published Works*, combined with the Bender chart for both the saxophone and harp. This annotated bibliography is annotated in a similar manner.

The bibliographies reviewed for the document are listed below. In Jean-Marie Londeix's *A Comprehensive Guide to the Saxophone Repertoire*,¹⁵ each entry includes:

1. Composer
2. Title (year of composition)
3. Dedication
4. Duration
5. Type of saxophone used
6. Publisher

In this document's entries, information such as difficulty grades and performance advice are added to Londeix's information.

Harry Gee focuses on major saxophone soloists and their influence on the repertoire and lists compositions dedicated to the mentioned soloists.¹⁶ The Ruggiero work, *Three Blues for Saxophone Quartet*, is mentioned under James Forger's entry, thus demonstrating the value of Ruggiero's work; however, due to the published date of this document, none of Ruggiero's other works are included, further justifying the need for an updated list of Ruggiero's works.

James Gillespie organizes his bibliography as follows:

1. Composer's name
2. Composer's dates and name of country with which he is associated
3. Title of the composition
4. Length
5. Location and name of the publisher

¹⁴Idit Shner, *Music for Saxophone and Harp: An Investigation of the Development of the Genre with an Annotated Bibliography*, DMA diss., University of North Texas, 2007.

¹⁵Jean-Marie Londeix, Ronkin, Bruce, ed. *A Comprehensive Guide to the Saxophone Repertoire, 1844-2003*, Cherry Hill, NJ: Roncorp, 2003.

¹⁶Harry R Gee, *Saxophone Soloists and Their Music, 1844-1985 — An Annotated Bibliography*, Bloomington: Indiana University Press, 1986.

6. Date of composition and copyright
7. Movement titles and/or tempo indications
8. Brief commentary on the style and performance considerations, and
9. Miscellaneous information [...] ¹⁷

The annotated bibliography adapts the organization of Gillespie's annotated bibliography, which was later applied by Shner and others with the addition of comments from Ruggiero.

The majority of works listed by Fred Hemke in his, *A Comprehensive Listing of Saxophone Literature*, are for alto saxophone, but provides suggestions for soprano, tenor, and baritone saxophones. ¹⁸ Types of works in Hemke's listing include solo saxophone, saxophone and piano, saxophone and orchestra, saxophone quartets and recommended transcriptions for the saxophone. It must be acknowledged that this list is outdated with a publish year of 1975, but is mentioned here as it is part of the discourse. Need for a more diverse and current listing of repertoire is demonstrated in Hemke's favored listings for alto saxophone. This further justifies this document, which includes music for all the saxophones and varied chamber ensemble instrumentation.

Pedagogical Goals

Literature chosen to perform by college students is often based upon either their professor's recommendation or perhaps a live performance that brought a specific work to their attention; however, this could result in the frequent performance of a small number of works with little influx of new or lesser-known works. This is not necessarily due to a lack of interest on the student's behalf, but rather a lack of knowledge. The pedagogical goals of this document are to provide a source to help the saxophonist discover new works that are appropriate to his or

¹⁷ James E. Gillespie, *Solos for Unaccompanied Clarinet: an Annotated Bibliography of Published Works*, Detroit, Michigan: Information Coordinators, 1973.

¹⁸ Fred Hemke, *A Comprehensive Listing of Saxophone Literature*, Elkhart: Selmer, 1965-75.

her skill level, thereby encouraging the inclusion of Ruggiero's works in student and professional recitals.

Descriptive Goals

Londeix's *A Comprehensive Guide to the Saxophone Repertoire: 1844-2003* is a useful resource to introduce saxophonists to many compositions; however, he does not include information other than title (year of composition), dedication, duration, type of saxophone used, and publisher. It is the goal of the document to provide a description of each of Ruggiero's compositions and an assigned level of difficulty.

Method

Ruggiero's compositions in this document have been obtained either from the publisher or the composer. An examination of the musical parameters has been assessed in order to assign a level of difficulty to each composition.

The examination adopts and refines the chart Cheryl Fryer created in her dissertation, *An Annotated Bibliography of Selected Chamber Music for Saxophone, Winds and Percussion*,¹⁹ which was modeled on James Gillespie's *Solos for Unaccompanied Clarinet: an Annotated Bibliography of Published Works*,²⁰ as seen below:

¹⁹ Cheryl A. Fryer. *An Annotated Bibliography of Selected Chamber Music for Saxophone, Winds and Percussion*. (DMA diss., University of North Texas, 2003).

²⁰ James E. Gillespie. *Solos for Unaccompanied Clarinet: an Annotated Bibliography of Published Works*. (Detroit, Michigan: Information Coordinators, 1973).

Table 2. Saxophone criteria level of difficulty

Grade	1	2	3	4	5	6
Range	Limited regular range ²¹	Within regular range	Much use of the upper and lower ends of the regular range	Limited use of altissimo	Moderate use of altissimo	Abundant use of altissimo
Articulation	Mostly slurred	Mostly slurred, need for staccato, accent, and tenuto	Use of different articulation patterns that change rapidly	Rapid staccato at upper and lower ends of the instrument	Rapid staccato for long durations needed	Any articulation combination, double tonging
Extended Techniques	No use of extended techniques	Simple timbre trill, key pops	Variation of vibrato	Growl or flutter tongue	Moderate use of multiphonics, slap tongue	Any technique, microtones

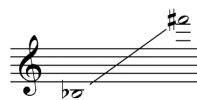
Technical considerations for the saxophone

- A. The range used in the piece
- B. Articulation; altissimo
- C. Awkward jumps or passages,
- D. Extended techniques
 - 1. Alternate fingerings (timbre trill)
 - 2. Multiphonics
 - 3. Growls
 - 4. Pitch Bends

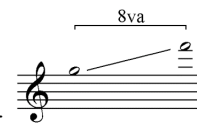
Musical considerations

- A. Phrasing
- B. Dynamics
- C. Tempo and meter variation
- D. Ensemble demands

²¹ The regular range of the saxophone is: examples are in written (not sounding) pitch.



. The altissimo range is:



. These

Table 3. Ensemble criteria level of difficulty

Grade	1	2	3	4	5	6
Meter	2/4,3/4,4/4	2/2,6/8,5/4	9/8, easy changing meter, easy asymmetrical rhythm	5/8, 7/8, more advanced changing meter	More advanced asymmetrical meters	Constant meter changes or no meter
Key Signature	Zero to three flats or sharps, no key changes	Three to five flats or sharps, up to three keychanges	Five to seven flats or sharps, up to five key changes	No key signature, limited accidentals	No key signature, extensive accidentals	Any key situation or chromatic notes and accidentals
Tempo	72-120	72-132 ritardandi, accelerandi	56-144 ritardandi, accelerandi	44-168 ritardandi, accelerandi	44-300 ritardandi, accelerandi	Any tempo, aleatoric
Note/Rest Value	Whole, half quarter, eighth	Simple sixteenth notes and triplets	All values in duple, easy compound rhythms	All values in duple and all values in compound	Complex duple and compound rhythmic values	Any value or ratio
Rhythm	Simple eighth, no syncopation	Simple syncopation	Basic duple and triple syncopation	All rhythms except compound or complex 16 th note rhythms	Complex 16 th note rhythms or hemiola	Any rhythm, individual syncopation, not tutti
Music Needs	Simple 4-bar phrase structure	Simple 3- or 4- bar phrase structure with wide dynamic range	Uneven phrase length	Uneven phrase length with extreme dynamic	Contemporary phrase unites with extreme dynamics at upper and lower ends of range	Aleatoric phrasing or dynamics
Ensemble Demands	Saxophone playing melody with accompaniment	Exposed individual parts, still much tutti	Moderately challenging rhythmic demands relating to ensemble precision	Difficult rhythmic demands relating to ensemble precision	Solos contained within difficult ensemble rhythms	Very disjointed rhythmic structure combined with demand for very advanced technique from all players

Once the above parameters are considered, a grade number is assigned. The difficulty grade for the entire work is assigned based on an average of the parameters as determined by the performance and study of the author. Listed below are descriptions of the difficulty grades utilized.

Grade 1:	Easy. Suitable for beginners
Grade 2:	Medium. Suitable for intermediate students.
Grade 3-4:	Medium difficult. Suitable for advanced High school students or Freshman/Sophomore in college.
Grade 5-6:	Difficult. Professional level, suitable for college undergraduate study.
Grade 7-8:	Very difficult. Professional level, suitable for graduate study.

A rating of difficulty is assigned to the saxophone; however, in mixed instrument chamber works, the other parts are not rated. Concerto annotations address only the saxophone part.

Each piece in the annotated bibliography includes the following information:

1. Title
2. Composer (years)
3. Dedication
4. Duration
5. Publisher or contact information for obtaining the piece
6. Type of saxophone used
7. Range of the saxophone
8. Assigned grade for the saxophone
9. A short description of the piece's form, harmony (if applicable), and any outstanding characteristics.

Biography

Charles Ruggiero was born on June 19, 1947, and holds degrees from the New England Conservatory and Michigan State University. His principal composition teachers were H. Owen Reed and Jere Hutcheson. Ruggiero has been a university instructor since 1971, teaching in four disciplines: composition, music theory, jazz studies, and percussion. Currently, Ruggiero is professor of music at Michigan State University, where he has taught composition and music theory since 1973.²²

²² Charles Ruggiero, <http://www.charlesruggiero.com>.

CHAPTER 2

ANNOTATED BIBLIOGRAPHY

Dig 2: From Tunes my Grandmother Heard

Dig 2: From Tunes my Grandmother Heard (2009)

Availability: Email the composer at <ruggier1@msu.edu>

Duration: c. 21 minutes

Instrumentation: flute (doubles piccolo), oboe, clarinet (doubles bass clarinet), alto saxophone (doubles baritone saxophone), bassoon, trumpet, horn, trombone, tuba, percussion, piano (doubles celesta), harp, 2 violins, viola, cello, bass

Movement Titles: I. Afterthoughts and Reminiscences, II. Set to Rag, III. Melancholia, IV.

Thank you, Mr. Handy

Grade level of difficulty: Difficult. Professional level, suitable for college undergraduate study.

Criteria	Grade
Meter	3
Key Signature	4
Tempo	4
Note/rest value	5
Rhythm	4
Musical Needs: Phrasing, Dynamics	4
Ensemble Demands	3

Grade level of difficulty: saxophone

Criteria	Grade
Range	4
Articulation	3
Extended Techniques	1

Dig 2 is a work for a large chamber ensemble of which the saxophone is not a dominant member. The alto saxophone is required for the first three movements and baritone for the fourth. The score requests a saxophone tone similar to that of the famous jazz saxophonist Paul Desmond.

The saxophone is often written as a member of the woodwind section, coupled with instruments including flute, clarinet, oboe, or bassoon. When partnered with these instruments, the saxophone does not play melodic lines, but rather, the saxophone has a supportive role (see Example 1).

Example 1. Saxophone and bassoon in *Dig 2*, movement 2, mm. 29-30.

In C
 ord. senza vibrato
 pp
 mf
 pp

DIG 2: FROM TUNES MY GRANDMOTHER HEARD, mvt. 2, "Set to a Rag" © Copyright 2009 by Charles Ruggiero (Ruggiero Publishing Company). All rights reserved by the copyright holders.

There are two altissimo passages for the saxophone. The highest passage reaches A6²³ and is melodic in nature, one of the few times the saxophone is assigned the melodic role within the ensemble (see Example 2).

Example 2. Highest altissimo passage in *Dig 2*, movement 2, mm. 158-159.

Solo (ham it up!)
 In written pitch
 f ff mf

DIG 2: FROM TUNES MY GRANDMOTHER HEARD, mvt. 2, "Set to a Rag" © Copyright 2009 by Charles Ruggiero (Ruggiero Publishing Company). All rights reserved by the copyright holders.

²³ The pitch labeling system is according to the American Acoustical Society notational system,

specifically:

15th basso 8th basso middle C 8th
 C0 C1 C2 C3 C4 C5 C6 C7

Ruggiero describes *Dig 2* as a combination of an arrangement and an original composition. He derives the arrangement aspect from his usage and manipulation of previously written material. In this case, the previously written material originates with American popular music. The composition aspect is Ruggiero's acknowledgement that he not only arranges in this work, but also creates original material.

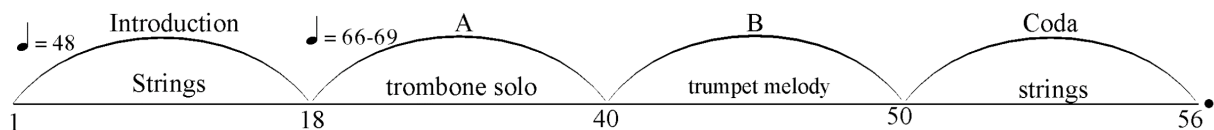
The piece draws from several American popular songs from the period of 1902-1918.²⁴ He was inspired by the memory of his grandmother and chose this period to reflect the music that he assumed she would have heard in her youth. Below is a list of the songs Ruggiero used and their corresponding movements:

Movement 1: Afterthoughts and Reminiscence	Based on <i>Somebody Sole My Gal</i> (1918) by Leo Wood and <i>After You've Gone</i> (1918) by (Henry) Creamer and (Turner) Layton
Movement 2: Set to a Rag	Based on <i>Tiger Rag</i> (1917?) attributed to Nick La Rocca and <i>Alexander's Ragtime Band</i> (1911) by Irving Berlin
Movement 3: Melancholia	Based on <i>Poor Butterfly</i> (1916) by Raymond Hubbell and <i>My Melancholy Baby</i> (1912) by Ernie Burnett
Movement 4: Thank You, Mr. Handy	Based on <i>The St. Louis Blues</i> (1914) by William Christopher Handy and <i>The Memphis Blues</i> by W. C. Handy (1909, 1912, and 1913)

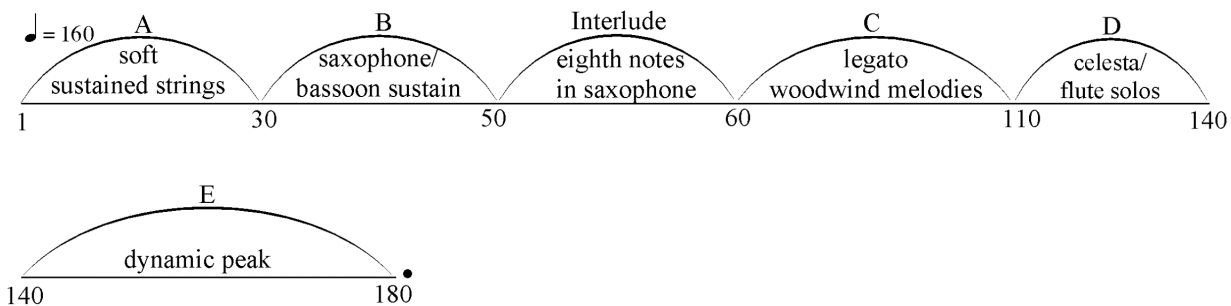
The tempo of the four movements alternate slow, fast, slow, fast, respectively. Similarities of tempo and form creates a coupling of movements one with three, and two with four (see Figure 1). The chart below shows formal divisions based upon texture and which instrument is featured.

²⁴ Charles Ruggiero, *Dig 2: From Tunes My Grandmother Heard*, program notes (Ruggiero, 2009).

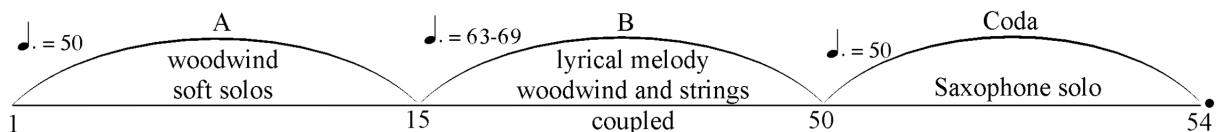
Movement I: Afterthoughts and Reminiscences



Movement 2: Set to Rag



Movement 3: Melancholia



Movement IV: Thank You, Mr. Handy

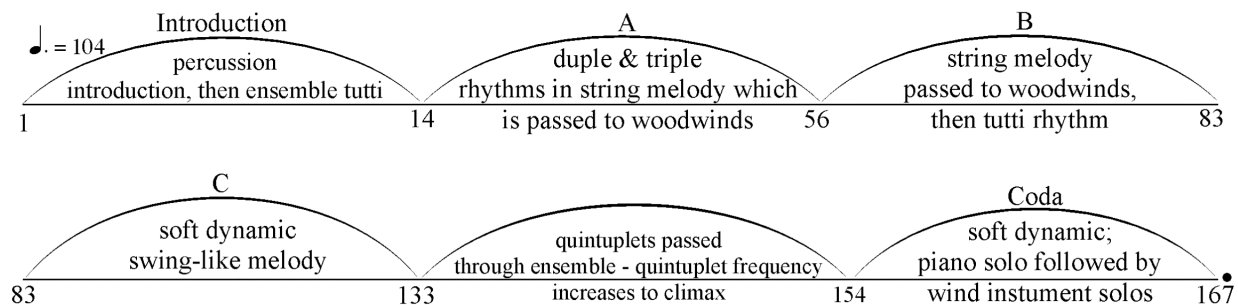


Figure 1. Formal structures in *Dig 2*.

