

MUSIC FOR THE SAXOPHONE DUET GENRE: AN ANNOTATED
BIBLIOGRAPHY OF SELECTED ORIGINAL MUSIC

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In 1861, Jérôme Savari (1819-1870) composed *Duo for Soprano Saxophone and Alto Saxophone*. Since then, more than 400 duets were written, yet many musicians are not aware of this repertoire. The lack of recommended repertoire and insufficient information regarding this genre reduces the use of the saxophone duet in both pedagogical and concert settings.

The purpose of this study is to examine the importance of the saxophone duet genre by identifying the standard repertoire and creating an annotated bibliography. Twenty-three composers with twenty-six selected works have been identified and will be annotated. All selected works in this document are (1) composed for any two members of the saxophone family; (2) originally composed for saxophone duet (i.e., no transcriptions will be included); (3) published either by companies or by the composers themselves; and, (4) composed between the nineteenth-century through present day.

This annotated bibliography of selected repertoire contains two sections: (1) repertoire for performance; and, (2) repertoire for pedagogy. It is the intent of this project that the annotation for each piece could assist performers, teachers and students with their search of currently published works for this genre. The descriptive information in each annotation regarding the composition and its performance considerations should provide further details in order to assist in the program decision-making process.

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CHAPTER I

INTRODUCTION

Performance Goals

After Jérôme Savari's *Duo for Soprano Saxophone and Alto Saxophone* was written in 1861, more than 400 duets were composed; however, many of these pieces are rarely performed.¹ Furthermore, many musicians are not aware of this repertoire. The lack of recommended repertoire and insufficient information regarding this genre reduces the use of the saxophone duet in the concert program.

The performance goal of this study is to examine the importance of the saxophone duet genre by creating an annotated bibliography. Music for this instrumental combination, taken from different musical eras, will be studied in order to identify a standard repertoire. The resulting survey of various works from different styles is expected to demonstrate the diversity and evolution of compositions for two saxophones. The selected repertoire for this study contains different levels of difficulty. It is the intent of this project that the annotation for each piece could assist performers with their search of currently published works for this genre. The descriptive information in each annotation regarding the composition and its performance considerations should provide further details in order to assist in the program decision-making process as well as the artistic rendering of the piece.

Pedagogical Goals

Compared with any other combination of instrumentation for saxophone performance, the duet for two saxophones is an easily accessible genre. Obviously, since the instrumentation for this genre occurs within the same family, both the homogenous sound and technique de-

¹ Bruce Ronkin, *Londeix Guide to the Saxophone Repertoire 1844-2012* (Cherry Hill, NJ: Roncorp, 2012), 524.

manded for performance are similar. This results in performers having less difficulty blending tone quality and matching dynamics or other technical requirements. Therefore, the study of saxophone duets will undoubtedly help the student to learn how to control sound, dynamics, rhythm and other musical techniques. The saxophone duet genre also provides an opportunity for young saxophonists to learn proper ensemble, helping students to imitate the musical style, blend sound, match dynamics as well as rhythm, articulation, and other aspects of technique. Therefore, the identification of appropriate material of saxophone duets for pedagogical purposes is necessary.

Some well-written duets, such as Hyacinthe Éléonore Klosé's pieces published in his *Méthode complète des Saxophones*, help students learn how to gain control of the entire range of the saxophone and obtain greater understanding of the relationship between the melodic material and the accompaniment. Contemporary saxophone duets offer opportunities for advanced students to learn avant garde music and extended techniques. One such example is Christian Lau-ba's *Six Duos* for two saxophones (1995). It contains various multiphonics, quarter tone vibrato, rapid dynamic changes (forte to pianissimo), as well as opportunities for students to experience atonal music and to learn how the performance of music lacking time signatures or bar lines. The pedagogical goal of this document is to assist teachers, young performers and students in order to select pieces and etudes that are appropriate for their skill level.

Methodology

All works selected for this document are as follows: (1) composed for any two members of the saxophone family (including sopranino saxophone and contrabass saxophone); (2) originally composed for saxophone duet (i.e., no transcriptions are included); (3) either published by companies or by the composers themselves; and, (4) pieces composed from the nineteenth-century through the twenty-first century. Regarding the selection of the repertoire, there are several

sources to locate compositions for saxophone duet. Jean-Marie Londeix's *Guide to the Saxophone Repertoire 1844-2012* provides a thorough list of repertoire. Various publishers' websites and online catalogs of repertoire are helpful to locate works and musical scores. These include AllMusic (allmusic.com), Dorn Publications (dornpub.com), Saxbook (saxbook.com), SOTW (Sax on the Web) forum (forum.saxontheweb.net), and WorldCat (worldcat.org). All scores for this study were obtained through the University of North Texas music library, inter-library loan or purchased by the author.

The annotated bibliography of selected repertoire in this document contains two sections: (1) repertoire for performance; and (2) repertoire for pedagogy. Since it is the hope that performers and teachers will use this document as a reference, only works that are published, or currently available from composers, are listed in this study. Twenty-three composers with twenty-six selected works have been identified and are annotated. These compositions have been chosen for several reasons. Some works are considered standard pieces in saxophone repertoire (such as Paul Hindemith's *Konzerstück*) while others are not often performed but written by well-known composers (such as Henry Cowell's *Hymn and Fuguing Tune No. 18*). Other works contain an extensive amount of contemporary extended techniques for saxophone (such as many of Christian Lauba's compositions) and some were chosen as a representational sampling of pedagogical material (such as those found in Hyacinthe Klosé's method book).

This document is organized into four different chapters:

Chapter I contains the historical background and a review of important literature for the genre of saxophone duet.

Chapter II describes the current state of research and discusses available sources; it will include books, journals, dissertations and recordings.

Chapter III consists of the annotated bibliography of selected compositions for saxophone duet.

Chapter IV contains an appendix listing the entire selected repertoire in alphabetical order by the composer's last name, with other basic information. The bibliography and information of publishers such as abbreviation, addresses, websites are list in this chapter.

Each annotation includes the birth and death dates of the composer if available. The annotations are to be organized in the following manner:

1. Composer
2. Title
3. Instrumentation
4. Date of Composition
5. Movement titles or tempo indications
6. Duration
7. Dedication
8. Publisher
9. Available recordings
10. List of composer's other works for saxophone
11. Bibliographic information about the composer
12. Discussion of performance considerations

In regard to the list of composer's works for saxophone, Jean-Marie Londeix's *Guide to the Saxophone Repertoire 1844-2012* is the primary source of literature. Londeix's book includes both transcriptions and unpublished pieces; however, in this document, the author only lists the original and published works. The performance considerations include aspects such as range, ex-

tended technique requirements, fingerings and technical suggestions. The information provided in the annotation has been gathered from several primary sources: (1) the composer's comments found on the score or interviews conducted by the author; (2) academic periodical reviews; (3) university dissertations; (4) notation/liner notes from recorded compact discs; and, (5) information provided by the publisher; and, (6) an examination of the scores with a brief analysis.

CHAPTER II

HISTORICAL BACKGROUND

Repertoire Characteristics from 1844 to 1861

Belgian musical instrument designer Adolphe Sax invented the saxophone in 1844. Georges Kastner (1810-1867), a friend and supporter of Adolphe Sax, wrote the first method book for saxophone *Méthode complète et raisonnée de saxophone* in 1845. The following year, another method, *Méthode élémentaire de saxophone* by Hartmann was published.² This method contains preparatory exercises, ten études and five duets; these duets are probably the earliest works in the form of saxophone duets. During this early period, most of the saxophone duets were transcriptions from operas by nineteenth-century contemporary composers such as Donizetti or Verdi. One of few exceptions of the original music for saxophone is Jean-Baptiste Singelée's *Duo Concertant, Op.55* for soprano saxophone, alto saxophone and piano (1858). Unfortunately, no further document identifies any original compositions for the genre of saxophone duet during this period.

Repertoire Characteristics from 1861 to 1932

To promote the saxophone and encourage more people to learn this newly created instrument, Adolphe Sax operated a publishing house in Paris and invited many composers to write for saxophone. Between the 1850s and 1870s, he published nearly two hundred compositions for saxophone.³ Some well-known composers contributed original music, including Jean-Baptiste Arban, Leon Chic, Jules Demersseman, Paul-Agricole Genin, Hyacinthe Klosé, Jérôme Savari and Jean-Baptiste Singelée. Among these composers, Savari's (1819-1870) *Duo* for Soprano and

² Gail Beth Levinsky, *An Analysis and Comparison of Early Saxophone Methods Published Between 1846-1946* (D.M.A. diss., Northwestern University, 1997).

³ Richard Ingham, *The Cambridge Companion to the Saxophone*. (Cambridge: Cambridge University Press, 1998), 51.

Alto Saxophone (1861) is one of the earliest existing original compositions for saxophone duet. Although there were a handful of composers writing for this genre, most works from this period are rather small-scale in length and light-hearted in style; or, they served as study etudes for pedagogical purposes. Some notable composers and compositions were written by the French clarinetist and composer, Klosé in his 1877 method book *Méthode complète des Saxophones* which contains six melodious studies and four easy duets, and by early German saxophone pedagogue and composer, Gustave Bumcke in his *Saxophone Etude op.43, Part IV, 38 Duette für zwei Saxophone* (1927).

Repertoire Characteristics from 1933 to 1979

Paul Hindemith's *Konzerstück* for two alto saxophones (1933) was the first important work for the genre by a major composer of western art music. This piece was composed at the request of one of the earliest pioneer concert saxophonists, Sigurd Raschèr. In 1964, Henry Cowell wrote an unusual piece, also dedicated to Sigurd Raschèr; the piece entitled *Hymn and Fuguing Tune No.18* was written for soprano saxophone and contrabass saxophone, a rare instrumentation in the saxophone's repertoire.

During this period, French music played an important role for the saxophone due to the impact of the legendary saxophonist Marcel Mule. Mule was the second professor of saxophone in the history of the Paris Conservatory, preceded only by the instrument's inventor, Adolphe Sax, from 1850-1870. His remarkable performances and influential teaching career made the musical world take the saxophone seriously, inspired many great composers to write an abundance of high-quality repertoire that led itself to the legitimization of the instrument within the classical musical world.⁴ French saxophonist and composer, Guy Lacour, occupied the tenor

⁴ Eugene Rousseau, *Marcel Mule: His Life and the Saxophone* (Hams Lake, Minnesota: Jeanné, 2012)

chair of the famous Marcel Mule Saxophone Quartet. He wrote the *Suite en duo* in 1971 and soon thereafter, it became standard repertoire for this genre. Other important French repertoire for saxophone duet written in this period includes Charles Koechlin's *24 Duos*, op.186 (1942) and Pierre-Max Dubois's *Six Caprices* (1967).

Repertoire Characteristics from 1980 to Present

In 1980, Karlheinz Stockhausen composed *Knabenduet* (Boy's duet) for two soprano saxophones as part of his opera, *Thursday from Light*. This four-minute short atonal composition contains ambiguous harmony and dissonant sounds; the harmonic tension and rich overtones created by the two soprano saxophones brings freshness and many tonal possibilities to the genre of the saxophone duet. The Japanese saxophonist and composer Ryo Noda adopted modern musical notation and used micro-tones in his *Murasaki no Fuchi* for two alto saxophones (1981). His approach was to mix the sound and techniques of the Japanese shakuhachi flute with the saxophone in order to create unique style of music for the saxophone. In the early 1990s, Tunisian composer Christian Lauba collaborated with one of the modern masters of the saxophone, Jean-Marie Londeix. Lauba explored various extended techniques in his etudes and other compositions. Lauba's *Neuf Études* (Nine Etudes) is a significant work for contemporary saxophone repertoire. His *Adria* for two alto saxophones (1985) contains extended techniques such as multiphonics, quarter tones, use of subtone, key noise and slap tongue. In the twenty-first century, composers continued using these extended techniques in their compositions, but also incorporated different types of other musical genres. Australian saxophonist and composer Barry Cockcroft wrote *Slap Me* for two saxophones in 2005. He composed music with several saxophone-specific techniques such as glissando, multiphonic, as well as an extensive use of slap-tongue; this piece was composed with many "bluesy" sounding phrases as well as angular rhythms.

CHAPTER III

STATE OF RESEARCH

Research in the Field

Following the descriptions in Chapter One, there have been a considerable number of compositions written for the saxophone duet genre before 1933; however, most of these pieces were of a smaller scale and none of them were written by significant composers. After Paul Hindemith's *Konzerstück*, written in 1933, hundreds of saxophone duets were composed over the next eighty-year period; however, documentation and study of original and published compositions remain limited. Therefore, there is a significant need for a resource available to performers and teachers that identifies worthwhile music of the saxophone duet repertoire. In regard to the research in the field, the author lists the current available resources of this genre.

Reference Books

In light of discovering more information surrounding the genre, Jean-Marie Londeix provides a significant list of saxophone duets in his book, *Guide to the Saxophone Repertoire 1844-2012*. This tome is currently the primary published source identifying saxophone duets. In addition to transcriptions and arrangements, Londeix's book contains many unpublished works. This increases the difficulty of identification of original compositions and access to these musical scores. Londeix's book does not provide either sufficient information about composers or further details about compositions for this genre. Detailed research of this genre occurs within the individual study of a specific composer or a single composition, such as can be found in James Umble's *Jean-Marie Londeix, Master of the Modern Saxophone*. In addition to being a biography of Jean-Marie Londeix, this source is a performance guide of standard repertoire for saxophone. In

it, the author describes only two compositions for saxophone duet, including Paul Hindemith's *Konzerstück* and Christian Lauba's *Adria*.⁵

Journals

Further examples of research into the saxophone duet genre are two articles from different issues of the *Saxophone Journal*. These articles are published by Dorn Publication and they provide analyses and performance guides for Frederick Fox's *Visitations*⁶ and Erland von Koch's *Birthday Music for Sigurd Raschèr*.⁷ Other sources of research of this genre can be found in *The Saxophone Symposium*. Articles and recording reviews from this scholarly journal of the North American Saxophone Alliance discuss relevant information about significant saxophonists, composers and their compositional devices. Examples include Thomas Liley's *Sigurd Raschèr: His Life and Legacy* and Andy Wen's *The Music of Ryo Noda*.⁸

Dissertations

Several doctoral dissertations offer insight into the musical style and compositional devices of particular composer, such as *Paul Hindemith's Works for Saxophone* by Karen Wylie,⁹ *Karlheinz Stockhausen's Music for Saxophone* by Elizabeth Bunt,¹⁰ *An Annotated Bibliography of the Saxophone Music of Lucie Robert* by John S. Bleuel¹¹ and *Christian Lauba and his saxophone etudes* by Po-Yuan Ku.¹² A significant portion of the repertoire for the saxophone duet

⁵ James C. Umble, *Jean-Marie Londeix, Master of the Modern Saxophone*. (Cherry Hill, NJ: Roncorp, 2000).

⁶ Frank Bongiorno, "Visitations by Frederick Fox," *Saxophone Journal* 35 (May/June 2010).

⁷ Alan Durst, "Master class of Birthday music for Sigurd Raschèr by Erland von Koch" *Saxophone Journal* 34, no. 1 (September/October 2009).

⁸ Thomas Liley, "Sigurd Raschèr: His Life and Legacy," *The Saxophone Symposium* 26 (2001) and Andy Wen, "The Music of Ryo Noda, Part II: An Analysis of Improvisation I," *The Saxophone Symposium* 24 (1999).

⁹ Karen Wylie, "Gebrauchsmusik in Paul Hindemith's Works for Saxophone: The Place of Konzertstück für Zwei Altsaxophone" (D.M.A. diss., University of Houston, 2002).

¹⁰ Elizabeth Bunt, "The Saxophone Works of Karlheinz Stockhausen" (D.M.A. diss., University of Arizona, 2010).

¹¹ John S. Bleuel, "An Annotated Bibliography of the Saxophone Music of Lucie Robert" (D.M.A. diss., University of Georgia, n.d., 1998).

¹² Po-Yuan Ku, "Four Recitals and an essay: Christian Lauba and His Saxophone Etudes: From a Historical Perspective." (D. Mus. diss., University of Alberta, 2009).

genre was produced after 1980, the year Stockhausen's *Knabenduett* was written, and other new pieces have become an important part of the standard repertoire for saxophone. These new compositions were performed and recorded more often in the past thirty years than any other time. Currently, a source containing the essential information of the published works for saxophone duet covering a broad range of repertoire is not known to exist.