Echoes of “Piano Red”

Echoes of “Piano Red” (2006, rev. 2008)

Availability: Email the composer at <ruggier1@msu.edu>

Duration: c. 14 minutes

Instrumentation: flute, B-flat clarinet and bass clarinet (one player), and alto saxophone

Movement Titles: I. Three Travelers (quarter = 240), II. Anyone’s Dream (quarter = 69), III.

Play and Laugh (quarter = 120)

Grade level of difficulty: Difficult. Professional level, suitable for college undergraduate study.

Criteria	Grade
Meter	5
Key Signature	5
Tempo	5
Note/rest value	3
Rhythm	4
Musical Needs: Phrasing, Dynamics	4
Ensemble Demands	3

Grade level of difficulty: saxophone

Criteria	Grade
Range	3
Articulation	2
Extended Techniques	4

“Piano Red” is one of the lesser-known nicknames of jazz composer and pianist Edward Kennedy “Duke” Ellington. Ruggiero writes that he did not try to copy the style of Ellington in this work; instead, he presents “echoes” of Ellington’s material that might be obvious to listeners familiar with Ellington’s music.²⁵ He does not use direct quotes from Ellington’s work; rather, he incorporates subtle references.

The first movement is comprised of repetitive patterns that connect and overlap in interesting ways. The rapid figures imply the frantic actions of the fictitious “Three Travelers”

²⁵ Charles Ruggiero, *Echoes of “Piano Red,”* program notes, (Ruggiero, 2006).

named in the movement's title. Example 3 portrays the repetitive "traveling" pattern in the opening section.

Example 3. Repetitive patterns in *Echoes of "Piano Red,"* movement 1, mm. 5-9.

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Also found in the first movement is an extended technique for the saxophone. In measures 235 and 236, the instruction "slight growl" is noted in the score (see Example 4). This requires the saxophonist to vocalize as he/she produces a tone on the mouthpiece.

Example 4. Growl in *Echoes of "Piano Red,"* movement 1, mm. 235-236.

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The flute begins the second movement with a lyrical and chromatic melody (especially when compared to the detached articulation of the first movement). Next, the flute passes the

melody to the clarinet while the saxophone provides accompaniment (see Example 5). The coupling of two instruments is a common textural trait in this movement, by exploring all of the combinations among the three instruments.

Example 5. The transference of the flute melody to the clarinet in *Echoes of "Piano Red,"* movement 2, mm. 8-9.

♩ = 69

Score in C

Flute

Bass Clarinet

Alto Saxophone

espressivo, with beautiful tone, but with fairly steady tempo and strict rhythm

p

espressivo, with beautiful tone, but with fairly steady tempo and strict rhythm

p

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The lyricism is interrupted by tutti staccato eighth notes, as seen in Example 6. This change in texture from smooth and lyrical to short and detached is intended to be a surprise. Following the tutti passage, the lyrical style of the first section is mirrored in the closing phrases of the movement.

Example 6. Staccato eighth notes in *Echoes of "Piano Red,"* movement 2, mm. 29-30.

In C

♩ = c. 72 simply and deliberately

Flute

Bass Clarinet

Alto Saxophone

pp

pp

pp

29

30

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Homorhythm in the melodic lines of two of the three instruments is a common textural trait found in the third movement (see Example 7).

Example 7. Unison rhythm in *Echoes of "Piano Red,"* movement 3, mm.1-4.

The score for Example 7 is in common time (C) with a tempo of approximately 120 beats per minute, marked "with a relaxed but mildly animated swing". It features three staves: Flute (top), Bass Clarinet (middle), and Alto Saxophone (bottom). The Flute part is mostly rests. The Bass Clarinet and Alto Saxophone parts play a unison eighth-note triplet pattern. The music is marked "playfully" and "p". Annotations indicate that all grace notes should be played "before the beat".


ECHOES OF "PIANO RED," mvt. 3, "Play and Laugh" ©
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The third movement also contains rhythms notated in a swing style and notated as triplets.²⁶ The composer indicates that the performers should perform rhythms strictly as notated, in order to contrast the unmarked eighth notes which are to remain "straight," or even (see Example 8).

Example 8. Straight eighth notes and swing style in *Echoes of "Piano Red,"* movement 3, mm. 16-18.

The score for Example 8 is in common time (C) and marked "Score in C". It features three staves: Flute (top), Bass Clarinet (middle), and Alto Saxophone (bottom). The Flute part has a melodic line starting at measure 16. The Bass Clarinet and Alto Saxophone parts play eighth-note patterns. The music is marked "mp" and "p". Annotations indicate that "straight" eighth notes should be played as written, without "swing" inflection.

ECHOES OF "PIANO RED," mvt. 3, "Play and Laugh" ©
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²⁶ Specifically: 

In the first movement, a motivic pattern is established in the clarinet, and it is developed in the other instruments and at different pitch levels. The formal structures of both movements two and three are through-composed. Transitions between sections in all movements are marked by changes in melody and/or texture (see Figure 2).

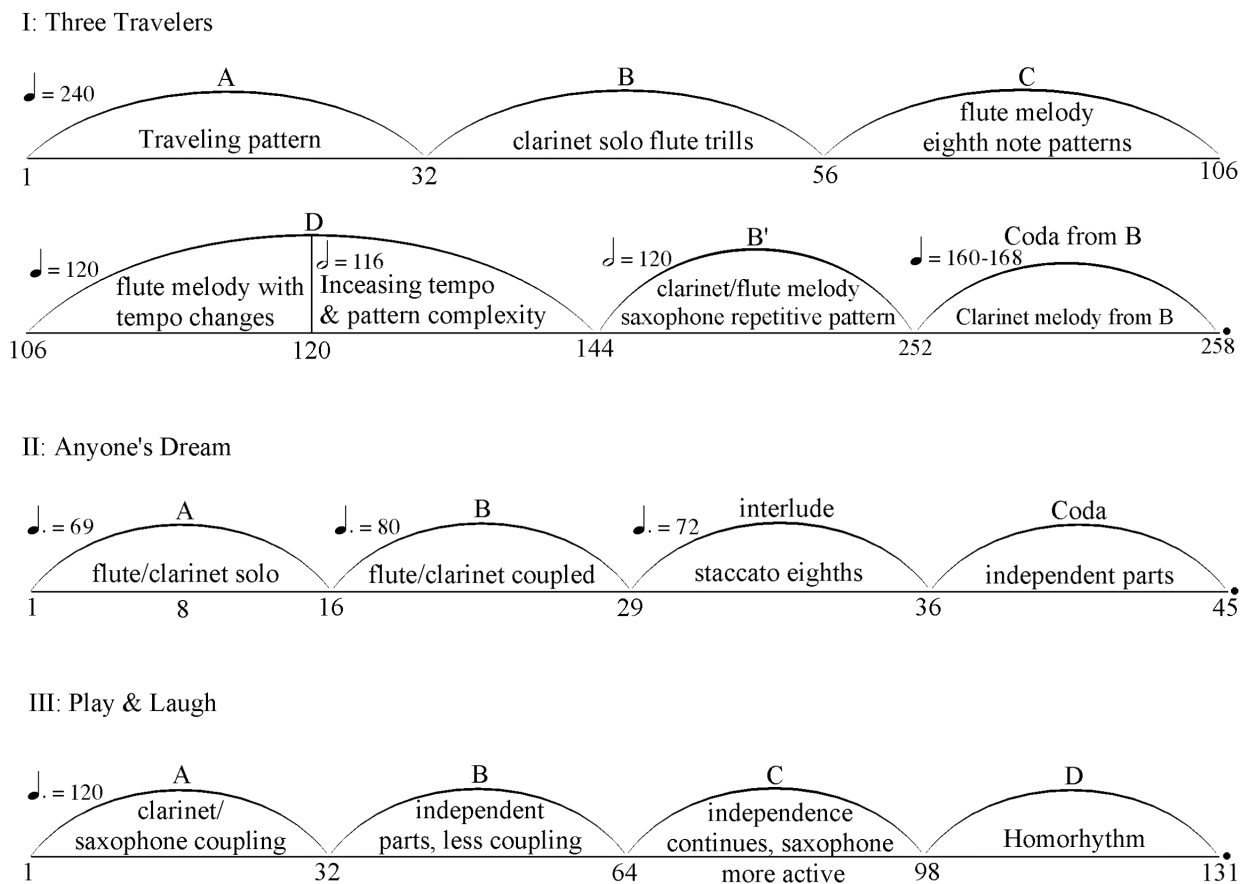


Figure 2. Formal organization in *Echoes of "Piano Red."*

Echoes of "Piano Red" was commissioned by Central Michigan University for the Eclectic Trio of Joanna White, flute, Kennen White, clarinet, and John Nichol, saxophone. It was recorded on the CD entitled *Woodwind Echoes*. (Mount Pleasant, MI: White Pine, 2008)

Night Songs and Flights of Fancy

Night Songs and Flights of Fancy for alto saxophone and piano (2005, rev. 2006)

Availability: Email the composer at <ruggier1@msu.edu>

Duration: c. 20 minutes

Instrumentation: alto saxophone and piano

Movement Titles: I (quarter note = c. 120), II (quarter note = c. 80-84), III (quarter note = c. 132), IV (quarter note = c. 156-160)

Grade level of difficulty: Very difficult. Professional, suitable for graduate study.

Criteria	Grade
Meter	5
Key Signature	6
Tempo	6
Note/rest value	5
Rhythm	6
Musical Needs: Phrasing, Dynamics	5
Ensemble Demands	5

Grade level of difficulty: saxophone

Criteria	Grade
Range	6
Articulation	3
Extended Techniques	5

Night Songs and Flights of Fancy was composed for the saxophone and piano duo of Joseph Lulloff and Jun Okada, two musicians with whom Ruggiero has collaborated on several compositions. It is a widely accepted fact that they are each virtuosic on their respective instruments, and this is reflected in the challenging nature of the work. Each movement begins with what Ruggiero calls, “more or less song-like material,” that serves as a basis for the rest of the movement (see Example 9).²⁷

²⁷ Charles Ruggiero, *Night Songs and Flights of Fancy*, program notes (Ruggiero, 2005).

Example 9. Song-like material in *Night Songs and Flights of Fancy*, movement 1, mm. 9-12.

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Following the song-like material in the first movement, the tempo increases and the saxophone performs a syncopated melody that rhythmically interlocks with the piano in a hocket-like style (see Example 10 below).

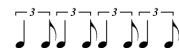
Example 10. Hocket-like ensemble in *Night Songs and Flights of Fancy*, movement 1, m. 113.

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Soft multiphonics in the saxophone part open the second movement. This is one occurrence of an extended technique as mentioned in the chart at the beginning of this entry.²⁸ The saxophone is accompanied by tremolos and a repetitive triplet rhythm in the piano (see Example 11). The triplet rhythm is reminiscent of swing.²⁹

²⁸ The composer includes fingerings for the multiphonics in the score.

²⁹ The rhythm is swing-like because of its similarity to swing note style, specifically:



Multiphonics open the third movement, as well. Following this phrase of multiphonics, an interesting suggestion is written in the score. Ruggiero indicates that the saxophone part may be played *poco ad lib* while the piano continues in strict tempo (see Example 13). Based upon the author’s knowledge of Ruggiero’s works and uses of similar effects, this means the saxophonist may decrease or increase tempo within the passage while the piano maintains the previously established pulse. This is different than traditional *rubato* where both musicians typically follow this instruction simultaneously.

Example 13. Poco ad lib section in *Night Songs and Flights of Fancy*, movement 3, mm. 17-19.

In C

relaxed (The piano part should be strictly in tempo, but the sax part here may be played *poco ad lib*)

Alto Saxophone

Piano

relaxed but strictly in tempo

p

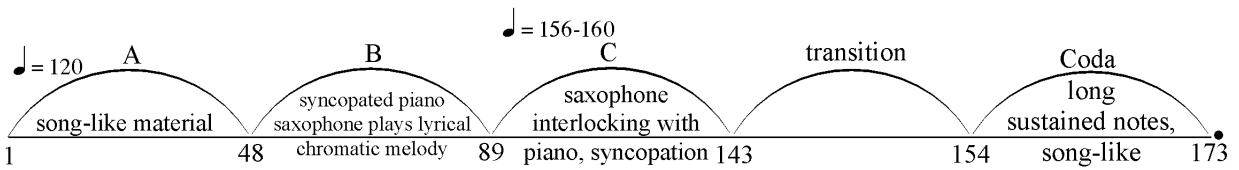
16 17 18 19

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mvt. 3 © Copyright 2005, rev. 2006 by Charles
Ruggiero (Ruggiero Publishing Company). All
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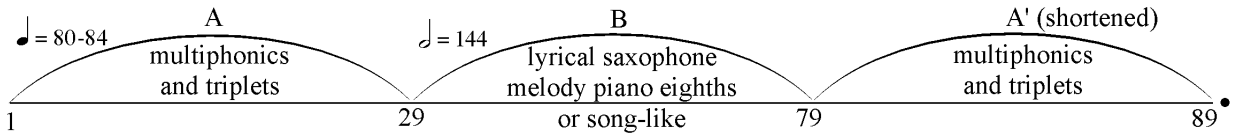
In the last four measures of the movement, the piano uses the sustain pedal to sustain F2 and a glissando. The glissando is performed inside the piano by strumming across the strings with the fingernails or a guitar pick. Meanwhile, the instruction “Do not move,” is found in both the saxophone and piano parts.

The melodies in *Night Songs and Flights of Fancy* are chromatic. Formal structures in movements one and three are through composed. The formal structures of movements two and four contain short recapitulations of the A sections. The form for each movement is examined in the chart below.

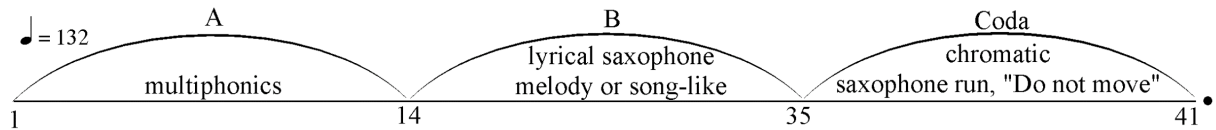
Movement 1



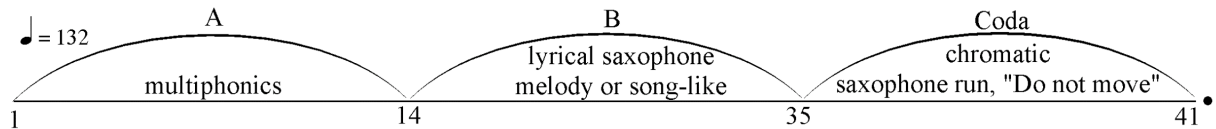
Movement 2



Movement 3



Movement 3



Movement 4

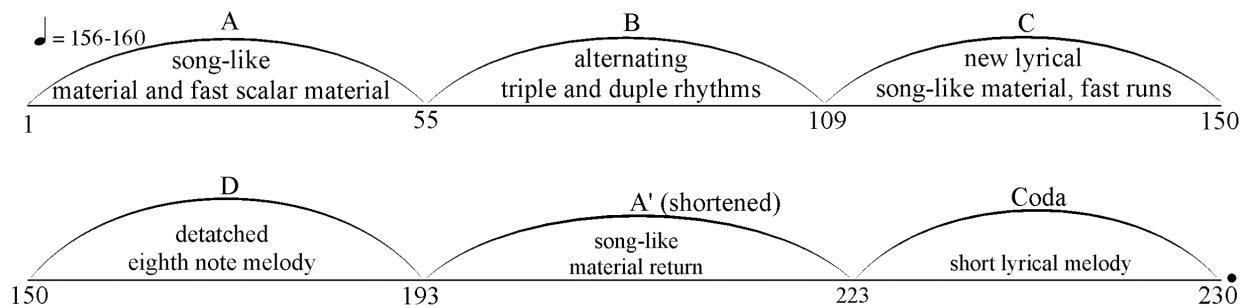


Figure 3. Formal structure of *Night Songs and Flights of Fancy*.

Dance Compulsions

Dance Compulsions: Concerto for Alto Saxophone, Piano, and Percussion (2004)

Availability: Rental only. Contact the composer at <ruggier1@msu.edu>

Duration: c. 14 minutes

Instrumentation: alto saxophone, piano, standard wind band instrumentation, and percussion

Movement Title: quarter = 136-138: precise tempo and rhythm, like clockwork

Grade level of difficulty: Very difficult. Professional level, suitable for graduate study

Criteria	Grade
Meter	6
Key Signature	5
Tempo	3
Note/rest value	4
Rhythm	5
Musical Needs: Phrasing, Dynamics	5
Ensemble Demands	5

Grade level of difficulty: saxophone

Criteria	Grade
Range	6
Articulation	3
Extended Techniques	4

According to the composer, this single movement work is a "...long chain of short dance-like episodes the duration and sequence of which are calculated to create a sense of logically increasing momentum and inevitability of form."³¹ Ruggiero uses repetition of the eighth note to help create momentum. To do this, he uses the eighth note melodically and rhythmically, developing increasingly complex figures. The evolution of these figures help to define a new episode, or section, of the piece.

The work opens with a lyrical melody in which the saxophone is coupled with the oboe. Like *Dig 2*, Ruggiero asks for a "cool jazz" sound like Paul Desmond in the score. Over these

³¹ Charles Ruggiero, *Dance Compulsions*, program notes (Ruggiero, 2004).

lyrical lines, the first of several eighth note pattern is found in the clarinet. The first pattern is comprised of seven repeated eighth notes followed by an eighth eighth-note that is raised a half step (see Example 14).

Example 14. First eighth note pattern in *Dance Compulsions*, m. 3.

In C

Clarinet in Bb 1



marcato

p

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A manifestation of the eighth note as a creative rhythmic device occurs in measure 152. The repeating pitches are not the focus of this pattern; rather, accents are added to group these notes into a 3 + 3 + 2 rhythmic scheme, creating an ambiguous meter (see Example 15).

Example 15. Eighth note pattern development in *Dance Compulsions*, m. 152.

In C

Bass Clarinet



mf

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A second instance of the development of the eighth note can be found in measure 291. At this point, a four-measure pattern marks the climax of the section. The length of the passage combined with the increased complexity of rhythm demonstrate the evolution of the eighth note as a creative device (see Example 16).

Example 16. Four-measure eighth note pattern in *Dance Compulsions*, mm. 291-294.

In C

Clarinet in Bb 1

ff

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The character of the episode is lyrical in Example 17. Rhythms have developed and are faster and more complex. This is combined with extending the saxophone register into the altissimo to create excitement. The music found in Example 17 is the first passage in which the saxophone is asked to perform in the altissimo register. This demonstrates the character of episode four (see Figure 4). Furthermore, it combines fast and lyrical figures with articulated eighth notes.

Example 17. Altissimo passage in *Dance Compulsions*, mm. 169-170.

In written pitch

Alto Saxophone

mf *f* *f* *ff*

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In addition to evolving eighth note rhythms, the varied textures and timbres created through the shifting role of the saxophone give the work momentum and lead to a 40-measure cadenza. Saxophone, piano, and percussion are active during the strictly in tempo cadenza (see Example 18 below).³²

³² As adopted by the composer, the term *cadenza* is applied to a passage which is a solistic feature for a small group of musicians, without the traditional addition of *rubato*.

Example 18. Saxophone, piano, and percussion cadenza in *Dance Compulsions*, mm. 465-466.

In C

Alto Saxophone

Piano

Percussion

465 466

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Extended techniques are used sparingly in the piece, with only two occurrences of the “growl,” which has been seen in earlier examples. In measures 481 and 482, the saxophone has “growl” written over the upbeat of one (see Example 19). The location of this effect near the end of the piece demonstrates its use as a developmental device, by adding timbral intensity to the closing material.

Example 19. Growl in *Dance Compulsions*, mm. 481-482.

In written pitch

Alto Saxophone

169 170

slight growl

growl

f ff

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The form of *Dance Compulsions* can be divided into 12 episodes and a coda. Episode divisions are based primarily on rhythm and secondarily on texture (see Figure 4).

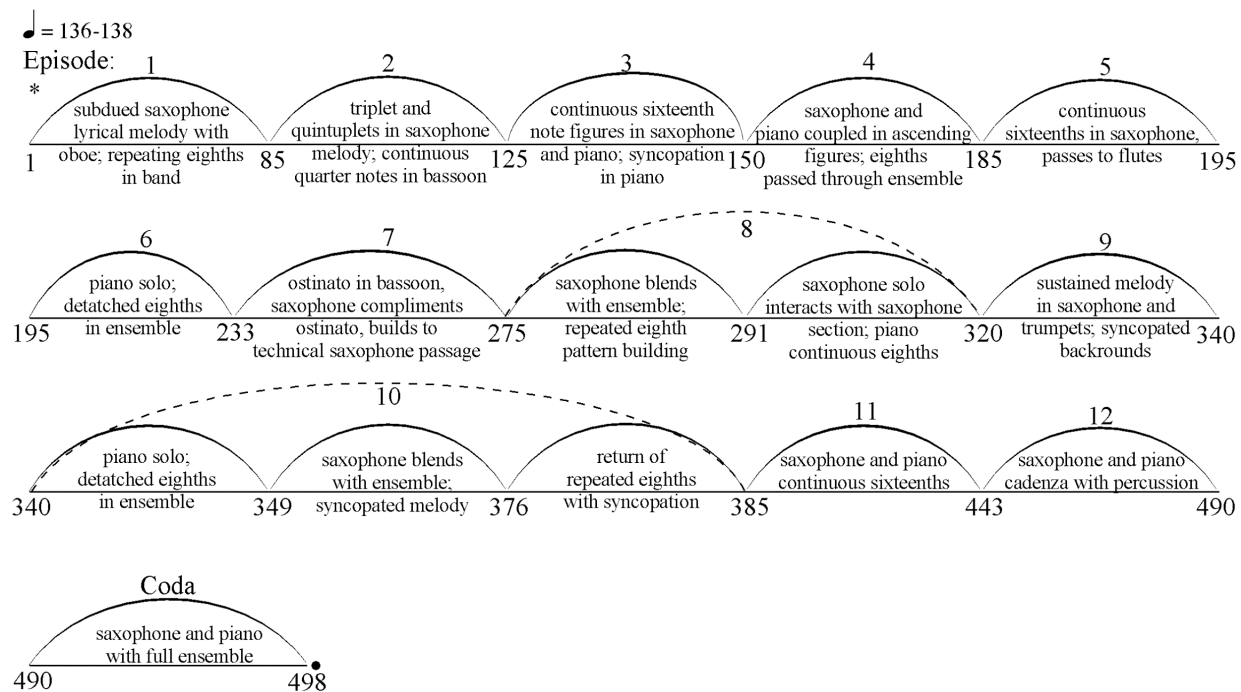


Figure 4. Formal structure of *Dance Compulsions*.

Dance Compulsions was commissioned by John Whitwell and the Michigan State University Bands, and dedicated to John Whitwell, Joseph Lulloff, and Jun Okada. The piece has been recorded by Joseph Lulloff, Jun Okada, and the Michigan State Wind Symphony under the direction of John Whitwell on the CD America's Tribute to Adolphe Sax, Vol. XII. (Tucson: Arizona University Recordings).

Dig: JSB-1

Dig: JSB-1 for saxophone quartet, A Transmogrification of the 4th Movement of J.S. Bach's Sonata in G Minor for Violin Solo (2003, rev. 2005)

Availability: Email the composer at <ruggier1@msu.edu>

Duration: c. 6 minutes 40 seconds

Instrumentation: soprano saxophone, alto saxophone, tenor saxophone, and baritone saxophone

Movement Title: Dotted quarter = 66

Grade level of difficulty: Difficult. Professional level, suitable for college undergraduate study.

Criteria	Grade
Meter	5
Key Signature	4
Tempo	2
Note/rest value	5
Rhythm	6
Musical Needs: Phrasing, Dynamics	4
Ensemble Demands	4

Grade level of difficulty: saxophone (all parts)

Criteria	Grade
Range	4
Articulation	3
Extended Techniques	1

Dig:JSB 1 is based on the fourth movement of Johann Sebastian Bach's *Sonata in G Minor for Violin Solo*. Rather than labeling it as an arrangement of the movement, Ruggiero describes it as a "transmogrification." He defines transmogrification as, "...a changing into a different shape or form, especially one that is fantastic or bizarre."³³ The Bach-like texture is found in the melodic lines, and Ruggiero splits them among the instruments of the quartet; however, the composer writes "bizarre" moments. These take the shape of aural departures, or changes, from the tonal Bach writing.

³³ Charles Ruggiero, *Dig:JSB 1*, program notes, (Ruggiero, 2003).

One instance of an aural departure can be seen in Example 20. In measures 103-105, the arpeggiated seventh chords in the soprano are similar to the Bach violin solo, but Ruggiero breaks the flow of sixteenths with a tutti “scoop” into an eighth note quintuplet in measure 106. The notes of the quintuplet are harmonized seventh chords. These chords are homorhythmic in contrast to the previous arpeggiated style (compare the music by Ruggiero in Example 20 with the music by Bach in Example 21).

Example 20. Bach-like arpeggios and departure in *Dig:JSB I*, mm. 103-106.

In C

Soprano Saxophone *mf* *ppp* 5

Alto Saxophone *mp* *ppp* 5

Tenor Saxophone *ppp* 5

Baritone Saxophone *ppp* 5

103 104 105 106

F min7 E♭maj7 D min7(b5) G min7 F min7 E♭maj7 D min7(b5) C min7(b5)

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Example 21. Seventh chord arpeggios in *Sonata No. 1 in G minor for Violin Solo*, movement 4, mm. 67-69.

In C

F-7 E♭maj7 D m7(b5)

67 68 69

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An extreme aural departure appears in measure 276 when the bottom three voices begin arpeggios, resulting in dissonance for several measures. The sources of the dissonance are major and minor ninths, sevenths, and tritones (see Example 22).

Example 22. Major seconds and tritones in *Dig:JSB 1*, mm. 276-279.³⁴

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Although the music in the above example creates dissonant harmonies, the melodic line in the alto saxophone is similar to a passage from Bach's *Sonata No. 1 in G minor for Solo Violin* (see Example 23). Ruggiero's passage demonstrates how he started with Bach's material and created a new harmonic impression and tonal language by adding other instrumental voices. Compare the example below with the music in the example above by Ruggiero.

Example 23. Arpeggios from *Sonata No. 1 in G minor for Solo Violin*, movement 4, mm. 90-93.

The four parts in Ruggiero's quartet interlock and overlap creating intricate combinations. Example 24 shows one such intricate passage that creates a continuous line of sixteenths by passing notes among the players in rapid succession. The composite melody of this example originates from a passage in *Sonata No. 1 in G minor for Solo Violin* (see Example 25). Compare the music composed by Ruggiero in *Dig: JSB 1* with the music of Bach, below.

³⁴ Circles, arrows, and boxes in all examples are editorial and not written by Ruggiero.

Example 24. Interlocking sixteenth notes in *Dig:JSB 1*, mm.160-165.

In C

Soprano Saxophone

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

160 161 162 163 164 165

f

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Example 25. Arpeggios in *Sonata No. 1 in G minor for Solo Violin*, movement 4, mm.123-128.

In C

123 124 125 126 127 128

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Ruggiero uses two extended techniques: the scoop and pitch bend. The scoop was already mentioned above in Example 20, and the pitch bend occurs in the tenor saxophone in measure 122. Its isolated use causes it to come to the aural forefront following a section absent of pitch bends (see Example 26).

Example 26. Tenor saxophone pitch bend in *Dig:JSB 1*, m. 122.

In written pitch

Tenor Saxophone

121 122

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The form of *Dig:JSB 1* contains a repetition of the introduction material as seen below in Figure 5.

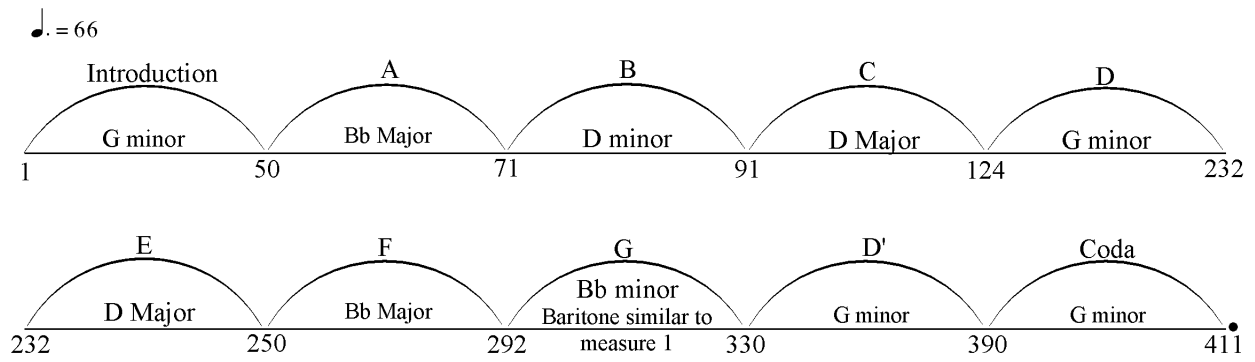


Figure 5. Form of *Dig:JSB 1*.

Dig:JSB 1 was commissioned by the Capitol Quartet and recorded in 2004 on their CD *Dig*.(Summit, 2004).

Sizzle Sax II

Sizzle Sax II (2000, rev. 2001, 2002)

Availability: Email the composer at <ruggier1@msu.edu>

Duration: c. 14 minutes

Instrumentation: tenor saxophone and percussion

Movement Titles: none

Grade level of difficulty: Very difficult. Professional level, suitable for the end of graduate study.

Criteria	Grade
Meter	6
Key Signature	6
Tempo	6
Note/rest value	6
Rhythm	6
Musical Needs: Phrasing, Dynamics	5
Ensemble Demands	6

Grade level of difficulty: saxophone

Criteria	Grade
Range	5
Articulation	2
Extended Techniques	6

The original *Sizzle Sax* was written for the tenor saxophone and premiered by Joseph Lulloff at the 12th World Saxophone Congress in Montreal on July 8, 2000. The saxophonist was directed to play five cymbals by striking them with the soloist's hand; however, after two performances Mr. Lulloff declined to perform the work again due to the physical toll it was taking on his hands. Because of this, Ruggiero was inspired to revise the work to its present version, *Sizzle Sax II* for tenor saxophone and percussionist.

The work employs timbral manipulations that can be found in the jazz idiom, which is a reflection of its dedication to jazz tenor saxophonist John Coltrane. Two examples of timbral

manipulations Ruggiero writes are quarter step slides and lip bends (see Examples 27 and 28). These can be performed three different ways: first, the performer could consider using fingering manipulations; second, the performer could change in embouchure; and third, the performer could use a combination of these effects. Quarter-tone fingerings may be found in Jean-Marie Londeix's *Hello! Mr. Sax*.³⁵

Example 27. Quarter step slides in *Sizzle Sax II*, mm. 6-8.

In Written Pitch

Tenor Saxophone

6 *p* 3 4 7 4 8

slide down to G

slide up 1/4 step

slide down 1/4 step

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Example 28. Pitch bend in *Sizzle Sax II*, m. 12.

In Written Pitch

Tenor Saxophone

12 *pp* < *p*

subtone

ord.

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Multiphonics are abundant in this piece. Fingerings are provided in a chart by the composer as well as within the score. A label of letters and numbers is given to each multiphonic fingering: each label is based on the multiphonic fingering origin, whether it is from Londeix either Daniel Kientzy.³⁶ Ruggiero indicates in the score that these fingerings have been modified by Lulloff to provide the most reliable and accurate versions (see example 29).

³⁵ Jean-Marie Londeix, *Hello! Mr. Sax*, Editions Musicales Alphonse Leduc, 1989.

³⁶ Daniel Kientzy, *Les sons multiples aux saxophones*, Éditions Salabert, 1982.

Example 29. Multiphonics in *Sizzle Sax II*, mm. 138-141.

In Written Pitch

Tenor Saxophone

138 139 140 141

mf *f*

1 2 3 B
 1/2 D Palm
 3/4 Bb low
 5 6
 side C
 low C
 high F#
 1 2 3
 6
 Lf5
 Le5
 K86
 Lf5
 Le5

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Ruggiero uses unmetered notation in the introduction of *Sizzle Sax II*. In measure 19 the percussionist repeats his “box” of music independent of the saxophonist until cued by the saxophonist. Measure lines are not found in the saxophone line. The notation found in the saxophone part, like the percussion part, is unmetered.

Example 30. Independent meter and tempo in *Sizzle Sax II*, m.19.

In Written Pitch

Independent meter and tempo
 Each part: Start very slowly, grad. accel. 4

subtone (gradually change to ord. tone)

freely

with rubato

brief

Tenor Saxophone

Percussion

19

pp *pp*

mallet ends of stick-mallets

repeat "box" until cue from saxophonist.

ppp *cresc. poco a poco* *accel. poco a poco*

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The melody and harmony in *Sizzle Sax II* is chromatic. The form can be divided into seven sections with a coda. Each section is defined by rhythmic and timbral changes (see Figure 6).