Recordings

There are numerous published recordings of saxophone duets available for performers and teachers. Some recordings contain only original repertoire for saxophone duet. French saxophonists Serge Bertocchi and Jean-Michel Goury's *En Toute Amitie* and Australian saxophonist Michael Duke's *Duo Sax* both contain commissioned pieces and premiere recordings such as Samuel Adler's *Contrasting Inventions* and Marius Constant's *Traits*. Some recordings contain both original music as well as transcriptions for saxophone duet. These include Japanese saxophonists Shin-ichiro Hirosaka and Yasushi Arai's *6 Caprices*; this selection covers repertoire such as W. A. Mozart's *Duet No.3*¹³ and Pierre-Max Dubois's *Six Caprices Pour Deux Saxophones*. Hong-Kong native, Kenneth Tse, and Japanese saxophonist Nobuya Sugawa's recording, *Stellar Saxes*, contains repertoire for saxophone duet. Some of these pieces are also with piano. In this compact disc, one finds several standard pieces such as Paul Hindemith's *Konzerstück*, Guy Lacour's *Suite en Duo* and Victor Morosco's *Contemporary Etudes in Duet Form*. While the selected recordings named above focus entirely on the repertoire for saxophone duet, there are many other recordings that contain only one or two compositions for the saxophone duet genre. Examples can be found on Ars Duo's *Saxophone Conversations* (which includes Paul Hindemith's *Konzerstück* and Christian Lauba's *Ars*), Italian saxophonist David Brutti, *Koechlin's*

¹³ W. A. Mozart's *Duet No.3* is based on his violin sonata in B-flat major, K454.

Complete music for saxophone (which includes Charles Koechlin's *24 Duos Op.186*), American saxophonist Lawrence Gwozdz's *Raschèr International* (which includes Erland von Koch's *Birthday Music for Sigurd Raschèr*), French saxophonist Joël Versavaud's *Christian Lauba: Neuf etudes pour saxophone 1992-1994* (which includes Christian Lauba's *Ars*) and Armenian saxophonist Koryun Asatryan's *Works by Christian Lauba, Georges Aperghis, François Rossé, Etienne Rolin, Hiroyuki Itoh, Hayden Chrisholm* (which includes François Rossé's *Ximix*).

CHAPTER IV

ANNOTATED BIBLIOGRAPHY OF SELECTED COMPOSITIONS FOR SAXOPHONE

DUET: REPERTOIRE FOR PERFORMANCE

Adler, Samuel, *Contrasting Inventions*

Title: *Contrasting Inventions* (1998)

Composer: Samuel Adler (b. 1928)

Movement title / Tempo markings:

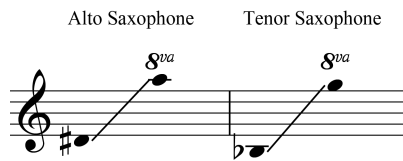
- I. Slow and “bluesy”
- II. Fast and wild

Type of saxophones: alto and tenor saxophone

Duration: c. 5 minutes 30 seconds

Range: Alto saxophone: D#1 - altissimo A3 (Sounding Pitch F3 – C6)¹⁴

Tenor saxophone: Bb1 – altissimo G3 (Sounding Pitch Ab3 – F6)



Required extended techniques: None

Dedication: Lawrence Gwozdz

Availability: Theodore Presser

Available recording: Michael Duke. *Duo Sax*. Saxophone Classics CC4006, 2012

Composer's other published works for saxophone:

Canto IV, for solo alto saxophone, DP

¹⁴ Specific notes in this document will be identified according to the Acoustical Society's system of octave designation.

Concerto, for saxophone quartet and orchestra, GrB

Line Drawings, for saxophone quartet, DP

Pensive Soliloquy, for alto saxophone and piano, Pres

Serenata Concertante, for flute, oboe, clarinet, alto saxophone and wind ensemble, Pres

Sounding, for alto saxophone and piano, South

Comments:

Samuel Adler was born in Mannheim, Germany in 1928. He moved with his family to the United States in 1939. He studied composition with Aaron Copland, Paul Hindemith, Hugo Norden, Paul Pisk, Walter Piston and Randall Thompson. He received a B.M from Boston University and an M.A. from Harvard University. He has been awarded several honorary Doctorates of Music from Harvard University, Southern Methodist University, St. Mary's College and Saint Louis Conservatory. From 1957 to 1966, Adler served as Professor of Composition at the North Texas State University. In 1966, he became Professor of Composition at Eastman School of Music and later chairman of the Composition Department until his retirement in 1994. He joined the faculty of the Juilliard School of Music in 1997.¹⁵

Contrasting Inventions is a two-movement composition for alto and tenor saxophone. It was commissioned by saxophonist Lawrence Gwozdz in 1998.

Adler writes about this composition:

Contrasting Inventions is a short work for alto and tenor saxophone in two contrasting movements. The first is a slow and "bluesy" piece which gives the performers an opportunity to play lyrical lines as well as some soft staccato figures, one of these actually also recurs in the second movement. Wide skips are also a feature for both instruments and tax the performer's ability to execute these rather difficult leaps smoothly. After coming to a quiet ending, the first Invention is followed by a fast and furious second one which is almost a perpetual motion until it

¹⁵ Rhett Lyle Bender, "Annotated Bibliography of Published Saxophone Quartets By American Composers" (D.M.A. diss., University of Georgia, 2000).

is interrupted by a brief contrasting section, which even though still quite fluid, stops the driving energy for a moment before again surrendering to it and driving it wildly toward an exciting ending.¹⁶

Compared with Adler's much earlier piece, *Canto IV* for solo alto saxophone (1971), *Contrasting Inventions* does not contain any modern extended techniques such as flutter tonguing, multiphonics or quarter tones. The harmonic and melodic intent is much stronger in this duet than his solo piece. In the first movement, Adler provides the title of "Slow and bluesy." He uses the intervals of a minor third and half-step grace notes consistently throughout the movement to create the so-called "bluesy" texture.

Example 1a: Adler, *Contrasting Invention*, Mvt. I, mm. 1-4

Slow and "bluesy" ♩ = 58

Tenor Saxophone

1

half step grace note

minor 3rd

m3

m3

m3

mf

mp

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Example 1b: Adler, *Contrasting Inventions*, Mvt. I, mm. 10-13¹⁷

Alto Saxophone

Tenor Saxophone

10

half step grace notes

mf

m3

m3

m3

m3

octave + m3

octave + m3

octave + m3

octave + m3

octave + m3

octave + m3

3

octave + m3

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As the description in the composer's notes above, the second movement entitled *Fast and Wild* begins with a rapid invention of perpetual motion in cut time. The rhythm is complex; the two parts are sometimes in unison, or in polyrhythm of four against three (see Example 2).

Example 2: Adler, *Contrasting Inventions*, Mvt. II, mm. 70

¹⁶ Samuel Adler, 2011, liner notes from Michael Duke's recording *Duo Sax*, Saxophone Classics CC4006, 2012

¹⁷ All musical examples provided in this document are in written pitch, not concert/sounding pitch.

Alto Saxophone

Tenor Saxophone

70

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Adler inserts a slower section with the consistent alteration of the time signatures 5/8 and 6/8 followed by the recurring of invention theme with aggressive energy. At the climax, Adler uses the cross-rhythm again to create a wild and exciting chaos. He ends the piece by unifying the two voices with the same pitch, concert C (see Example 3).

Example 3: Adler, *Contrasting Inventions*, Mvt. II, mm. 144-148

Alto Saxophone

Tenor Saxophone

144

four against three cross rhythm

pitch unison (concert C)

fff

fff

146

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The technical aspect for the saxophonists of *Contrasting Inventions* is demanding and provides several challenges to the performers. First, even though this piece contains clear melodic lines and strong rhythmic patterns, the harmonic structure is not always clear. Furthermore, the angular lines with large intervals create challenges for connecting the notes and phrases with a smooth legato. The performers should emphasize the melodic motion with clear articulation.

Adler writes altissimo notes in both saxophone parts. Many phrases contain the notes from a so-called regular range and altissimo register.¹⁸ Some of these passages require performing in the fast tempo; it may increase the difficulty of performance. The fingering choice for altissimo notes is essential. Performers should always consider the precise intonation and smooth connection from note to note. For instance, in order to accurately execute these altissimo notes fluently and maintain a decent tone quality, this author suggests applying the Mode B Fingerings for the high notes when performing the alto saxophone in measure 130 (see Example 4).¹⁹

Example 4: Adler, *Contrasting Inventions*, Mvt. II, mm. 130 (alto saxophone)

130

OK	OK	OK
● bis	●	●
○	○	● G#
○ G#	○	○
○	○	○
○	○	○
RSK2,4 ○	RSK4 ○	RSK4 ○

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¹⁸ In order to distinguish the range (Bb1 to F#3) and altissimo (any notes above F#3), the author uses “regular range/register” to indicate notes that are either fundamental or first overtones. Altissimo notes are either second or third overtones.