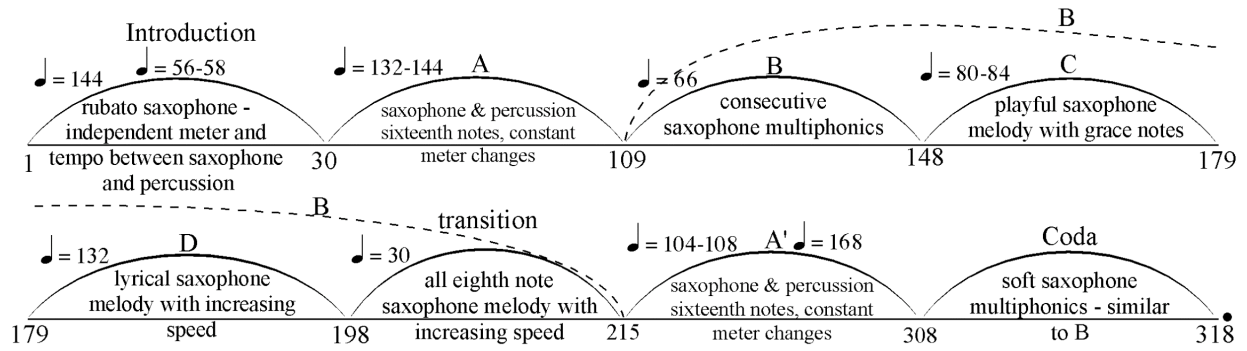


Figure 6. Formal structure of *Sizzle Sax II*.

Strayhorn

Strayhorn: A Concert Arrangement of Billy Strayhorn Compositions for Alto Saxophone and Piano (arr. 2000, rev. 2001, 2009)

Availability: RGM Really Good Music, LLC.

Duration: c. 14 minutes

Instrumentation: alto saxophone and piano

Movement Title: none

Grade level of difficulty: Difficult. Suitable for college undergraduate study.

Criteria	Grade
Meter	1
Key Signature	4
Tempo	5
Note/rest value	2
Rhythm	6
Musical Needs: Phrasing, Dynamics	2
Ensemble Demands	2

Grade level of difficulty: saxophone

Criteria	Grade
Range	3
Articulation	1
Extended Techniques	1

Strayhorn was written for Joseph Lulloff and Jun Okada, specifically for their performance at Weill Recital Hall at Carnegie Hall. Named for Duke Ellington's musical collaborator Billy Strayhorn, this piece is an arrangement of seven Strayhorn compositions in one movement. The seven compositions include: *Rain Check*, *A Flower is a Lovesome Thing*, *Take the 'A' Train*, *Johnny Come Lately*, *Blood Count*, *Upper Manhattan Medical*, and *Day Dream*.

Strayhorn may be divided into an introduction and seven sections, including the coda (see Figure 7). The piece is through composed.

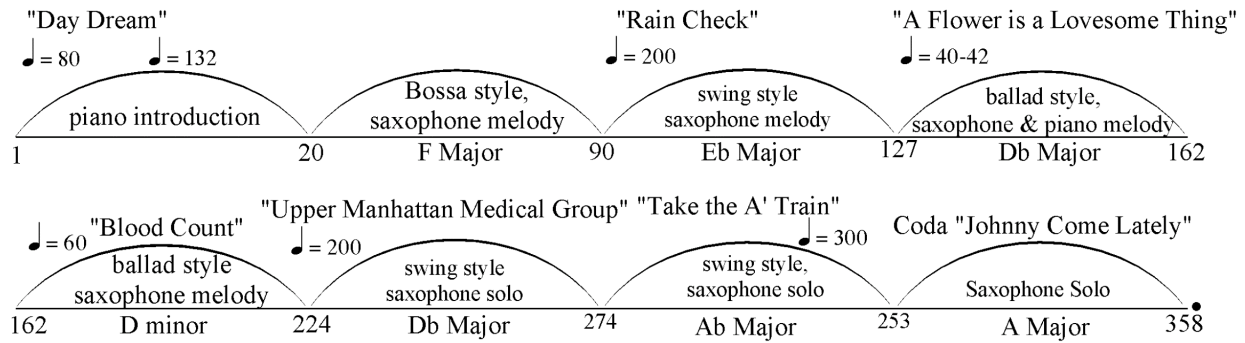


Figure 7. Formal structure of *Strayhorn*.

Chord symbols are provided above the saxophone score for the entire work. The written notes are the basic melodies, or heads, to the seven Strayhorn compositions. Ruggiero indicates which sections the saxophonist should embellish with improvisation, or perform the part strictly as written.

Strayhorn has been recorded by Joseph Lulloff as part of the CD *America's Millennium Tribute to Adolphe Sax, Vol. VI*. (Tucson: Arizona University Recordings, 2001).

Concerto For Soprano Saxophone And Orchestra

Concerto for Soprano Saxophone and Orchestra (1995, rev. 1999, 2001)

Availability: Email the composer at <ruggier1@msu.edu>

Duration: c. 30 minutes

Instrumentation: soprano saxophone and orchestra; accompaniment also arranged for piano and one percussionist

Movement Titles: I: ST*IT*T (dotted quarter = 76), II: Antique Sentiments (quarter = 40), III: Time Shifts-Remembrances (quarter = 104)

Grade level of difficulty: Very difficult. Professional, suitable for graduate study

Criteria	Grade
Meter	6
Key Signature	6
Tempo	5
Note/rest value	6
Rhythm	6
Musical Needs: Phrasing, Dynamics	5
Ensemble Demands	6

Grade level of difficulty: saxophone

Criteria	Grade
Range	3
Articulation	3
Extended Techniques	4

Concerto for Soprano Saxophone and Orchestra was written for saxophonist Joseph Lulloff. It is intended by Ruggiero to be ambiguous in its stylistic identity. He suggests it is a “neo-third-stream” work that integrates late 1950s ‘free jazz’ linear harmony³⁷ with orchestral references of the pre-World War II American and European music, which may include

³⁷ “Free jazz” linear harmony is the focus on the melody, i.e. linear, rather than the harmony, i.e. vertical. Artists performing in the free jazz style, such as Eric Dolphy or Ornette Coleman, apply this focus in their improvisations.

composers Igor Stravinsky or Antonin Dvořák.³⁸ The result is chromatic melodies and harmonies.

An eighth note motive performed by the saxophone and marimba opens the concerto (see Example 31). This motive returns in variation at the same pitch level.

Example 31. First eighth note motive in *Concerto for Soprano Saxophone and Orchestra*, movement 1, mm. 10-11.

Score in C

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The eighth note is the prominent note duration in the first movement; yet, exceptions occur in the cadenza and one passage at the end. The saxophone and marimba are often coupled, either in unison or with the marimba reinforcing the composite rhythm of the saxophone. This makes an ostinato (see Example 32).

Example 32. Saxophone and marimba coupled in composite rhythm in *Concerto for Soprano Saxophone and Orchestra*, movement 1, mm. 59-61.

In C

CONCERTO FOR SOPRANO SAXOPHONE
 AND ORCHESTRA, mvt. 1, "ST*IT*T" ©
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Ruggiero coupled the saxophone with another keyboard percussion instrument in the second movement, the vibraphone. The title of the second movement, “Antique Sentiments,”

³⁸ Charles Ruggiero, *Concerto for Soprano Saxophone and Orchestra*, program notes (Ruggiero, 1995).

according to the composer refers to memories and the distorted manner in which the human mind recalls them. The composer's intent was, "...to create a blur suggestive of the blurred emotions and memories of distant events."³⁹ To exemplify the effect, the vibraphone is instructed to let the bars vibrate after being played. Blending with the tone of the saxophone, the vibraphone's sustained sounds create a blurred effect, with unclear note endings. In addition, suspensions in the piano and vibraphone generate delayed, or blurred, harmonic resolutions (see Example 33).

Example 33. Blurred effect in *Concerto for Soprano Saxophone and Orchestra*, movement 2, mm. 41-43.

Score in C

Soprano Saxophone

Vibraphone

Piano

Hand dampen Vibe bars as needed

F7

suspension

41 42 43

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A term frequently applied to passages in the third movement is *time shift*, or *tempo shift*. This corresponds to the title, "Time Shifts—Remembrances." Ruggiero defines this effect as starting the passage in tempo, and then the performer may play slightly faster or slower than the conducted tempo, respective to the rhythms notated. The passage would end sooner or later than it normally would, but not more than two or three beats different than originally notated (see Example 34).⁴⁰

³⁹ Charles Ruggiero, *Concerto for Soprano Saxophone and Orchestra*, program notes (Ruggiero, 1995).

⁴⁰ Charles Ruggiero, *Concerto for Soprano Saxophone and Orchestra*, program notes (Ruggiero, 1995).

Example 34. Saxophone time shift in *Concerto for Soprano Saxophone and Orchestra*, movement 3, mm. 55-57.

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An extended technique used in the piece is the “growl.” It is used in the first and third movements as an intensifying effect through the manipulation of the saxophone timbre (see Example 35).

Example 35. Growl in *Concerto for Soprano Saxophone and Orchestra*, movement 3, m. 231.

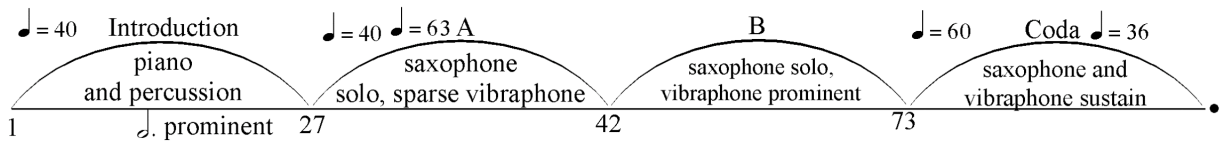
CONCERTO FOR SOPRANO SAXOPHONE AND ORCHESTRA, mvt. 3, "Time Shifts-Remembrances" ©
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Due to the suggestion of the composer, the formal analysis is based on rhythm rather than key center.⁴¹ Thematic material is recycled in movements one and three with a recurring motive (see Example 31) and ostinato (see Example 32), respectively.

Movement I: ST*IT*T

⁴¹ Ibid.

Movement II: Antique Sentiments



Movement III: Time Shifts - Remembrances

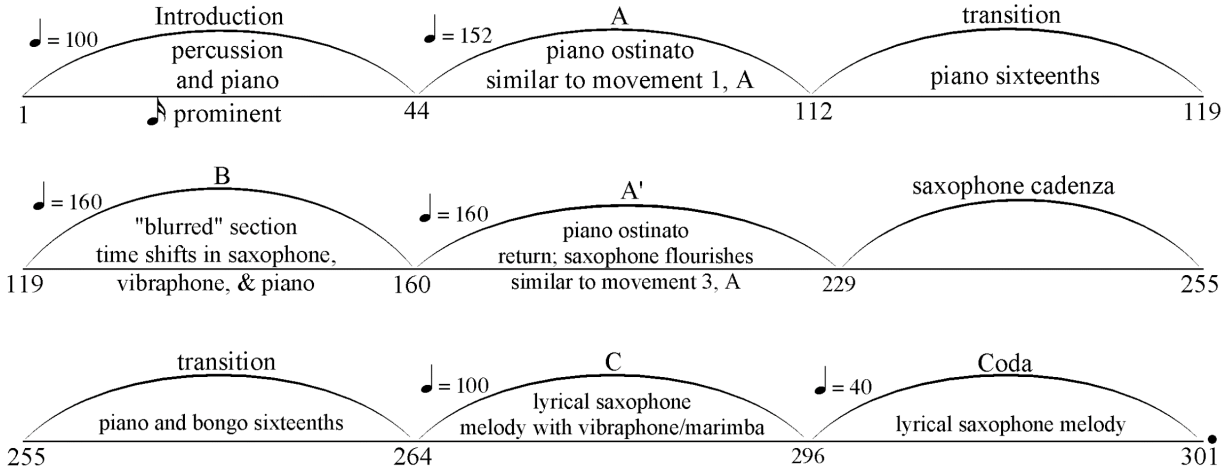


Figure 8. Formal structures in *Concerto for Soprano Saxophone and Orchestra*.

Concerto for Soprano Saxophone and Orchestra was recorded by Joseph Lulloff and the Michigan State University Orchestra as part of the CD *Joseph Lulloff Plays the Saxophone Music of Colgrass, Dahl and Ruggiero*. (Tucson: Arizona University Recordings: 2000).

Interplay for Soprano Saxophone and Piano

Interplay for Soprano Saxophone and Piano (1988)

Availability: Dorn

Duration: c. 17 minutes

Instrumentation: soprano saxophone and piano

Movement Titles: I: Octaves (quarter note = 240), II: Night Song (quarter note = 50), III: Departures (quarter note = 160)

Grade level of difficulty: Very difficult. Professional, suitable for graduate study

Criteria	Grade
Meter	5
Key Signature	6
Tempo	5
Note/rest value	5
Rhythm	6
Musical Needs: Phrasing, Dynamics	5
Ensemble Demands	6

Grade level of difficulty: saxophone

Criteria	Grade
Range	3
Articulation	2
Extended Techniques	4

“Octaves,” the title of the first movement, reflects the material used in the opening section and the development of the piece. Consecutive octaves between the piano and saxophone are written for the first 32 measures (see Example 36). The style of consecutive octaves and the pitch material in this passage recurs several times in the first and third movements, exemplifying the use of octaves as a developmental device.

Example 36. Piano and saxophone consecutive octaves in *Interplay*, movement 1, mm. 2-4.

The musical score for Example 36 consists of two staves. The top staff is for Soprano Saxophone and the bottom staff is for Piano. Both are in C major and 4/4 time. The Soprano Saxophone part has a melodic line with slurs and accents, starting on a whole note G4 and moving through a series of eighth notes. The Piano part has a rhythmic accompaniment with slurs and accents, starting on a whole note G2 and moving through a series of eighth notes. The score is marked 'In C' and 'f'.

INTERPLAY, mvt. 1, "Octaves" © Copyright 1988 by Charles Ruggiero (Dorn Publishing Company). All rights reserved by the copyright holders.

The second movement is dominated by lyricism and includes instructions for timbre manipulation (see Example 37). This movement contains the first instance of the timbre manipulation, or the extended technique, called “subtone.”⁴² A second extended technique, the “growl,” is required in the third movement.

Example 37. Timbre manipulation (subtone) in *Interplay*, movement 2, m. 47.

The musical score for Example 37 is for Soprano Saxophone in C major. It shows a single measure starting at measure 47. The note is marked with a slur and an accent. Above the note is the instruction 'subtone---norm.'. Below the note is the dynamic marking 'p (blurred) Take your time!'.

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Alternations between the jazz styles of “cool jazz” and “bebop” are found throughout the third movement (see Example 38). The influence of jazz begins in the second movement with the use of pitch inflections, like grace notes (see Example 37 above). Then, it develops into passages which are designated to be played in a particular jazz style by a note in the score.⁴³

⁴² The saxophonist may consider loosening the embouchure and using a lighter air stream to achieve the fuzzy effect of the subtone.

⁴³ In this piece, the composer admits the influence of jazz in his composition of grace notes. Charles Ruggiero, *Interplay*, program notes (Ruggiero, 1988).

Example 38. Alternating cool jazz and bebop styles in *Interplay*, movement 3, mm. 194-196.

In C
Lee Konitz

Soprano Saxophone

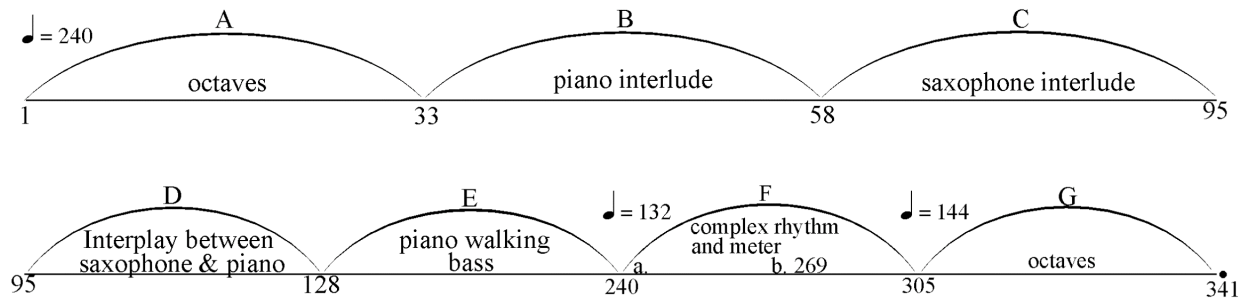
194 195 196

$\langle \rangle p$ f

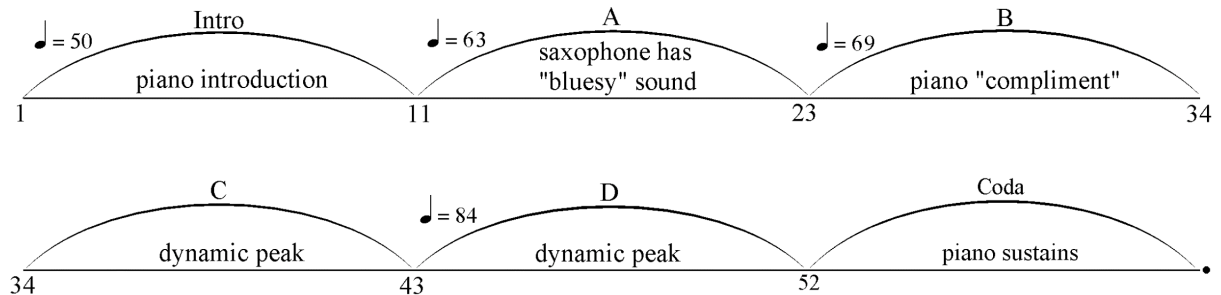
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The melodies in *Interplay* are chromatic and non-motivic. There is development through the use of octaves and jazz materials throughout the work, which is discussed in detail in Chapter 3 of this document. The formal structures show the recurrence of these materials and create divisions between sections (see Figure 9).

Movement 1 : Octaves



Movement 2 : Night Song



Dances and Other Movements

Dances and Other Movements (1983, rev. 1984)

Availability: Dorn

Duration: c. 20 minutes

Instrumentation: alto saxophone, violin, and piano

Movement Titles: Folk Dance (quarter = 216-224), A Short Dance (quarter = 126-138), Gray Trio (quarter = 66-72), Soliloquy (quarter = 100), Interlude (quarter = 56-60), No Mambo (half note = 112-120), Violin Tune (quarter = 72-80), Game (quarter = 132), Finale (quarter = 138)

Grade level of difficulty: Very difficult. Professional, suitable for graduate study

Criteria	Grade
Meter	6
Key Signature	6
Tempo	5
Note/rest value	6
Rhythm	6
Musical Needs: Phrasing, Dynamics	5
Ensemble Demands	6

Grade level of difficulty: saxophone

Criteria	Grade
Range	4
Articulation	3
Extended Techniques	4

Dances and Other Movements was commissioned by and dedicated to James Forger, Deborah Moriarty, and I-Fu Wang. It is a suite of nine short movements that draws from the styles of, “Bartók and Stravinsky, Latin-American popular music, traditional and modern jazz, and Eastern-European folk music.”⁴⁴

In addition to the use of these styles, Ruggiero has integrated contrasting rhythmic styles.⁴⁵ Common meters are used, but there are points of metric departure. For instance, in the

⁴⁴Charles Ruggiero, *Dances and Other Movements*, program notes (Dorn, 1989).

⁴⁵Ibid.

first movement, changing meters among 5/8, 5/4, 9/8, 4/4, and 2/4 is frequent in the first ten measures. Then, the main theme played by the saxophone is written in 5/4 and a half (of a quarter), or 11/8 for notation purposes, as a contrasting rhythmic style (see Example 39 below).

Example 39. Main theme in 5/4 and a half (11/8) in *Dances and Other Movements*, movement 1, mm. 24-25.

Score in written pitch emphatically

Alto Saxophone

mf

play grace on the beat

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Flutter tongue is an extended technique that is required to perform this work; however, in place of flutter tongue, the performer may chose to growl to achieve a similar aural effect. The flutter tongue, or “growl,” in the third movement is performed at the dynamic level of mezzo piano, providing a great challenge to the performer. Executing the growl at a soft dynamic level requires extreme control of the air stream and the vocal chord vibration by the saxophonist in order to produce the desired effect (see Example 40).

Example 40. Flutter tongue in *Dances and Other Movements*, movement 3, m. 17.

In Written Pitch fl. t.

Alto Saxophone

mp

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In the sixth movement, the violin and saxophone are partners producing unison or octave intervals for several sections. The unisons or octaves depart to contrapuntal lines, changing direction and performing in eighth rest silences in one another’s parts (see Example 41).

Example 41. Octaves and contrapuntal departure in *Dances and Other Movements*, movement 6, mm. 81-84.⁴⁶

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In an email from the composer dated 15 April 2009, an errata was verified in movement eight. In measure 25, the left hand of the piano is written in treble clef as E4. Instead, the piano should insert a bass clef at the beginning of measure 25 and change the note to D3 (see Example 42).

Example 42. Incorrect piano left hand followed by correction in *Dances and Other Movements*, movement 8, m. 25.

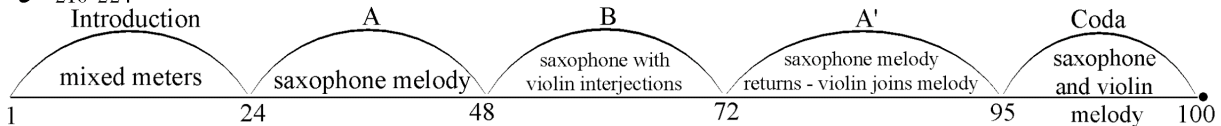
DANCES AND OTHER MOVEMENTS, mvt. 8, "Game" © Copyright 1983, rev.
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Dances and Other Movements develops through the use of atonal melodies and changes in texture. In the formal structures, a change in the instrumentation or melody often determines the sections within the movements (see Figure10).

⁴⁶ The rests with length indications in seconds (not shown here) are counted as one measure in the numbering of the score.

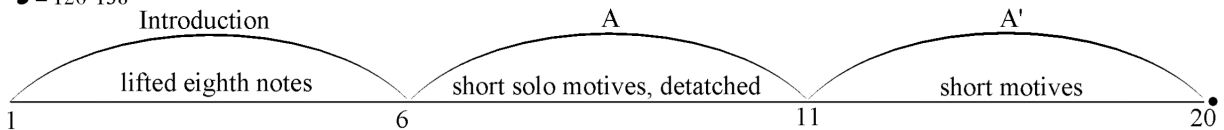
1. Folk Dance

♩ = 216-224



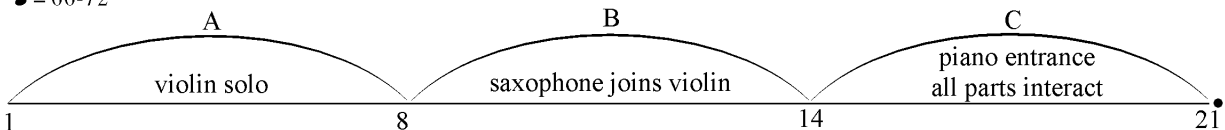
2. A Short Dance

♩ = 126-138



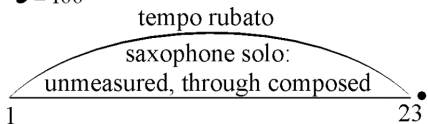
3. Gray Trio

♩ = 66-72



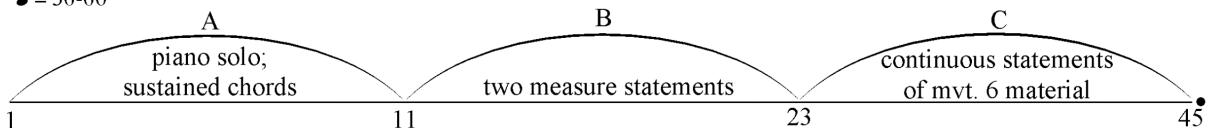
4. Soliloquy

♩ = 100



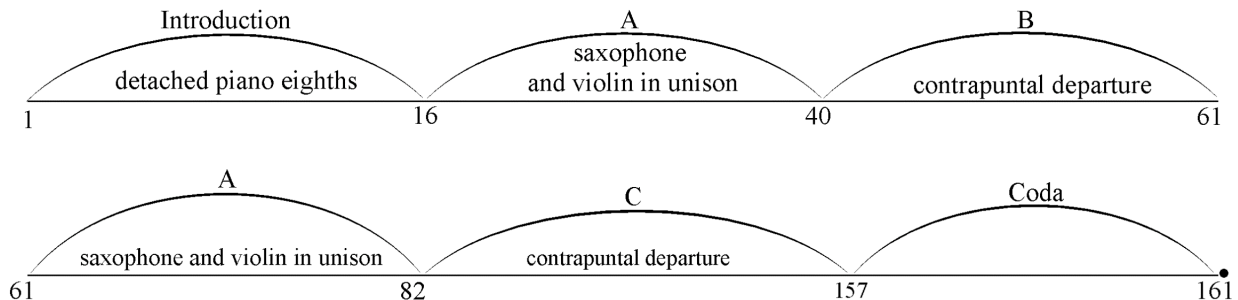
5. Interlude

♩ = 56-60



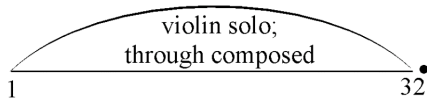
6. No Mambo

♩ = 112-120



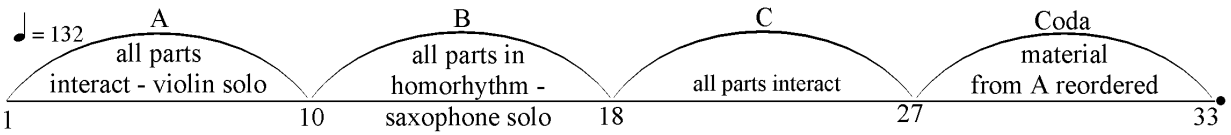
7. Violin Tune

♩ = 72-80



8. Game

♩ = 132



9. Finale

♩ = 138

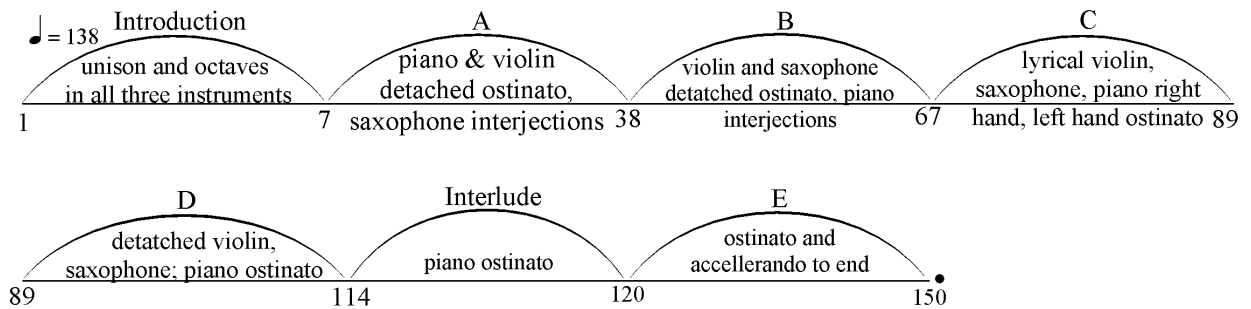


Figure 10. Formal structures in *Dances and Other Movements*.

Three Blues for Saxophone Quartet

Three Blues for Saxophone Quartet (1981)

Availability: Dorn

Duration: c. 13 minutes

Instrumentation: soprano saxophone, alto saxophone, tenor saxophone, baritone saxophone

Movement Titles: I. Moderate Swing (quarter note = c. 108-120), II. (quarter note = c. 96), III. (quarter note = c. 76)

Grade level of difficulty: Difficult. Professional level, suitable for college undergraduate study.

Criteria	Grade
Meter	5
Key Signature	5
Tempo	5
Note/rest value	6
Rhythm	5
Musical Needs: Phrasing, Dynamics	4
Ensemble Demands	4

Grade level of difficulty: saxophone

Criteria	Grade
Range	4
Articulation	2
Extended Techniques	3

Three Blues for Saxophone Quartet was composed for James Forger and the Michigan State University Saxophone Quartet. It is composed with stylistic and formal elements from the jazz idiom, but there is no improvisation. Performers are asked to perform eighth notes in a swing style; however, if the performers are unfamiliar with the swing style, Ruggiero requests that the work is performed strictly as written.⁴⁷

The soprano saxophone is written with the tenor saxophone, and the alto saxophone with the baritone saxophone in the first movement. The soprano and tenor share a melody harmonized

⁴⁷ Charles Ruggiero, *Three Blues for Saxophone Quartet*, program notes (Dorn, 1981).

in thirds, while alto and baritone play a bass line (see Example 43). This partnership continues for the duration of the movement, which is through composed.

Example 43. Soprano/tenor melody and alto/baritone bass line in *Three Blues for Saxophone Quartet*, movement 1, mm. 9-12.

In C with moderate swing

Soprano Saxophone *mf* *f* subito

Alto Saxophone *mp* steady! simile

Tenor Saxophone *mf* play with the soprano *f* subito

Baritone Saxophone *mp* steady! simile

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After a short introduction in the second movement, the alto and tenor are featured on what Ruggiero calls a “neo-bop” theme while the baritone plays a walking bass line (see Example 44).⁴⁸

Example 44. “Neo-bop” theme in *Three Blues for Saxophone Quartet*, movement 2, mm. 21-23.

Score in C ♩ = c. 120-132 fast bop (light and cool!)

Soprano Saxophone *ff*

Alto Saxophone *ff* *p* "neo-bop theme"

Tenor Saxophone *ff* *p*

Baritone Saxophone *ff* *pp* "walking bass"

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⁴⁸ Ibid.

The theme, described as “neo-bop” by the composer, leads to a contrapuntal section.

Quarter note motion morphs into a continuous flow of eighth notes, and the four parts weave independent lines through the changing meters (see in Example 45).

Example 45. Independent eighth notes in *Three Blues for Saxophone Quartet*, movement 2, mm. 119-122.

In C $\text{♩} = \text{c. } 160$

Soprano Saxophone *mp*

Alto Saxophone *mp*

Tenor Saxophone *mp*

Baritone Saxophone *mp*

119 120 121

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In addition to the variations in style in the second movement, it is the longest and most developed movement of the three. Its six main sections alternate between independent parts and homorhythmic material. Compare the independent parts in Example 45 to the homorhythm in Example 46 (see also Figure 11 at the end of this entry).

Example 46. Homorhythm in *Three Blues for Saxophone Quartet*, movement 2, mm. 143.

Score in C

Soprano Saxophone *ff*

Alto Saxophone *ff*

Tenor Saxophone *ff*

Baritone Saxophone *ff* homorhythm

143

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Triplet figures are written throughout the third movement with a unique use of meter. In two instances Ruggiero writes $3/4$ plus $2/3$ (three-four meter plus two-thirds of a beat), which aurally creates a rushing effect. This is achieved by omitting a triplet eighth note (see Example 47 below).

Example 47. $3/4$ and $2/3$ meter in *Three Blues for Saxophone Quartet*, movement 3, m. 19.

In C

Soprano Saxophone $3/4$

Alto Saxophone 4

Tenor Saxophone $3/4$ $2/3$

Baritone Saxophone 4 *f* solo

19

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Three Blues for Saxophone Quartet is through-composed. The sections of the form are determined by shifts in texture (see Figure 11).