¹⁹ Eugene Rousseau, *Saxophone High Tones* (Bloomington, Ind.: Etoile Music, 1978), 23.

Caravan, Ronald, *Three Modal Dances*

Title: *Three Modal Dances* (1979)

Composer: Ronald Caravan (b. 1946)

Movement title / Tempo markings:

- I. Allemande (Quarter note = c. 84)
- II. Sarabande (Quarter note = c. 52)
- III. Courante (Dotted half note = c. 66)

Type of saxophones: soprano and baritone saxophone

Duration: c. 10 minutes

Range: Soprano saxophone: C1– altissimo A3 (Sounding Pitch Bb3 – G6)

Baritone saxophone: C1- altissimo A3 (Sounding Pitch Eb2 – F5)

Soprano Saxophone Baritone Saxophone



Required extended techniques: None

Dedication: William Fredrickson

Availability: Ethos Publications

Available recording: None Available

Composer's other published works for saxophone:

Canzona, for saxophone quartet (AATB), Eth

Chorale, for six saxophones, Eth

Declamation: A Rhetorical Fanfare for six saxophones, Eth

Fantasy Piece, for solo soprano saxophone, Eth

Improvisation, for solo tenor saxophone, Eth

Jubilate!, for eight saxophones, Eth

Lament for unknown infant victims of war, for saxophone quartet and piano, Eth

Monologue Nr. 4, for solo alto saxophone, Eth

Paradigms 1-10, for solo saxophone, DP

Pastorale, for six saxophones, Eth

Preliminary Exercises & Etudes in Contemporary Techniques for Saxophone, DP

Quiet Time, for soprano or tenor saxophone and piano, Eth

Sinfonietta, for nine saxophones, Eth

Six short statements, for flue and soprano saxophone, Eth

Soliloquy & Celebration, for soprano saxophone and piano, Eth

Sonata, for soprano saxophone and piano, Eth

Sonata, for baritone saxophone and piano, Eth

Triologue, for violin, soprano saxophone and piano, Eth

Comments:

Ronald Caravan is a faculty member on the Setnor School of Music at Syracuse University, New York, where he teaches clarinet and saxophone. Caravan studied with William C. Willett, Stanley Hasty and Sigurd Raschèr. He received a master degree in music theory and doctorate degree in music education from Eastman School of Music. Caravan composed several pieces for saxophone; most of them are chamber works for saxophone ensemble. His *Preliminary Exercises & Etudes in Contemporary Techniques for Saxophone* is a significant reference for the study of timbre variation, quarter tones and multiphonics.²⁰

Through correspondences with the composer, the compositional background is described below:

²⁰ Ronald Caravan, *Preliminary Exercises & Etudes in Contemporary Techniques for Saxophone*. Dorn, 1980.

At the time I decided to compose the piece (1979), a young man named William Fredrickson (now music-education faculty member at Florida State University) was playing baritone saxophone in a professional saxophone quartet with me, and he was about to get married. As his future wife was a clarinetist, I wanted to compose a duet for them--Bb clarinet and Eb baritone saxophone. I also wanted to play the duet with him on some of our saxophone-quartet concerts, so I composed the piece specifically to be played using either clarinet or soprano saxophone for the upper voice (using soprano saxophone was not a later idea).²¹

The duet, *Three Modal Dances*, is written in the neo-Baroque style. Caravan adopts the characteristics of the Baroque dance suite. Each movement represents a form of the suite, including the opening *Allemande*, a slow *Sarabande* for the second movement and a lively *Courante* as the final movement. Since this piece is written in a baroque-like style, performers should attempt to perform with the appropriate style of trills, ornamentation and articulation. The dynamic balance between the two voices is important. The baritone saxophone should carefully reduce the dynamic and accent in order to match the lightness and soft attack of the soprano saxophone.

While the technique is not very challenging, however, the composer writes most notes within a limited range, he applies altissimo notes for the soprano saxophone in the third movement. It provides a greater challenge to the performer especially since the two voices create octaves (see Example 5).

Example 5: Caravan, *Three Modal Dances*, Mvt. III, mm. 52

The musical score for Example 5, Mvt. III, mm. 52, is for Soprano Saxophone and Baritone Saxophone. The Soprano Saxophone part features altissimo notes, indicated by a red box and a diagram above it. The diagram shows the range of notes for the Soprano Saxophone (RSK4 C, RSK1,4, RSK2, RSK1,4, RSK1,4) and the Baritone Saxophone (OK, OK, OK, OK, OK, OK). The Baritone Saxophone part is marked with a forte (ff) dynamic. The score is in 4/4 time and key of D major.

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²¹ Ronald Caravan (personal communication through e-mail, January 6, 2015)

Cowell, Henry, *Hymn and Fuguing Tune No. 18*

Title: *Hymn and Fuguing Tune No. 18* (1964)

Composer: Henry Cowell (1897-1965)

Movement title / Tempo markings:

Andante con moto

Allegro moderato

Andante con moto

Allegro moderato

Type of saxophones: soprano and contrabass saxophone

Duration: c. 4 minutes 30 seconds

Range: Soprano saxophone: C1 – F3 (Sounding Pitch Bb3 – Eb6)

Contrabass saxophone: C1 – A2 (Sounding Pitch Eb1 – C3)



Required extended techniques: None

Dedication: Carina and Sigurd Raschèr

Availability: To The Fore Publishers

Available recording: Paul Cohen. *Vintage Saxophones Revisited: A Tour of the Early History of the Saxophone*. Classax CXCD 101, 1996

Composer's other published works for saxophone:

Air and Scherzo, for alto saxophone and piano or chamber orchestra, AMP

Sailor's Honpipe, for saxophone quartet (AATB), Peer

"60," for three saxophones (SAB), TTF

Comments:

Henry Dixon Cowell was one of the most important figures in American music of the twentieth century. He was a composer, music theorist, pianist, teacher and impresario. Cowell was born March 1897 in Menlo Park, California. He never received any formal musical education until he was admitted to the University of California, Berkeley and studied with theorist and musicologist, Charles Seeger. Following his time at Berkeley, his studies focused mainly on world music. Cowell's impact on contemporary music and compositional design was enormous: his technique of tone cluster inspired many significant composers such as Béla Bartók, John Cage, Elliot Carter, George Gershwin and Karlheinz Stockhausen.²²

Towards the end of his life, Henry Cowell wrote a series of *Hymn and Fuguing Tunes*. From solo cello to full orchestra, his instrumentation in this series is wide and varied. The total number of this series is eighteen and *No. 18 for two saxophones* is obviously the last work of the series.²³ In 1964, Cowell wrote this piece for Sigurd Raschèr while both of them taught at Eastman School of Music. According to saxophonist Paul Cohen, Raschèr had purchased an old Evette-Schaeffer contrabass saxophone (from the 1910s) and had it refurbished by the Buescher company.²⁴ Since there was no original music for this gigantic instrument at the time, Raschèr performed a transcription for sopranino and contrabass saxophones, with his daughter Carina on a recital of the same year. This performance drew immediate attention to Henry Cowell. One week after Raschèr's recital, Cowell wrote this four-minute piece for soprano saxophone and contrabass saxophone and gave it to Raschèr.²⁵

²² David Nicholls, *Contemporary Music Studies Series V.16, The Whole World of Music: A Henry Cowell Symposium* (Amsterdam: Harwood Academic, 1997).

²³ Ibid., 127.

²⁴ Paul Cohen (personal communication through e-mail, May 2, 2015)

²⁵ Sigurd Raschèr, "Hymn and Fuguing Tune #18." To the Fore Publishers, 2013. Web. 1993.

The *Hymn and Fuguing Tune No.18* is written in an ABAB form. Part A features a brief, lyrical aria and part B is a two-part invention. Cowell writes the main theme in the key of E-flat in the first cantabile aria (performed by the soprano saxophone) and later modulates to the dominant key of B-flat in the second lyrical section (see Examples 6a and 6b).

Example 6a: Cowell, *Hymn and Fuguing Tune No. 18*, mm.2-8

Example 6b: Cowell, *Hymn and Fuguing Tune No.18*, mm. 34-40

Andante con moto

Example 6a and b: Copyright © 1964 To The Fore. Used with permission.

Cowell adopts one simple but effective way to manipulate the modality. In the fast invention, he writes the same melodic line in two separate sections. By altering the key signature, this harmonic design shifts modality from major to minor. Furthermore, Cowell applies a canon in stretto in this section (see Examples 7a and 7b).

Example 7a: Cowell, *Hymn and Fuguing Tune No. 18*, mm. 25-27

Allegro moderato

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Example 7b: Cowell, *Hymn and Fuguing Tune No.18*, mm. 57-59.

Allegro moderato

The image shows a musical score for two saxophones. The top staff is labeled 'Soprano Saxophone' and the bottom staff is labeled 'Contrabass Saxophone'. Both staves are in 3/4 time and have a key signature of three flats (B-flat, E-flat, A-flat). The music begins at measure 57, indicated by a '57' below the first measure of the Contrabass Saxophone staff. The Soprano Saxophone part starts with a quarter note G4, followed by eighth notes A4, Bb4, and A4, then a quarter note G4. The Contrabass Saxophone part starts with a quarter rest, followed by a quarter note G2, then eighth notes A2, Bb2, and A2, then a quarter note G2. Both parts continue with similar rhythmic patterns and melodic lines through measures 58 and 59. The Soprano Saxophone part features a melodic line with some grace notes and slurs. The Contrabass Saxophone part features a more rhythmic, eighth-note pattern.

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This piece may seem simple, bland and not very interesting when played on the piano; however, the interesting instrumentation created by the combination of the soprano and contrabass saxophones makes it unique. The difference in tessitura (more than a five octave range) between the two saxophones breathes freshness, and even creates a sense of humor into the music. According to Sigurd Raschèr, his attempt at substituting a baritone saxophone for the contrabass saxophone in a rehearsal was immediately unsatisfactory. Cowell conceived the unique sound of the contrabass as part of the compositional design. This piece should be performed specifically by this unique instrumentation.²⁶

²⁶ Paul Cohen (personal communication through e-mail, May 2, 2015).

Cockcroft, Barry, *Slap Me*

Title: *Slap Me* (2005)

Composer: Barry Cockcroft (b. 1972)

Movement title / Tempo markings:

Freely (Quarter note = 54)

Fast (Quarter note = 232)

Type of saxophones: two alto saxophones

Duration: c. 4 minutes

Range: Alto saxophone 1: A#1 – altissimo G3 (Sounding Pitch C#3 – Bb5)

Alto saxophone 2: A#1 - altissimo G3 (Sounding Pitch C#3 – Bb5)



Required extended techniques: glissando, slap tongue, multiphonic, growl

Dedication: Michael Duke

Availability: Reed Music

Available recording: Michael Duke. *Duo Sax*. Saxophone Classics CC4006, 2012

Composer's other published works for saxophone:

Beat me, for solo tenor saxophone, ReedM

Black and Blue, for solo alto saxophone, ReedM

Bo, for solo tenor saxophone, ReedM

Foreign, for solo saxophone, ReedM

Gorge, for solo saxophone, ReedM

Melbourne Sonata, for soprano saxophone and piano, ReedM

Ku Ku, for solo soprano saxophone, ReedM

P, for saxophone quartet, ReedM

Reflections, for alto saxophone and piano, ReedM

Rock Me, for solo saxophone, ReedM

Rock Us, for two soprano saxophones, ReedM

Salamanca, for solo alto saxophone, ReedM

Zodiac, for saxophone solo, ReedM

Comments:

Barry Cockcroft is an Australian saxophonist and composer; he studied with Peter Clinch, Jacques Net, Marie-Bernadette Charrier and Jean-Marie Londeix. Cockcroft is currently a member of the International Saxophone Committee. He has been a featured concerto soloist with the United States Navy Band and the Scottish Chamber Orchestra. He has also performed with major Australian orchestras and the Malaysian Philharmonic. Since 1996, Cockcroft's close association with more than 120 composers has led to the publication of approximately 15,000 works for various instruments. As a composer, most of his compositions are written for solo saxophone.²⁷

Slap Me was written for the Australian saxophonist Michael Duke. Duke is the first full-time classical saxophone lecturer in Australia at the Sydney Conservatorium of Music.²⁸ According to Cockcroft, Duke had requested something similar to his solo piece entitled, *Black and Blue* (1995), but with a longer length and more challenging.²⁹ The title of this piece clearly indi-

²⁷ Barry Cockcroft, accessed April 8, 2015, <http://www.barrysax.com/about-barry-cockcroft>.

²⁸ Michael Duke, accessed April 8, 2015, <http://www.michael-duke.com>.

²⁹ Ibid. accessed April 8, 2015.

cates that the composer applies one of the common saxophone extended techniques, i.e., the “slap tongue” throughout the much of the piece.

This piece begins with an octave glissando from G1 to altissimo G3, followed by the elements of the G blues scale (see Example 8).

Example 8: Cockcroft, *Slap Me*, mm. 1-7

Freely ♩ = 54
port.
1st Saxophone
fp ff molto accel.
2nd Saxophone
3
5

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After the bluesy and free opening, the initiation of the “slapping effect” combined with syncopation found in the two saxophones immediately creates musical excitement. After a short unison section, there is a solo section for both performers. The solo part contains multiphonics, complex rhythmic patterns and continuous sixteenth notes while the other part provides a consistent accompaniment created by a drone, sustaining the note G1.

There are two elements of the accompaniment part: the first is the slap tongue articulation; and, the second is a trill of mixed tone qualities between the note G1 and various alternate fingerings creating a harmonic-quality sound (see Example 9).³⁰

Example 9: Cockcroft, *Slap Me*, mm. 70-77

The musical score for Example 9 consists of two systems of staves. The first system, labeled with measure 70 below the first staff, contains measures 70 through 73. It features two staves: the 1st Saxophone (top) and the 2nd Saxophone (bottom). The 1st Saxophone part is highly melodic and complex, with numerous slurs, ties, and slurs over groups of notes. The 2nd Saxophone part plays a steady eighth-note accompaniment. The second system, labeled with measure 74 below the first staff, contains measures 74 through 77. Both saxophones continue their parts, with the 1st Saxophone maintaining its complex melodic line and the 2nd Saxophone providing accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C).

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Prior to the end of the solo section, Cockcroft's music lacks both bar lines and time signatures. The two saxophones seem to solo at the same time, both parts playing eighth notes, but with different, individual rhythms, creating a sort of cacophony. Most notes within this section are comprised of the G minor pentatonic scale, with the occasional note of D-flat (sharp four, or the "blue note," in the blues scale). When the two parts finally converge with continuous eighth notes, the composer reduces the dynamic and excitement level before the final part. The piece builds to the climax by a crescendo, continuous timbral trills, dissonant intervals, and a slow and

³⁰ This type of extended technique has been referred to as either "timbral fingerings" or "bisbigliando." More description of this technique can be found in the annotated bibliography of Christian Lauba's *Six Duo* in this document.

long glissando to the altissimo note G3, combined with the effect of the “growl.” The ending re-
turns to slap tonguing by both performers in unison with interesting composite rhythm in mm.

175 (see Examples 10a and b).

Example 10a: Cockcroft, *Slap Me*, mm. 170-178

1st Saxophone

2nd Saxophone

170

175

slow bend

growl

slap

f

slap

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Example 10b: Cockcroft, *Slap Me*, mm. 175-176, Rhythmic figures

4/4

Dubois, Pierre-Max, *Six Caprices*

Title: *Six Caprices* (1967)

Composer: Pierre-Max Dubois (1930-1995)

Movement title / Tempo Markings:

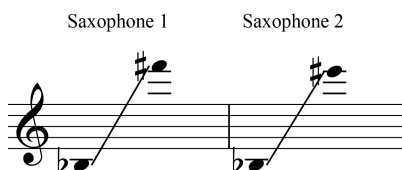
- I. Prélude
- II. Fugue
- III. Impression
- IV. Perpetuum Mobile
- V. Schezando
- VI. Thème Varié

Type of saxophones: two like saxophones

Duration: c. 11 minutes

Range: Saxophone 1: Bb1 – F#3

Saxophone 2: Bb1 - E#3



Required extended techniques: None

Dedication: None

Availability: Alphonse Leduc

Available recording: Shin-ichiro Hirosaka and Yasushi Arai. *6 Caprices*. Meister Music 2024, 2008.