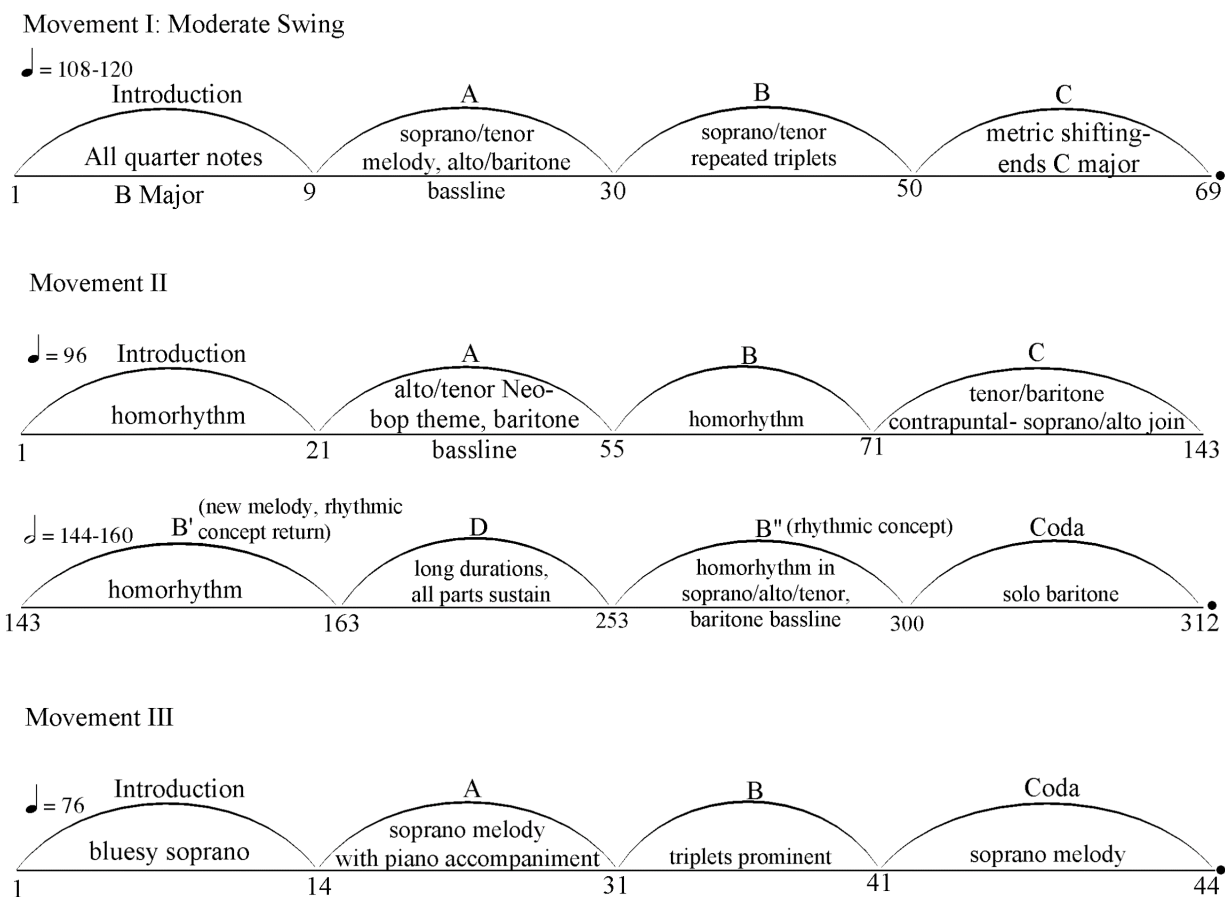


Figure 11. Form of *Three Blues for Saxophone Quartet*.

Three Blues for Saxophone Quartet has been recorded by the Great Lakes Saxophone Quartet as part of the CD *America's Millennium Tribute to Adolf Sax, Vol. V*. (Arizona University Recordings, 2000). It has also been recorded by the Orion Saxophone Quartet as part of the CD *Orion Saxophone Quartet with special Guest Harvey Pittel*. (Centaur: Distributed by Maroon Creek Music: 2000).

CHAPTER 3

ANALYSIS OF *INTERPLAY* *FOR SOPRANO SAXOPHONE AND PIANO*

Analysis - Form

The three movements are each named for the compositional element, or concept, that is its main musical focus. The specific element or concept of each movement is inspired by the creation of the themes and their development. “Octaves” contains lines that use octaves doubled or tripled in the piano and the saxophone, which is a characteristic trait of Ruggiero’s compositional style. Ruggiero develops the melodic and harmonic lines by embedding octaves in various ways throughout the movement. The second movement is named “Night Song” for its “jazz-like pitch and timbre inflections.”⁴⁹ These appear in the second movement and increase in complexity and usage through the remainder of the piece. The third movement, “Departures,” combines the materials generated in the first two movements. Repetitive figurations are also introduced.⁵⁰ One final element of Ruggiero’s style in *Interplay* is his use of tonality relating to specific pitches, rather than traditional key signatures.

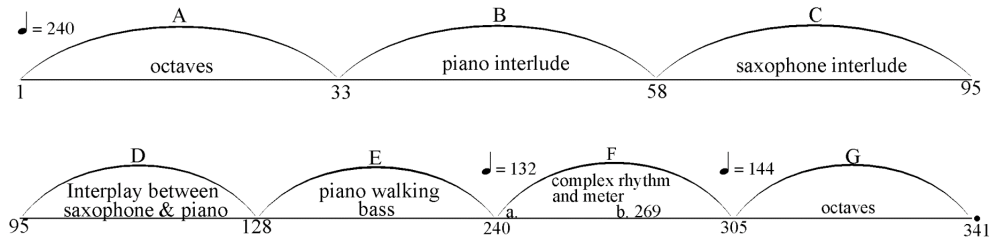
Interplay is in three movements and each can be divided into several sections determined by changes in thematic material or tempo. The first movement can be divided into seven sections that are contrasted by their thematic and textural materials. The second movement can be divided into six that are each marked by a change of tempo. The third movement can be divided into five sections. These are longer than the sections in the first two movements. The sections in movement three share more thematic and developmental material than movements one and two.

⁴⁹ Charles Ruggiero, *Interplay*, program notes (Ruggiero, 1988).

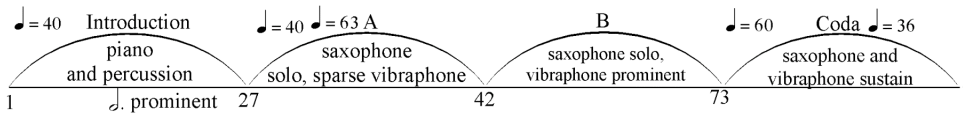
⁵⁰ See form schemata in figure 12.

The following chart offers a complete formal schemata for each movement on which the organization of the analysis is based. The primary focus of the ensuing analysis will be the use and development of octaves and jazz-like materials, with discussion of pitch material when appropriate.

Movement I : Octaves



Movement II: Antique Sentiments



Movement 3 : Departures

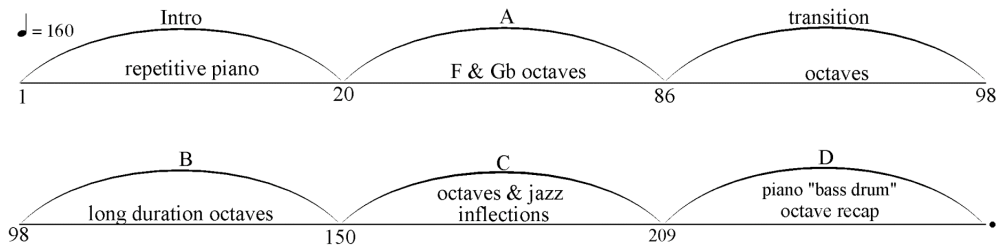


Figure 12. Form of *Interplay*.

Movement 1: “Octaves”

“Octaves,” the title of the first movement, highlights the primary element in this analysis. In this movement, octaves are used in several ways: harmonically, linearly, in augmented form, and as part of melodic development with the opening triple octaves statement. A secondary (less frequent) element of the analysis is shifting textures and melodic aspects that indicate new sections within the movement. Pitch class frequency is also an important element of the first movement, as recurring pitch classes establish key centers without traditional key signatures. A final element found in the first movement is the use of materials from, or derived from, the jazz idiom.

Section A (mm. 1-33)

The introduction consists of one measure. The piano sustains triple octave B-flats while the saxophone plays an ascending eighth note figure, which seems to accentuate the chromaticism between B-flat and B. This chromaticism creates dissonance as the saxophone performs unison with the piano for two B-flats. In both instances, the B-flats progress to B naturals and establish either octaves or unisons, thereby using octaves as a creative harmonic device (see Example 48).

Example 48. Introduction in *Interplay*, movement 1, m. 1.

The image shows a musical score for Soprano Saxophone and Piano. The tempo is marked as ♩ = 240. The score is in C major and 4/4 time. The Soprano Saxophone part starts with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The piano part starts with a half note G3, followed by a quarter note A3, a quarter note B3, and a quarter note C4. The piano part is marked with *ff* and 'chromatism'. The saxophone part is marked with *mf* and *ff*. The score is labeled 'Score in C'.

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The first extended statement in octaves begins in measure 2 and continues for 32 measures. During the passage, the saxophone and piano create consecutive tripled octaves (see Example 49). This opening tripled octave section, hereafter referred to as OTOS, is important due to Ruggiero's reuse and development of this material throughout the entire work.

The pitch center for the OTOS is focused around the pitch classes D and E-flat. The section begins in measure 2 with D to E-flat, followed by 20 additional occurrences in Section A (eight in Example 49).⁵¹ The aforementioned half-step relationship occurs more frequently than any other half-step in Section A. Through their repetition, the pitch classes D and E-flat create a tonality without employing a traditional key signature or center.

⁵¹ For the purpose of this analysis, a single occurrence will be counted as one D with one D-sharp as a dyad.

Example 49. Opening tripled octave statement (partial) in *Interplay*, movement 1, mm. 2-10.

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As already mentioned, Ruggiero writes harmonic octaves (as in Example 49 above) in this movement; however, he also uses octave material in a melodic way. In this instance, two notes of the pitch class name are sounded one immediately after the other. Measure 28 is a clear example within section A of how the composer writes linear octaves; furthermore, it is an example of the development of the octave in that it demonstrates an evolution from the consecutive octaves to a new form, linear octaves.

Example 50. Linear octave in *Interplay*, movement 1, m. 28.

The image shows a musical score for Soprano Saxophone and Piano. The Soprano Saxophone part is in the treble clef, and the Piano part is in the bass clef. The key signature is C major, and the time signature is 4/4. The piano part features a sequence of notes that form a linear octave, with the label "linear octaves" written below the notes. The measure number 28 is indicated at the bottom left of the piano part.

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Section B (mm. 34-58)

The linear octave, first exemplified in Example 51, is a transitional device as the piano departs from the OTOS towards a passage of consecutive linear octaves (see Example 51). These five linear octaves serve as connecting material to the next section demonstrating Ruggiero's treatment of the octave as a creative device.

Example 51. Linear octaves located in left hand of piano in *Interplay*, movement 1, mm. 33-34.

The image shows a musical score for Soprano Saxophone and Piano. The Soprano Saxophone part is in the treble clef, and the Piano part is in the bass clef. The key signature is C major, and the time signature is 4/4. The piano part features a sequence of notes that form linear octaves, with the label "linear octaves" written below the notes. The measure numbers 33 and 34 are indicated at the bottom left of the piano part. The dynamics are marked as *ff* (fortissimo) and *decresc.* (decrescendo).

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According to the composer, augmented octaves (in addition to perfect octaves) are another variation of the octave as a compositional device.⁵² Augmented octaves are first written in the solo piano interlude in measure 35 and continue until measure 55 in a non-consecutive, or embedded manner (see Example 52).⁵³ In addition to the embedded octaves, there are linear perfect octaves in the left hand of the piano. They periodically sound at the same instant as overlapping sonorities. Perfect octaves also occur among the augmented octaves, demonstrating new octave textures.⁵⁴ The combination of perfect and augmented octaves is another variant of the octave as a compositional device.

⁵² Charles Ruggiero, letter to the author, 5 February 2010.

⁵³ In this analysis, minor ninths will be referred to as augmented octaves due to the composer's description found in the previous paragraph.

⁵⁴ In this document, octaves or compound octaves will be referred to as octaves.

Example 52. Selected measures of embedded and linear octaves in *Interplay*, movement 1, mm. 35-38.

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The D sonority, introduced in the OTOS and partnered with the pitch class E-flat, returns alone in the above passage and is present in linear and embedded octaves. The rising augmented octave of G-flat (or F-sharp) to G, or F to G-flat (or F-sharp) at several octaves is the most frequently sounded augmented octave in Section B.⁵⁵ Its frequent occurrence suggests G and G-flat pitch material is important. These pitches recur in Movement 3. The frequent recurrence of both the D sonority and G to G-flat exemplifies Ruggiero's creation of tonality without composing in a traditional key.

⁵⁵ In this analysis, minor ninths will be considered as augmented octaves.

In contrast with the augmented octaves, consecutive perfect octaves return in measure 56. Not only do these octaves serve as closing material to Section B, they also serve as a transition into section C (see Example 53). One final octave is played in the left hand of the piano to end Section B in measure 57. This is reminiscent of the OTOS. It demonstrates the development of octaves as a creative device by using fewer consecutive octaves than the OTOS.

Example 53. Consecutive perfect octaves and section B final octave in *Interplay*, movement 1, mm. 56-57.

Score in C

Soprano Saxophone

Piano

octaves

cresc.

ff

ff

56

57

section B final octave

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Section C (mm. 58-94)

An important compositional characteristic of Section C is the texture shift away from solo piano to solo saxophone. The piano strikes notes in measure 57 and 58 that are sustained for nine measures, or one fourth of the 36-measure section. As the vibrations of the piano chord fades, the strings are left to ring sympathetically to the notes of the saxophone's melody (see Example 54).

Example 54. Sustained piano chord with saxophone in *Interplay*, movement 1, mm. 57-66.

Score in C

Soprano Saxophone

Piano

S. Sax.

Pno.

S. Sax.

Pno.

[end ped. with sax triplet]

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In addition to this stark change in texture, the rhythmic and phrasal aspects of the melody have also evolved. The duple rhythms and eighth rests of Section B seem simple in their consistency, compared to the triple rhythms and frequent rests of Section C (see Example 55). The use of rest durations longer than an eighth note every two measures creates a disjunct phrase structure, simulating the aural impression of free improvisation.⁵⁶

⁵⁶ Free improvisation in this discussion specifically refers to improvisation that is without an established beat or pulse.

Example 55. Triple rhythms and frequent rests in *Interplay*, movement 1, mm.67-74.

Soprano Saxophone

Score in C

67 68 69 70

p

S. Sx.

mf *fp* *f* *p*

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Octaves are less prevalent in section C than section B and appear only in linear form.

These occur measure 61, 75, and 82 (see Examples 56, 57, and 58, respectively). Linear octaves are an effective variation of the octave compositional device in the sparse texture of this section.

Example 56. Linear octave in *Interplay*, movement 1, m. 61.

Soprano Saxophone

linear octave

p

Piano

61

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Example 57. Linear octave in *Interplay*, movement 1, m. 75.⁵⁷

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Example 58. Linear octave in *Interplay*, movement I, m. 82.

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Section D (mm. 95-127)

The alternating solo roles of the saxophone and piano in Sections B and C are combined in Section D and define the texture. Alternating melodic figures are written for each musician. In the score at measure 95 Ruggiero writes, "...in this passage both performers should attempt to sustain the steady fast pulse, but the two parts should be played in an animated, reactive style (each part bouncing off the other)."⁵⁸ This seems to imply that this section is the musical expression of the title *Interplay*, exemplified by the melodic exchanges between the saxophone and piano in Section D (see Example 59).⁵⁹

⁵⁷ Accidentals apply throughout the measure, but only to notes at the original pitch level.

⁵⁸ Charles Ruggiero, *Interplay*, score note (Dorn, 1988).

⁵⁹ In this document, *Interplay* is defined as two things repeatedly acting upon and reacting to one another.

Example 59. Melodic exchanges between saxophone and piano in *Interplay*, movement 1, mm. 111-114.

Score in C

Soprano Saxophone

Piano

111 112 113

114 115

mp mf f

exchange

embedded augmented octave

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In measure 114 (see Example 59 above) is the first instance of an octave in Section D. As the exploration of interplay between the saxophone and the piano comes to fruition, Ruggiero interjects the octave one additional time in the final phrases of Section D (see Example 60). This demonstrates the importance of the octave as recurring harmonic material.

Example 60. Octave in section D in *Interplay*, movement 1, m. 126.

Score in C

Soprano Saxophone

Piano

126

aug. octave

ff

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The pitch material that is used at the highest range of the melody in the saxophone includes D5, E-flat 6, and D6 (see Figure 13). The return of the pitch classes D and E-flat reinforces their role as important pitches, or tonalities, especially when used as the highest pitches in the melody.

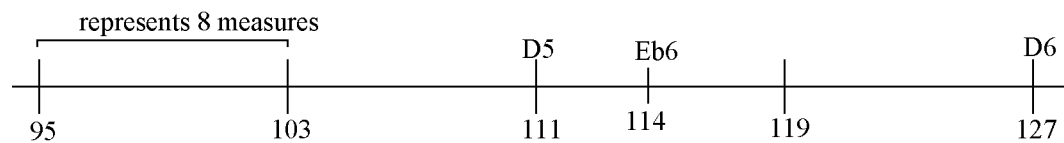


Figure 13. D and E-flat usage in Section D in *Interplay*, movement 1.

Section E (mm. 128-239)

The piano begins Section E with a comment from the composer that reads, “L.H. in ‘walking bass’ style (quarter notes should be played cleanly, somewhat shortened in duration, and subordinate to both the saxophone line and the R.H. part).”⁶⁰ This is the first passage labeled by the composer as related to the jazz style. It is related because the walking bass line is drawn from the jazz idiom.⁶¹ The bass line is sparse in measure 128 at the beginning of Section E (see Example 61), and then performs more consecutive quarter notes in measure 140 (see Example 62). The consecutive quarter notes align with Coker’s definition of a bass line.

⁶⁰ Charles Ruggiero, *Interplay*, score note (Dorn, 1988).

⁶¹ A jazz bass line is defined by Jerry Coker in *How to Listen to Jazz* as, “A bass line, generally in quarter notes (one note for each beat), that moves in a scalar, semi-chromatic fashion, as opposed to two notes per measure on simple chord tones.” Although the bass line begins sparsely in this case, one note is created for each beat through development.