Composer's other published works for saxophone:

A Pas de loup, for alto saxophone and piano, RR

Bouquet d'hommages, for alto saxophone and piano, Bil

Circus parade, for alto saxophone and percussion, Led

Come back, for alto saxophone and piano, Bil

Concertino, for saxophone quartet and chamber orchestra, Led

Concerto, for alto saxophone and string orchestra, Led

2nd Concerto, for alto saxophone and orchestra, Bil

Concerstück, for alto saxophone and orchestra or piano, Led

Conclusions, for solo alto saxophone, Led

Divertissement, for alto saxophone and orchestra or piano, Led

Dix Figures à danser, for alto saxophone and piano, Led

Fantaisie, for baritone saxophone and piano, Led

Feu de paille, for violin and alto saxophone, Bil

Grave et Scherzo mécanique, for alto saxophone and piano, RR

La Gremellite, for alto saxophone and piano, Bil

Le Lièvre et la Tortue, for alto saxophone and orchestra, Led

Le récit du chamelier, for solo alto saxophone, Bil

Les écureuils, for alto saxophone and piano, Rideau Rouge

Les Métamorphoses, for saxophone quartet, Bil

Les Tréteaux, for flute, alto saxophone and piano, Chou

Les trois mousquetaires, for oboe, clarinet, alto saxophone and bassoon, Led

L'Imprévu – Allegro burlesque, for saxophone quartet, Bil

Lucienne et Cécillienne, for saxophone ensemble, Bil

Mazurka, Hommage à Chopin, for alto saxophone and piano, Led

Menuet de Beaugency, for alto saxophone and piano, Led

Two mini romances, for alto or tenor saxophone and piano, Bil

Three miniatures, for three saxophones (AAT), HL

Moments musicaux, for alto saxophone and piano, Bil

Mominettes, for alto saxophone and piano, Bil

Olga valse, for alto saxophone and piano, Bil

Petit Quatuor, for saxophone quartet (AATB), HL

Three Petites sonates à Scarlatti, for saxophone quartet, Bil

Pièces caractéristiques, for alto saxophone and piano, Led

Ten Préludes imaginaires, for saxophone quartet and band, Bil

Quatuor, for saxophone quartet, Led

Respirations, for alto saxophone and piano, Bil

Saxoballade, for alto saxophone and piano, Bil

Sinfonia da camera, for woodwind quintet and alto saxophone, Led

Sonate, for alto saxophone and piano, Led

Sonate d'étude, for solo saxophone, Led

Sonate fantaisie, for alto saxophone and piano, Bil

Sonatine, for alto saxophone and orchestra or piano, Led

2nd Sonatine, for alto saxophone and piano, Led

Suite, for violin, alto saxophone, piano and percussion, Mau

Suite française, for solo alto saxophone, Led

Triangle, for soprano, alto, tenor saxophone and piano, RR

Trios I & II, for oboe, alto saxophone and cello, Bil

Twenty progressive studies in duet form, for two saxophones, Bil

Vieille chanson et Rondinade, for tenor saxophone and piano, Bil

Comments:

French composer Pierre-Max Dubois was born in Graulhet, in the Languedoc region of southern France in 1930. At the age of eight, he studied clarinet, harmony and piano at the Conservatoire de Tours. Later, he studied piano with Jean Doyens and composition with Darius Milhaud and Jean Rivier at the Paris Conservatory. In 1955, he was awarded the Premiere Grand Prix de Rome. Since 1967, Dubois taught analysis and musical culture classes at the Paris Conservatory until 1995, the year he passed away in Rocquencourt, north-central France. Dubois was a prolific composer. The majority of his compositions were written for woodwinds and include many solo and mixed chamber works. Dubois composed extensively for saxophone in many different genres, including two saxophone concertos with orchestra, several pieces for saxophone quartet and many compositions for alto saxophone and piano such as the *Divertissement*, several character pieces in the form of a suite, a *Concertstück* and a *Sonata*. Dubois's music always contains an amusing and playful sense of style. During an interview, he claimed, "...By nature, I am impulsive, but there is a hidden part of me which is certainly more serious. However, my character incites me to write gay music. I love humor and I have no pretension of stopping the world in its spin."³¹

Dubois composed the *Six Caprices* in 1967. It was written for any combination of two like saxophones or clarinets. This six-movement work is obviously written in the characteristic of Dubois's humorous and spontaneous nature.

In the opening movement, *Prélude*, Dubois applies the technique of bi-tonality to create tonal ambiguity and harmonic tension. In the opening phrase, composer combines two triads to-

³¹ "Pierre-Max Dubois : Biography" Maguy Lovano, accessed July 4, 2010, http://www.billaudot.com/__english/index_va.html.

gether - Bb minor triad on the top (with the borrowed fifth scale degree note “F” from the bottom voice) and F major triad on the bottom (with the borrowed fifth scale degree note “C” from the top voice.) While the notes of bottom line are collected from the first four notes of F major scale, Dubois inserts a note B-natural in the end of mm. 1 and mm. 2. This note does not fit into the two triads of both lines, however, the dissonant sound of minor second creates harmonic tension and builds a sense of playfulness, which is a common trait of Dubois music. The imitation of the phrase and homorhythm created by the continuous sixteenth-notes reduce the dissonance and create more excitement to this opening movement (see Example 11).

Example 11: Dubois, *Six Caprices*, Mvt. I, mm. 1-4

Vivo Bb minor

I *p*

II F major

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In the second movement, *Fugue*, Dubois writes the first four measures as the main theme in the exposition (see Example 12). Dubois attempts to employ many dissonant intervals such as diminished octave, played in mm. 1-2, and does not provide a clear key center in this movement; however, the imitations of the phrase and fragments of the opening motive maintain the strong rhythmic figure throughout the piece.

Example 12: Dubois, *Six Caprices*, Mvt. II, mm. 1-5

Allegro vigoroso

Sax I *f*

Sax. II

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The rhythm in the third movement creates a feeling of uncertainty; the thirty-second note melodic line in the top voice implies an improvisational-style. The bottom voice progresses slowly between the pauses of the melodic yet technical gestures. The order of the notes in both parts seem random, but Dubois always connects the beginning of the two voices within half or whole step away from each other as demonstrated by the arrows added to the music in the following example.

Example 13: Dubois, *Six Caprices*, Mvt. III, mm. 1-4

Andante misterioso

3

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The climax of this movement occurs in the middle section (mm. 22-24) of the movement. While both lines contain thirty-second notes and chromatic scale patterns, they seemingly chase each other with fast arpeggiated figures. The harmonic intervals between the two homorhythmic parts are parallel major seconds. Dubois composes an “anagram” in this passage. In mm. 23-24, Dubois writes the same phrase in both parts, but one progresses in a forward direction while the other progresses in a backward direction (see Example 14).

Example 14: Dubois, *Six Caprices*, Mvt. III, mm. 22-24

parallel major seconds

Sax. I

Sax. II

22

23

24

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In the fourth movement, *Perpetuum Mobile*, the two performers rarely perform together in a homorhythmic passage. Dubois connects both lines seamlessly with arpeggiated figures and scalar passages (see Example 15). Dubois changed the style of the notation in order to help the two performers connecting their parts smoothly. With the exception of a few measures, Dubois intentionally omits the rest symbol in this movement in order to accurately portray the fluidity of line. This composite rhythm results in a design that makes the whole movement sound as if it is performed by one saxophonist. In order to make the movement seem seamless, the blending of the tone quality, dynamic level and articulation of staccato is essential for both performers.

Example 15: Dubois, *Six Caprices*, Mvt. IV, mm. 40-47

40

44

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The fifth movement, *Scherzando* represents the typical characteristic of Dubois' music, humor and a sense of playfulness. This movement is written in the style of a scherzo and is comprised by the recurring, humorous theme and scalar figures. The eight-measure thematic material is always found in the top voice. This theme appears three times throughout the movement (see Example 16). The harmonic minor ninths and major sevenths serve to highlight Dubois's sense of "play." The bitonality created by the combination of the melody in A minor with the accompaniment B-flat minor seventh chord adds to Dubois's sense of humor.

Example 16: Dubois, *Six Caprices*, Mvt. V, mm. 1-8

m9 A 1 temps M7

5

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Example 17: Dubois, *Six Caprices*, Mvt. VI, mm. 1-16

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38

Example 18: Dubois, *Six Caprices*, Mvt. VI, mm. 74-81

Tempo

Sax. I

f

74

3

En pressant

en diminuant jusqu'à la fin

3

78

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In *Six Caprices*, Dubois composes with the full range of the saxophone in both parts. Certain passages in the low register may cause certain challenges for the second saxophonist when fingering. For instance, it is difficult to switch back and forth quickly between the low B-flat and low D-flat in mm. 7-8 of the first movement (see Example 19).

Example 19: Dubois, *Six Caprices*, Mvt. I, mm. 7-8

Sax. I

Sax. II

7

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Fox, Frederick, *Visitations*

Title: *Visitations* (1982)

Composer: Frederick Fox (1931-2011)

Movement title:

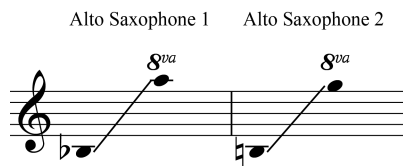
- I. Moderato
- II. Adagio
- III. Allegro molto

Type of saxophones: two alto saxophones (Optional substitution with soprano saxophone and baritone saxophone in second movement)

Duration: c. 10 minutes

Range: Alto saxophone 1: Bb1 – altissimo A3 (Sounding Pitch Db3 – C6)

Alto saxophone 2: B1 - altissimo G3 (Sounding Pitch D3 – Bb5)



Required extended techniques: alternative tone color, fingered glissando, multiphonic, flutter tongue, altissimo register

Dedication: Eugene Rousseau

Availability: Dorn Publications

Available recording: Frank Bongiorno. “Master class CD of *Visitations* for Duo Saxophones” *Saxophone Journal* vol. 35 (May/June, 2010). Including full-performance tracks, performance discussions and play-along tracks.

Composer’s other published works for saxophone:

Annexus, for alto saxophone and piano, DP

The Avenging Spirit, for saxophone quartet, DP

Hear Again in Memory, for solo saxophone, DP

S.A.X., for solo alto saxophone and saxophone quartet, DP

Shaking the Pumpkin, for alto saxophone, piano and two percussion, DP

Three Diversions, for saxophone quartet, DP

When the Thunder Speaks, for alto saxophone and piano, DP

Comments:

American composer Frederick Alfred Fox was born in Detroit, Michigan in 1931. He performed saxophone in high school concert and marching bands, as well as local jazz bands. During that time, he studied saxophone with the well-known saxophone pedagogue, Larry Teal. Later, he studied composition with Ruth Shaw Wiley at Wayne State University and with Ross Lee Finney at the University of Michigan. After graduating from Wayne State University, Fox worked as a free-lance jazz saxophonist for few years and decided to attend Indiana University to continue his studies. He studied composition with Bernhard Heiden and completed both his master's and doctoral degrees. In 1974, Fox became the professor of composition at Indiana University and later, the founder of the school's New Music Ensemble. Fox was appointed chair of the School of Music composition department in 1981 and remained until his retirement in 1997. Fox passed away August 24, 2011, at the age of 80. Fox's significant contributions to contemporary music are substantial, including over eighty compositions written for orchestra, wind ensemble, choir, chamber music and solo instruments.³²

Visitations was composed for saxophonist Eugene Rousseau to be performed at a composition workshop at Indiana University in 1982. According to the composer, Fox wrote this piece to demonstrate compositional techniques for saxophone; shortly after its completion, he "canni-

³² Gregory 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*" (D.M.A. diss., University of North Texas, 2008).

balized” sections of the piece for use in later compositions and never considered to have it published.³³ (Dorn Publication published this piece in 2008.) *Visitations* contains three movements and is written for two alto saxophones. According to a footnote in the score, Fox preferred to use baritone saxophone as a substitution for the alto saxophone two in the second movement. He also suggested that it was acceptable to use soprano saxophone if the “high tone” technique is not feasible for the person performing alto saxophone one.³⁴

Visitations is written in an atonal, contemporary compositional style. For the majority of the piece, Fox does not compose in a specific meter nor does he incorporate measure lines. He provides an approximate time frame between the two voices with the notation, “c. 4 s. (seconds) + c. 8 s.” (see Example 20).

Example 20: Fox, *Visitations*, Mvt. I

The image shows a musical score for two alto saxophones. The top staff is labeled 'Alto Saxophone 1' and contains a melodic line with a trill marked 'tr#'. The bottom staff is labeled 'Alto Saxophone 2' and contains a more complex, rhythmic line. A bracket between the staves indicates a time frame of 'c. 4 s.' followed by 'c. 8 s.'.

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There are only two exceptions of Fox’s use of meter signatures in a primarily meterless composition. One exception occurs in the first movement. Fox creates a polyrhythm by juxtaposing sextuplets in saxophone one with sixteenth notes in saxophone two. By using a meter, Fox helps the performers maintain the integrity of the polyrhythm (see Example 21).

³³ Ibid., 39

³⁴ Frederick Fox, *Visitations: Description on the Score* (Dorn Publications, 1982).

Example 21: Fox, *Visitations*, Mvt. I

The musical score for Example 21, Fox's *Visitations*, Movement I, is presented in two systems. The first system features two Alto Saxophones and a piano accompaniment. Alto Saxophone 1 begins with a trill (tr#) and a crescendo (cresc.) marking. Alto Saxophone 2 has a 'c. 7 s.' marking. The piano part includes a 'c. 120' marking. The second system continues the saxophone parts with sixteenth-note patterns and dynamic markings (ff, mf, f). The piano part also features sixteenth-note patterns and dynamic markings (ff, mf, f).

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The second exception occurs at the end of the third movement. After a group improvisation-like sections, Fox builds to the climax by using the meter in order to unify the two voices ending the work with strong rhythmic figures.

In *Visitations*, Fox explores the different timbre possibilities of the saxophone. He specifies the use of the vibrato, including no vibrato (n.v), normal vibrato (Vib.) and slow, wide vibrato (marked with the symbol, “~”). Further, he composes with extended techniques such as alternate timbral fingerings, flutter tongue and fingered glissando all of which are intended to change the intonation and tone color.

Fox provides descriptive information of these required techniques, however, he does not give the specific diagrams for the alternate timbral fingerings, which he uses extensively in the first two movements. Performers should practice and explore various fingerings in order to create

the appropriate tone quality and precise intonation. The author provides the following alternate timbral fingerings in order to achieve the effective, varying colors of timbre (see Figure 1). The author also suggests that saxophonists performing *Visitations* consult Ronald Caravan's book, *Preliminary Exercises and Etudes In Contemporary Techniques for Saxophone*. In it, he identifies even more various timbre variation and quarter tone fingerings than supplied below.³⁵

[illegible]

Example 22a: Parker, *Donna Lee*, mm. 1-4

³⁵ Ronald Caravan, *Preliminary Exercises and Etudes In Contemporary Techniques for Saxophone* (Medfield, MA: Dorn Publication, 1980).

Example 22b: Fox, *Visitations*, Mvt. III

The image displays a musical score for two alto saxophones. The top system consists of two staves, labeled 'Alto Saxophone 1' and 'Alto Saxophone 2'. The bottom system also consists of two staves. The score includes various musical notations such as notes, rests, and dynamic markings like 'ff'. Red boxes highlight specific musical passages, and red arrows indicate cross-staff connections between them. The dynamic marking 'ff' is present in several places.

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Tangentially, other composers of music for saxophone, such as Claude Baker, use this technique for creating new music through the inspiration and borrowing ideas from other musicians and composers. In *Lamentations (pour la fin du monde)*, Baker borrows music from both Messiaen and Mahler.³⁶

The final movement of *Visitations* incorporates several extended techniques, including multiphonics, glissandos and flutter tongue. This composition is demanding and requires tonal control and skill performing these advanced techniques for both saxophonists.

³⁶ Claude Baker, 2006 Liner Notes from Eugene Rousseau's Recording, *Eugene Rousseau and University of North Texas Symphony Orchestra: Saxophone Concerto* (Jeanné, CD 2275, 2010).