Example 61. Sparse bass line in *Interplay*, movement 1, mm. 128-129.

L.H. in "walking bass" style (quarter notes should be played cleanly, somewhat shortened in duration, and subordinate to both the saxophone line and the R.H. part)

Score in C

Piano

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Example 62. Consecutive quarter note bass line in *Interplay*, movement 1, mm. 140-141.

Score in C

Piano

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In measure 140 Ruggiero comments in the score, “Although the rhythms of the piano part should be performed in this section of the movement (to meas. 239) exactly as written, the saxophone line should be performed in a fluid and flexible rhythmic style (with what the composer refers to as a ‘jazz rubato’).”⁶² This style is similar to the “time shift” that Ruggiero suggests in his work *Concerto for Soprano Saxophone and Orchestra*.⁶³ The concept of taking liberty with the tempo seems to be an important characteristic trait of Ruggiero’s compositional style.

The harmony of Section E seems to be derived from the jazz idiom; however, it is not idiomatic of widely accepted jazz harmonic patterns. Although Ruggiero uses extended tertian harmonies that are common in the jazz idiom, the harmony of Section E as it relates to the jazz idiom will not be discussed.

The calculated use of octave material is apparent based upon the growing frequency of its use throughout Section E. By dividing section E into four subsections, the frequency of

⁶² Charles Ruggiero, *Interplay*, score note (Dorn, 1988).

⁶³ See the discussion of the “time shift” on p. 41.

octaves by subsection and within a measure may be traced, and the increase in frequency may be measured (see Table 14).

Table 14. Octave frequency in section E of *Interplay*, movement 1, mm. 128-239.

Subsection	No. of octaves in section	Highest no. octaves in single measure
128-155	1	1
156-183	3	2
184-211	12	3
212-239	28	3

Melodic pitch material developed around the D sonority is an important compositional device in section E. For instance, D4 begins the melody and D6 ends it (see Example 63 and 64, respectively). In addition, D4, D5, and D6 occur in the melody many other times from measure 128-239, often in durations of six beats or longer.

Example 63. D4 begins saxophone melody in section E in *Interplay*, movement 1, mm. 140-142.

Score in C

Soprano Saxophone

140 *pp* no vibrato 141 142 add vibrato

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Example 64. D6 ends the melody in section E in *Interplay*, movement 1, mm. 237-239.

Score in C

Soprano Saxophone

237 *cresc.* 5 238 239 *ff*

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There are two points in Section E at which the D sonority and octave materials occur simultaneously. In measure 204, the right hand of the piano plays D6, creating an augmented

octave with C#5 (see Example 65). The second instance in which pitch and octave materials overlap is in measure 214. The saxophone plays D5 and is immediately followed by the piano with Db3, creating a linear augmented octave (see Example 66). This crossing of materials demonstrates the development of the D sonority and octave materials together.

Example 65. Augmented octave with D6 in *Interplay*, movement 1, m. 204.

Score in C
Piano
204
aug. octave

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Example 66. Linear augmented octave with D5 in *Interplay*, movement 1, m. 214.

Score in C
Soprano Saxophone
Piano
214
1 linear aug. octave

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Section F (mm.240-305)

Subsection a (mm. 240-268)

Octave materials are the thematic focus for section F. In Subsection a, the opening tripled octave section (OTOS) from measures 2-33 has been developed. This octave material is similar to the beginning of the movement, but Ruggiero develops it through changes in texture and register, omissions and additions, and pitch order reversal.

Example 67. Development and comparison of OTOS in *Interplay*, movement 1, mm. 240-243 and 2-5.

Score in C a=added o=omitted c=changed

Soprano Saxophone

Piano

S. Sax.

Pno.

240 241 242 243

2 3 4 5

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By comparing the two passages in the above example, one can see that the texture in the second presentation, or development, of the OTOS is different than the first. The saxophone is present with the piano in the first statement, and in the second the saxophone is tacet (see Example 67). Also, the register of the piano is altered an octave by lowering the left hand from starting pitch D3 to D2 (see Example 67). This exemplifies the development of thematic octave material.

Omissions and additions to the OTOS are developmental devices. Measures 240-243 have adjusted or missing notes compared to measures 2-5 (Example 67 above). Another instance of omission of notes occurs in measure 247 as compared with measures 9-10 (see Example 68).

Example 68. *Interplay*, movement 1, m. 247 compared to mm. 9-10.

Score in C o= omitted

Soprano Saxophone

Piano

247

f *p*

3 3

S. Sax.

Pno.

9 10 3

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A similar omission of four notes is found in measure 249, at which point register alterations from the OTOS occur (see Example 69).

Example 69. *Interplay*, movement 1, m. 249 compared to m. 12.

The image displays two systems of musical notation for Soprano Saxophone and Piano. The top system is labeled 'Score in C' and shows measure 249. The Soprano Saxophone part has a 'register change' annotation. The Piano part is marked with '249'. The bottom system shows measure 12, with both parts marked 'cresc.'. Lines connect the notes in measure 249 to the notes in measure 12, illustrating a pitch order reversal where the first pitch changes register and one pitch is altered by a half step.

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In both occurrences of pitch order reversal, only two pitches are involved. Also common in the two cases is the first pitch changes in register and one of the pitches is altered by a half step. The first reversal is in measure 253 when compared to measure 16 (see Example 70), and the second is in measure 264 when compared to measure 28 (see Example 71).

Example 70. First pitch reversal compared to OTOS in *Interplay*, movement 1, m. 253 and m. 16.

Score in C

Soprano Saxophone

Piano

253

down dim. octave

note switch

S. Sax.

Pno.

16

The image displays two systems of musical notation. The top system, labeled 'Score in C', shows measures 253 and 254 for Soprano Saxophone and Piano. The Soprano Saxophone part has a whole rest in measure 253. The Piano part has a melodic line in measure 253. Two notes in the piano part are circled, and lines connect them to the Soprano Saxophone part in measure 16 of the bottom system. The annotation 'down dim. octave' points to the first circled note, and 'note switch' points to the second. The bottom system shows measures 16 and 17 for Soprano Saxophone and Piano. Both parts have a 'cresc.' marking. The Soprano Saxophone part in measure 16 has two circled notes that correspond to the circled notes in the piano part of measure 253.

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Example 71. Second pitch reversal compared to OTOS in *Interplay*, movement 1, m. 264 and m. 28.

Score in C

Soprano Saxophone

Piano

264

note switch

S. Sax.

Pno.

28

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Section F, subsection b (mm. 268-305)

Octaves are found numerous times throughout subsection b in an embedded (non-consecutive) manner; however, there are three instances where perfect octaves are found in consecutive sets of two (see Example 72),⁶⁴ showing the composer's dedication to the manipulation and development of the octave within this piece.

⁶⁴ Consecutive augmented octaves were found in two instances, but the pattern appears in the perfect octaves in this passage. Augmented octaves will not be discussed in this consecutive octave portion of the analysis because the prominent patterns appear to be perfect octaves.

Example 72. Perfect octaves in sets of two in *Interplay*, movement 1, mm. 278, 284, and 294.

Score in C

Soprano Saxophone

Piano

consecutive octaves

278

consecutive octaves

mp *cresc.*

284

S. Sax.

mp

consecutive octaves

Pno.

mf

294

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In addition to the consecutive octaves that occur in sets of two, there are also three larger sets of consecutive octaves found within Subsection b. The numbers of consecutive perfect octaves in these passages are 8, 11, and 8, respectively. This creates a mirror effect because the first and last passages contain 8 octaves; furthermore, the passages exchange first and last notes. In measure 280, the passage begins with B-flat and ends with F-sharp (see Example 73), and in measure 304 the reverse is true. The passage begins with F-sharp and ends with B-flat (also see Example 73).⁶⁵ This seems to be a recurring characteristic trait in this piece, as the last section copies the material of the first.

⁶⁵ Enharmonic for A-sharp.

Example 73. Passages containing 8 consecutive octaves and note exchange in *Interplay*, movement 1, mm. 280 and 304.

The image shows two musical staves. The top staff is for Soprano Saxophone and the bottom staff is for Piano. Both are in 12/8 time and C major. Measure 280 shows a melodic line in the saxophone and a supporting line in the piano, both marked with a forte (*f*) dynamic. Measure 304 shows a similar melodic line in the piano, marked with a crescendo (*cresc.*) leading to fortissimo (*ff*). An arrow labeled 'Exchange' points from the saxophone's note in measure 304 to the piano's note in the same measure, indicating they swap notes.

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The D sonority is the most frequent pitch class in the perfect and augmented octaves in Subsection b. A passage in which the frequency of D is especially high in octaves occurs in measure 296 to 303 (see Example 74). Thematic material from the piano earlier in the movement in measures 35 to 42 is also developed in this passage. Measures 35 to 42 are reversed and in measures 296 to 303 are recapitulated partially or completely (see Example 74). The rhythmic durations of the thematic material in measures 35 to 42, now in reverse order, are halved. Most importantly, this combination of the D sonority and octave material demonstrates Ruggiero's development of the two characteristic traits.

Example 74. Passage containing D octaves and reverse of previous material in *Interplay*, movement 1, mm. 296-303.

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Section G (mm. 306-337)

This final section marks the complete return of the OTOS with only three variations compared to the original (see Example 75). The rhythmic durations in the passage from measure 306 to 337 are halved when compared with the durations in the OTOS. In this way, Ruggiero further develops the octave material.

Example 75. Comparison of OTOS occurrences in *Interplay*, movement 1, mm. 308-309 and 4-5.

The image displays a musical score for Soprano Saxophone and Piano. The score is in C major and 4/4 time. The Soprano Saxophone part is shown in the top staff, and the Piano part is shown in the bottom two staves. The score is divided into two systems. The first system covers measures 308 and 309. The second system covers measures 4 and 5. The Soprano Saxophone part has an 'added note' in measure 309 and 'changed notes' in measure 4. The Piano part has corresponding accompaniment. Measure numbers 308, 309, 4, and 5 are indicated at the bottom of the staves.

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Coda (mm. 338-341)

Measure 340 of the coda contains a figure in the saxophone that has the same pitch content as measure 1 (see Example 76). By doing this, Ruggiero creates musical symmetry within the movement.

Example 76. Closing and opening figures in *Interplay*, movement 1, mm. 1 and 340.

The image displays two musical staves for Soprano Saxophone and Piano. The top staff is labeled 'Soprano Saxophone' and the bottom staff is labeled 'Piano'. The score is in C major and 4/4 time. The top staff shows a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5, with a fermata over the final note. The bottom staff shows a piano accompaniment with a half note G3, followed by quarter notes A3, B3, and C4. A bracket above the top staff indicates a 'cresc.' (crescendo) leading to a fermata. A bracket below the bottom staff indicates a '340' measure. A line labeled 'Same notes' connects the two staves, indicating that the notes are the same in both measures.

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Movement 2: "Night Song"

The movement title, "Night Song" is described by the composer as, "an atmospheric 'after-hours' tune," in reference to the historical, late night performances often associated with the genre of jazz.⁶⁶ This implies the movement is written with consideration to aspects of the jazz idiom, but not directly influenced by it. Ruggiero pays homage to jazz in this movement through references to jazz comping, rhythms and tempo changes that lend the aural effect of improvisation, and what he calls, "jazz-like pitch and timbre inflections."⁶⁷

⁶⁶ Charles Ruggiero, *Interplay*, program notes (Dorn, 1988).

⁶⁷ Ibid.

Introduction (mm. 1-10)

The introduction performed by the piano consists of sustained clusters and percussive interjections that are intended to represent jazz comping. In measures 1 and 2, the left hand of the piano is syncopated in what may be considered a comping manner (see Example 77).⁶⁸

Another element derived from the jazz idiom is the grace note, or pitch inflection. This is first seen in measure 2 (see Example 77). The addition of one or more fast passing tones to a melodic note is a commonly accepted form of interpretation in the jazz improvisatory performance practice.

Example 77. Percussive interjections in the piano with melodic grace note in *Interplay*, movement 2, mm. 1-2.

♩ = 50

Score in C

Soprano Saxophone

Piano

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Section A (mm. 11-22)

The entrance of the saxophone, accompanied by a change in tempo from a quarter note equals 50 to 63, marks the end of the introduction and the beginning of Section A. In measure 15, the piano has a jazz-like pitch inflection of grace notes leading to F3 that resolves to E3 (see Example 78). These pitches are significant because the saxophone has the same pitch classes and a pitch inflection in measure 20 (see Example 79). The pitches in the saxophone part, F5 and E5,

⁶⁸ Comping is defined by Henry Martin and Keith Waters in *Jazz: The First 100 Years* as, "...the chordal accompaniment provided by pianists or guitarists in jazz bands. This accompaniment is often syncopated."

are two octaves higher than the original statement in the piano. Ruggiero’s recycling of the same pitch classes from the piano part to the saxophone demonstrates his penchant for jazz inflections and can be considered a characteristic trait.

Example 78. Piano pitch inflection and use of F3 and E3 in *Interplay*, movement 2, m. 15.

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Example 79. Saxophone pitch inflection and use of F5 and E5 in *Interplay*, movement 2, m. 20.

Score in C bluesy sound
Soprano Saxophone
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The text written by the composer in the score, “bluesy sound,” in Example 79 is significant. This notation further supports the attribution of Ruggiero’s use of the grace note, or pitch inflection, to the jazz idiom as the Blues is commonly accepted as a style within the jazz genre.

An augmented octave appears in measure 11 on beat four between the saxophone and the piano (see Example 80). The octave use seems deliberate because the composer wrote fewer octaves the second movement, as compared to the first movement.⁶⁹ This augmented octave is the first aurally clear octave occurrence in this movement.

⁶⁹ Due to the dense nature of the piano part, octaves that are part of a densely voiced chord will not be discussed in this movement. The aural impression of the author is that an octave as part of a densely voiced chord in the piano would not be heard as easily as an octave between the saxophone and piano, or an octave in the piano struck separately from a chord.

Example 82. Return of comping in *Interplay*, movement 2, m. 27.

[E-sharp and F-sharp in r.h.]

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Section C (mm. 34-42)

The tempo of Section C is indicated with the text, “faster, with rubato.”⁷⁰ Rubato implies a freedom of tempo, and this is substantiated further in the composer’s suggestion “freely” in measure 37 (see Example 83). The quarter note triplets in the saxophone part are displaced from the down beat by an eighth rest. Commonly, this rhythm is written on a down beat. By displacing its placement by an eighth, the rhythm lacks rhythmic recognition; therefore, it gives the aural impression of free improvisation.⁷¹ This further reinforces Ruggiero’s use of elements from the jazz style as a characteristic trait.

Example 83. “Freely” suggestion and displaced saxophone rhythm in *Interplay*, movement 2, m. 37.

Score in C freely

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Yet another jazz-like pitch inflection occurs in measure 39 (see Example 84). This figure easily exemplifies a vehicle for the interpretive suggestion, “freely.” The piano has sustaining chords and could easily adjust the tempo according to the interpretation of the saxophonist. This type of composition gives the aural impression of free improvisation.

⁷⁰ Charles Ruggiero, *Interplay*, score note (Dorn, 1988).

⁷¹ See note number 54 on for free improvisation discussion.

Example 84. Pitch inflection by the saxophone in *Interplay*, movement 2, m. 39.

Score in C

Soprano Saxophone

Piano

mf *p*

39

3

39

39

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The final occurrences of octaves in the movement are found in measures 41 and 42 (see Example 85). The octave in measure 41² in the piano is unique because it is separate from the dense chord on beat one, and it is the first occurrence in the movement of this type of octave. In measure 42, the octaves are significant because they are tripled between the saxophone and piano. They are reminiscent of the OTOS from movement 1.

Example 85. Final octaves of movement in *Interplay*, movement 2, mm. 41-42.

Score in C

Soprano Saxophone

Piano

decresc. *rit.* *pp* *mp*

pp *pp* *rit.*

41 42

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Section D and Coda (mm.52-57)

Pitch inflections are prominent in section D, and the first occurrence is in measure 43.

The inflection contains two grace notes, which is the longest inflection for the saxophone through measure 43 (see Example 86).

Example 86. Inflection in the saxophone part in *Interplay*, movement 2, m. 43.

Score in C

Soprano Saxophone

$\text{♩} = 84$

43

cresc.

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The D sonority that was established in the first movement returns in measures 44 through 46 as D6 and serves as the highest point of the melody within the movement (see Example 87).

Example 87. D6 in the saxophone part in *Interplay*, movement 2, m. 44-46.

Score in C

Soprano Saxophone

$\text{♩} = 100$

44

45

46

$\text{♩} = 69$

$\text{♩} = 88$

f

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Additional instances of pitch and timbre inflections occur in measures 47 through 51 (see Example 88). The high concentration of inflections in section D indicates the climax of the movement and further exemplifies their development since the first occurrence. The first of the four remaining inflections appears in measure 46 as a single grace note. In addition to the second pitch inflection in measure 47, it also contains a timbre inflection of “subtone.” This is the only timbre inflection and the longest pitch inflection up to this point in the piece. The third inflection in measure 49 is a single grace note, and is followed by the fourth in measure 51. The fourth inflection is unique because it is the first instance of a glissando. The number of occurrences and

their increased complexity exhibit the development of the jazz inflections during the second movement.

Example 88. Pitch and timbre inflections of section D in *Interplay*, movement 2, mm. 46-51.

Score in C
Soprano Saxophone

♩ = 88
subtly
1
3
mp
rit.
p

♩ = 63
subtone - norm
2
p

46 47 48

S. Sax.
3
2
1
don't rush
50
51
p
4
rit.

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Movement 3: "Departures"

The third movement, "Departures," combines materials found in movements one and two. Octave materials derived from the first movement are explored in an ostinato and with a recapitulation of the OTOS. Lyrical melodies and jazz materials from the second movement are reused. Also, the pitch classes F with F-sharp and D with E-flat return as important pitches, establishing tonalities without traditional key centers.

Measures 1 and 2 of movement three contain several consecutive octaves between the saxophone and the piano.⁷² The consonance of the harmony and number of repetitions of the same octave is one of the clearest and reinforcing octave statements up to this point in the piece (see Example 89).

⁷² Due to the consonant F Major chord in measures 1 and 2, the octaves in the piano will be considered in this movement. The consonance lends ease to the aural identification of the octaves.

Example 89. 11 exact repetitions of octaves in *Interplay*, movement 3, mm. 1-2.

Score in C

Soprano Saxophone

mf (hidden in piano tone)

octave

Piano

ff

1 2

ff

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In measure 3, the piano establishes an ostinato that repeats every measure of Section A until measure 85. In its initial form, the figure in the piano contains four sets of linear octaves (see Example 90). Through its repetitions, notes of the figure shift, typically within a half or whole step of the original version. The rhythm and tonal shape of the figure is sustained through all repetitions, and linear octaves remain central and consistent to its construction. This repetitive figure is a new compositional technique for the octave as part of an ostinato.

Example 90. Repetitive piano figure in *Interplay*, movement 3, m. 3.

Score in C

Soprano Saxophone

Piano

mf

octaves

3

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As the composer suggests, the third movement combines the octave materials (mentioned in Example 90 above) and jazz-like pitch and timbre manipulations integral to the second

movement. For example, the first two-note pitch inflection is found in the saxophone part in measure 13, and is combined with a vertical octave occurrence (see Example 91).

Example 91. Pitch inflection with octave in *Interplay*, movement 3, m. 13.

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Section A (mm. 20-85)

In Section A, there are many occurrences of octaves between the saxophone and the piano.⁷³ The two pitch classes found creating the octaves are F and F-sharp. This corresponds with the repetitive sonorities found in the piano introduction figure of F and G-flat. The number of occurrences (more than any other pitch classes creating octaves in this section) and further reinforces F and F-sharp as important pitches in the piece.⁷⁴ The first F octave occurs in measure 31 (see Example 92). It is followed by the first F-sharp octave, which is augmented and also contains F (see Example 93). Remaining octaves occur in a similar manner in Section A.

⁷³ Considered in this discussion are octaves in unison rhythm created between the saxophone and the piano, and linear octaves in the saxophone. Due to the ostinato of the piano part in section A, linear octaves in the piano are not included.

⁷⁴ Refer to example 52 in the first movement in which G and G-flat are recurring and important pitches.

Example 92. F octave in *Interplay*, movement 3, m. 31.

Score in C

Soprano Saxophone

Piano

mf

31

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Example 93. F to F-sharp augmented octave in *Interplay*, movement 3, m. 34.

Score in C

Soprano Saxophone

Piano

mf *f*

aug. octave

34

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Glissandi, like the ones found in measures 41 and 43, are an example of the second type of pitch inflection to appear in Section A (see example 94). It is a clear example of jazz-like pitch inflection found initially in the second movement, and reintroduced in the third. In addition, another jazz inflection, a timbre manipulation, follows in measures 63 and 64, noted in the score with text “growl” (see Example 95).⁷⁵

⁷⁵ Growl may be attributed to the jazz idiom. In this document the growl will be discussed as an element from the jazz idiom.

Example 94. Saxophone pitch inflection glissando in *Interplay*, movement 3, mm.41-44.

Score in C

Soprano Saxophone

S. Sax.

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Example 95. Saxophone timbre manipulation growl in *Interplay*, movement 3, mm. 63-64.

Score in C

Soprano Saxophone

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There is a return of E-flat and D pitch material similar to the OTOS, as each of the pitches serve as a high note for a phrase. For instance, E-flat 6 is the highest pitch with the longest duration in the phrase ending in measures 54 to 57 (see Example 96). This is another aural reminder of the E-flat and D tonality.

Example 96. E-flat 6 in saxophone part in *Interplay*, movement 3, mm.54-57.

Score in C

Soprano Saxophone

S. Sax.

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The highest and longest note in the saxophone phrase, occurring in measures 66 to 69, is D6 (see Example 97). This is noteworthy because it marks the first statement of the D sonority in the third movement, again establishing the pitch class D as a prominent sonority.

Example 97. D6 in saxophone part in *Interplay*, movement 3, mm. 66-69.

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Transition (mm. 86-97)

In contrast with Section A, the transition opens with 16 consecutive octaves. The first four are located in the piano, while the remaining octaves occur between both the saxophone and the piano (see Example 98). This is the first instance in the third movement of consecutive octaves, as well as the highest frequency since the OTOS in the first movement. The passage shows the evolution of the OTOS concept by using consecutive octaves.

Example 98. Consecutive octaves in transition in *Interplay*, movement 3, mm. 86-88.

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Following the octave passage, the piano has block chords while the saxophone plays eighth notes that morph into quintuplets in Example 98. The notes of the quintuplet in the

saxophone part, specifically the B, Gs, and C, form octaves with the chord found in the piano (see Example 99). Ruggiero uses this occurrence to further demonstrate the development of octave as a thematic device. In addition, D6 returns as the prominent sonority. It reinforces its tonal importance because it is the high point of the melody; this note is aurally dominant not only because it is the highest note, but also because the color of the saxophone helps to set it apart from the chord in the piano.

Example 99. Two octaves and return of D sonority in *Interplay*, movement 3, mm. 92-93.

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A second octave is found in measure 95 between the saxophone and the piano (see Example 100). Ending the transition in measure 96, D-sharp 6 is highlighted as an important sonority; this note appears as a long duration in the saxophone part, imitating the D6 from measure 93 and reinforces the tonality of D.

Example 100. Octave and return of D-sharp sonority in *Interplay*, movement 3, mm. 95-98.

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Section B (mm. 98-149)

Pitch material from the second movement returns in Section B at the beginning of the piano interlude.⁷⁶ In measure 97, the piano strikes C-sharp 2 and G-sharp 2 in the left hand, which are the same pitches found in movement two, measure 1. Meanwhile, the right hand strikes a chord cluster that includes G6, A6, and B6. This right hand material borrows pitches from Movement 2, measure 1, but reproduces them two octaves higher (compare Examples 101 and 102). The reuse of this pitch material demonstrates the cyclic nature of the piece as elements of the second movement reappear in the third movement.

⁷⁶ See example 79 for comparison to movement two.

Example 101. Pitch material from movement 2 in *Interplay*, movement 3, mm. 97-99.

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Example 102. Pitch material in movement 2 in *Interplay*, movement 3, mm. 1-2.

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The piano interlude continues until the saxophone enters in measure 125, imitating the lyrical melody with long note durations of Movement 2 (see Example 103).⁷⁷

Example 103. Saxophone entrance in section C of *Interplay*, movement 3, mm. 125-126.

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The left hand of the piano creates octaves with the saxophone in measure 143, followed by tripled octaves in measure 147 (see Example 104). The consecutive octaves are an example of the development of octaves as thematic material.

⁷⁷ See example 80 for comparison.

Example 104. Saxophone and piano in unison and octaves in *Interplay*, movement 3, mm. 143-147.

Score in C

Soprano Saxophone

Piano

octave

f

mf

cresc.

143 144

S. Sax.

Pno.

145 146 147

tripled octaves

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Section C (mm. 150-208)

The jazz-like timbre manipulation, “growl,” marks the first measure of section D and contrasts with the smooth and sustained style of the previous section (see Example 105). This exemplifies Ruggiero’s integration of jazz-like material from movement two into Movement 3.

Example 105. Timbre manipulation “growl” in *Interplay*, movement 3, m. 150.

$\text{♩} = 144$ Score in C

Soprano Saxophone

150

f

growl

ff

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Consecutive octaves return between the saxophone and the piano in measure 153 in tripled form (see Example 106), and also in measures 157 to 158 (see Example 107). This evolution of consecutive octave material, that is different from the OTOS of the first movement, reinforces Ruggiero's reliance upon octaves as important thematic material.

Example 106. Tripled octaves in saxophone and piano in *Interplay*, movement 3, m. 153.

The image shows a musical score for Example 106, measure 153. It features two staves: Soprano Saxophone and Piano. The key signature is C major, and the time signature is 4/4. The tempo/mood is marked 'dramatically'. The dynamics are marked 'ff' (fortissimo). The saxophone part consists of a series of notes with octave lines above them, indicating tripled octaves. The piano part also features tripled octaves, with notes in both the treble and bass clefs. The measure number '153' is written below the piano staff.

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Example 107. Tripled octaves in saxophone and piano in *Interplay*, movement 3, mm. 157-158.

The image shows a musical score for Example 107, measures 157-158. It features two staves: Soprano Saxophone and Piano. The key signature is C major, and the time signature is 4/4. The dynamics are marked 'ff' (fortissimo). The saxophone part shows notes with octave lines above them, indicating tripled octaves. The piano part also features tripled octaves, with notes in both the treble and bass clefs. The measure numbers '157' and '158' are written below the piano staff.

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The jazz-like timbre manipulation of the growl figure from measure 150 (see Example 107) is repeated exactly in measure 174. It is followed in the next measure by two pitch inflections, material borrowed from the second movement. The first pitch inflection occurs in measure 175 and is notated with a starting pitch of B-flat 4 for a descending scale-like flourish

into B-flat 3 (see Example 108). A second pitch inflection, a scoop, follows in measure 176. This is the first occurrence in the movement of a scoop as a pitch inflection.⁷⁸

Example 108. Timbre manipulation and pitch inflections in *Interplay*, movement 3, mm. 174-176.

Score in C

Soprano Saxophone

174 *mf* growl timbre manipulation

175 *fff* pitch inflection

176 3

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A jazz style suggestion in measure 185 notes, “like [the famous jazz saxophonist] Lee Konitz!” and it returns in measure 192 (see Example 109). The use of these jazz-like style suggestions by Ruggiero are common throughout this piece.

Example 109. Jazz style suggestion in *Interplay*, movement 3, m. 185.

Score in C

Soprano Saxophone

no vibrato like Lee Konitz!

mp

Piano

mf

185

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Consecutive octaves reappear in measures 203 to 205 in sixteenth notes, similar to measure 157 (see Example 110).⁷⁹ This is the third and final statement of consecutive octaves in Section C. It is important because it is the longest passage of octaves in the section and also demonstrates a sort of recapitulation of the material from measures 157 to 158.

⁷⁸ See note 30 for description.

⁷⁹ See example 109 for comparison.

Example 110. Consecutive octaves in *Interplay*, movement 3, mm. 203-205.

Score in C

Soprano Saxophone

Piano

203 204 205

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Section D (mm. 209-250)

A “growl” opens Section D in measure 209, and uses the same pitch material as similar statements in measures 150 and 174.⁸⁰ It is combined with a new style in the piano part that imitates a drum set, further reinforcing Ruggiero’s references to the jazz idiom. The repeated eighth notes in the left hand of the piano seem to imitate a bass drum, as is indicated in the score. Also, octaves occur as percussive interjections with the saxophone melody, as if the composer is trying to imitate the sparse hits a jazz drummer would add on the snare drum or tom (see Example 111).

⁸⁰ See examples 107 and 110 for comparison.

Example 111. Timbre manipulation and piano imitates drum set in *Interplay*, movement 3, mm. 209-212.

♩ = 176

Score in C

Soprano Saxophone

ff growl (Thank you, Bird, Omette...)

mf norm.

Piano

mf (like a small bass drum; do not use any damper pedal)

f

209 210

S. Sax.

Pno.

211 212

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In measure 210, Ruggiero recapitulates the pitch material from the OTOS in a single line. The repetition is similar to the initial statement with minor deviations (see Example 112). This is a new use of the OTOS material in a non-octave context and further exemplifies the development of the OTOS.

Example 112. OTOS material in *Interplay*, movement 3, mm. 210-216.

Score in C

Soprano Saxophone

mf

210 211 212 213

deviation

S. Sax.

214 215 216

deviation

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Tripled octaves return in measure 235 through 238 (see Example 113). The pitch material is new, but the consecutive octaves are reminiscent of the OTOS. This passage is the ultimate development of OTOS, by keeping the short note durations of the consecutive octaves but changing the pitches.

Example 113. Final return of consecutive octaves in *Interplay*, mm. 235-238.

The image shows a musical score for Soprano Saxophone and Piano, measures 235-238. The score is in 4/4 time and C major. Measures 235-236 show the initial return of tripled octaves. Measures 237-238 show a further development with dynamic changes.

Score in C

Soprano Saxophone *mf*

Piano

235 236

S. Sax. *mp* *f*

Pno. *mp* *ff* *f*

237 238

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In addition to the tripled octaves, vertical and linear octaves return in combination. As the left hand of the piano continues the repetitive bass drum figure in measure 242, the right hand begins a linear octave pattern (see Example 114). The linear octave pattern also creates vertical octaves between the saxophone and the piano, demonstrating another variant in octave development (see Example 114).

Example 114. Vertical and linear octaves in *Interplay*, movement 3, mm. 242-247.

Score in C

Soprano Saxophone

Piano

linear octaves are marked with lines

242 243 244

245 246 247

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The final figure in the saxophone part uses the same pitch material as the first measure of the piece. By using the same figure at the end, Ruggiero is again creating a sort of musical mirror to create closure at the end of the piece (see Example 115).⁸¹

Example 115. Final saxophone figure in *Interplay*, movement 3, mm. 249-250.

Score in C

Soprano Saxophone

249 250

like mvt. 1 mm. 1

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⁸¹ See example 48 for comparison.

CHAPTER 4

CONCLUSION

The eleven compositions written for saxophone by Charles Ruggiero represent an important contribution to the contemporary literature of the instrument. His music offers a range of ensemble types and roles for the saxophone. For instance, in *Dig 2*, the saxophone plays a reserved role in the ensemble of winds and strings. This is in contrast with *Sizzle Sax II*, in which the saxophone is the obvious soloist. The saxophone performs aggressive melodies and extended techniques with one other musician, a percussionist.

Ruggiero's desire for tonality without establishing a traditional tonal center contributes to the chromaticism in his melodies and harmonies. This is a characteristic trait of Ruggiero's compositional style. An example of this is discussed previously in the analysis of *Interplay*, in which the D sonority was frequent during particular sections and their climaxes. The D sonority created its own tonality by serving as a repeated note within the saxophone and piano figures, as well as the highest pitch of several phrases.

Extended techniques are often used in Ruggiero's works that include saxophone and are a characteristic trait of his compositional style. One extended technique that he uses is the "growl," which seems to be added at points of high intensity. Extended techniques are never the focus for Ruggiero's pieces; instead, they contribute to the mood of the music that is established before the effect is added.

The influence of the jazz idiom is present in each of Ruggiero's pieces, and is a trait of his compositional style.⁸² One example of jazz influence occurs in *Echoes of "Piano Red"* in the third movement entitled, "Play and Laugh." In this movement, the instrument parts are written in

⁸² Letter to the author 5 February 2010.

rhythmic imitation of the jazz swing style. Another type of jazz influence is present in *Interplay* with Ruggiero's use of jazz inflections. This includes the scoop and the growl, both of which may be attributed to the jazz idiom.

At least one of Ruggiero's characteristic traits, including creating tonality, using extended techniques, and showing the influence of the jazz style, may be found in each of his pieces. The recurrence of these traits creates a commonality among his works and demonstrates his style as a composer.

Ruggiero is a highly regarded and versatile composer. The instrumentation of his works range from what may be considered the traditional saxophone and piano, to saxophone and percussion, to saxophone and orchestra. His use of formal structure varies from the short single movement piece, *Dig: JSB I*, to longer, multi-movement pieces such as *Night Songs and Flights of Fancy*. Pieces by Ruggiero have been written for and performed or recorded by virtuosic saxophonists, further demonstrating the high esteem he possesses within the saxophone community.

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