Hartley, Walter, *Dance*

Title: *Dance* (1990)

Composer: Walter Hartley (b. 1927)

Movement title / Tempo markings:

Allegro con brio

Type of saxophones: two like saxophones

Duration: c. 2 minutes

Range: Saxophone 1: Bb1 – F3

Saxophone 2: Bb1 – Eb3



Required extended techniques: None

Dedication: Lee Patrick

Availability: Ethos Publication

Available recording: None Available

Composer's other published works for saxophone:

Adagio, for eight saxophones, DP

African Dance, for alto saxophone and piano, DP

Antiphonal Prelude, for saxophone quartet and organ, Eth

Aubade, for six saxophones, Eth

Cantilena, for alto saxophone and marimba, Eth

Chamber Concerto, for baritone saxophone and wind octet, DP

Concertino, for tenor saxophone and band, DP

Concertino, for saxophone quartet and piano, DP

Concertino No.2, for bass saxophone and wind band, Wi&Jo

Concertino da camera, for soprano saxophone and brass quintet, Mas

Concerto No. 1, for alto saxophone and band, Pres

Concerto No.2, for alto saxophone and orchestra, DP

Contra-Piece, for contrabass saxophone and piano, PDP

Dance, for two like saxophones, Eth

Dance Suite, for alto saxophone, violin and piano, Eth

Diversions, for soprano saxophone and piano, Eth

Double Concerto, for alto saxophone, tuba and wind octet, PhiCo

Duo, for alto saxophone and piano, Pres

Duo 2001, for two alto saxophone and wind ensemble, Wi&Jo

Duet for saxophones, two bass saxophones or two baritone saxophones, Pres

Duo, for tenor saxophone and piano, Eth

Duo Sonata, for soprano and baritone saxophones, Eth

Elegy 2001, for alto saxophone and piano, Pres

Fantasy Pieces, for alto saxophone, cello and piano, TTF

Heavenly Union, for soprano saxophone, flute and harp, Pres

Little Suite, for baritone saxophone and piano, DP

Lyric Suite, for tenor saxophone, viola and piano, TTF

Millennial Quartet, for saxophone quartet, Eth

Music for 12 saxophones, Eth

My Shepherd's Sacred Throne, for alto saxophone and organ, Pres

Octet for saxophones, for eight saxophones, DP

Outdoor Music, for saxophone quartet, Pres

Overture, Interlude and Scherzo, for saxophone orchestra, DP

Pastorale and Tarantella, for saxophones and piano, Eth

Petite Suite, for solo alto saxophone, Wi&Jo

Poem, for tenor saxophone and piano, Pres

Prelude and Dance, for two soprano saxophone and piano, Eth

Prelude and Finale, for solo soprano saxophone, RMP

Quartet, for four alto saxophones, Kal

Quartet, for soprano saxophone, violin, viola and cello, TTF

Quartet Concerto, for saxophone quartet and orchestra, EK

Quartet for Reeds, for alto saxophone, oboe, horn and bassoon, DP

Quintet for saxophones, for five saxophones (SAATB), DP

Reverie and Canonic Scherzo, for tenor saxophone, violin and piano, TTF

Rhapsody, for tenor saxophone and string quartet, DP

Romance, for bass saxophone and piano, Eth

The Saxophone Album, for saxophone quartet and piano, DP

Saxophonrenia, for alto saxophone and band, DP

Scherzino, for tenor saxophone and piano, Eth

Serenade, for saxophone ensemble, Eth

Seven "Scared Harp" Songs, for alto saxophone and keyboard, EK

Sinfonia No.6 and No.15 for saxophone ensemble, Eth

Six Southern Folk Hymns, for three saxophones, Mas

Solemn Postlude, for saxophone quartet and organ, Eth

Soliloquy and Scherzo, for solo sopranino saxophone, Eth

Sonata, for tenor saxophone and piano, DP

Sonata, for baritone saxophone and piano, DP

Sonata Elegiaca, for alto saxophone and piano, DP

Sonatina, for alto saxophone and piano, Eth

Sonatine Giocosa, for bass saxophone and piano, Pres

Sonorities IV, for alto saxophone and piano, DP

Sonorities VII, for tenor saxophone and piano, Eth

Sonorities VIII, for bass saxophone and piano, Eth

Suite, for saxophone quartet, PhiCo

Suite No.2, for saxophone quartet, Pres

Suite for Five Winds, for alto saxophone, flute, oboe, clarinet, trombone, Wi&Jo

Trio, for three saxophones, Pres

Trio 2001, for two alto saxophones and piano, Wi&Jo

Trio Concertino, for three saxophone and band, South

Trio Estatico, for alto saxophone, tenor saxophone and piano, Eth

Trio for Reeds and piano, for soprano saxophone, tenor saxophone and piano, DP

Trio Miniatures, for alto saxophone, baritone saxophone and piano, Pres

Trio Sontat, for alto saxophone, cello and piano, Eth

Valse Vertigo, for alto saxophone and piano, DP

A William Billings Suite, for saxophone ensemble, DP

Comments:

American composer Walter S. Hartley was born in Washington, D.C. in 1927. In 1953, he received a Ph.D. in composition from the Eastman School of Music at the University of Rochester. While at Eastman, he studied with Thomas Canning, Herbert Elwell, Dante Fiorillo, Howard Hanson, Burrill Philips and Bernard Rogers. Hartley is Professor Emeritus of Music at the State University of New York at Fredonia. Between 1956 and 1964, he also taught piano, theory and composition at the National Music Camp (now Interlochen Arts Camp) in Interlochen, Michigan. Hartley is a member of the American Society of Composers, Authors and Publishers (ASCAP), from which he has received an annual award for achievement in serious music since 1962.³⁷

Hartley is undoubtedly one of the most prolific composers of music for the saxophone. Since he wrote *Suite for Five Winds* for flute, oboe, clarinet, alto saxophone and trombone in 1951, he composed more than 140 pieces for saxophone in the following sixty years.³⁸ Hartley attempts to write for saxophones in all possible genres, including solo saxophone, saxophone duet, saxophone quartet, mixed chamber ensemble, large saxophone ensemble to concertos for saxophone and orchestral and band pieces. Except for his *Dance*, Hartley's compositions for saxophone duets also include *Duet-Sonatina* (1986), *Duo Sonata* (1997) and *Duet for Saxophones* (2002).

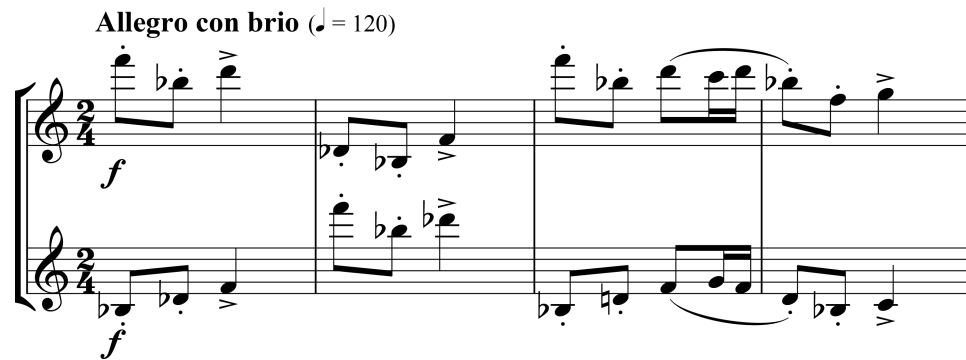
Dance, for two like-saxophones, was written for saxophonist Lee Patrick in 1990. This short composition contains only one movement with a fast tempo (quarter note =120). The me-

³⁷ "Biographical Introduction," accessed March 2, 2015, <http://www.walterhartley.com>.

³⁸ Timothy Roberts, "Master class of Walter Hartley's Sonata for Tenor Saxophone and Piano," *Saxophone Journal* 35, no. 3 (January/February 2011), 50.

lodic motive and rhythmic figure in the first four measures serves as the primary theme and establishes a folk and dance-like characteristic (see Example 23).

Example 23: Hartley, *Dance*, mm.1-4



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Like many of Hartley's other pieces, he composes with dissonant harmony and intervals, as well as chromaticism. A specific melodic structure corresponding with folk music is Hartley's application of the major pentatonic scale. Hartley extensively uses pentatonic scales in various formats. Examples 24 and 25 demonstrate Hartley's penchant for this technique.

Example 24: Hartley, *Dance*, mm. 68-69



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Hartley twists the pentatonic scale into a pattern of melodic fourths. Between mm. 53-57, the arpeggiated figures are built from the intervals of ascending and descending perfect fourths; however, these gestures are also composed of different pentatonic scales. From voice 1 to voice 2, the pentatonic scales descend by either major or minor second: C-flat pentatonic to A pentatonic; C pentatonic to B-flat pentatonic; and G, to G-flat. (see Example 25)

Example 25: Hartley, *Dance*, mm. 53-57

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Hindemith, Paul, *Konzerstück*

Title: *Konzerstück* (1933)

Composer: Paul Hindemith (1895-1963)

Movement title / Tempo markings:

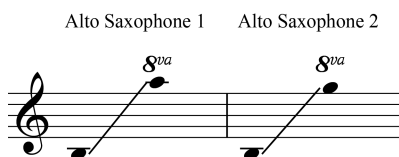
- I. Lebhaft
- II. Mäßig langsam-Lebhaft

Type of saxophones: two alto saxophones

Duration: c. 8 minutes 40 seconds

Range: Alto saxophone 1: B1 – altissimo A3 (Sounding Pitch D3 – C6)

Alto saxophone 2: B1 – altissimo G3 (Sounding Pitch D3 – Bb5)



Required extended techniques: Altissimo register

Dedication: Sigurd Raschèr

Availability: Schott

Available recording:

1. Michael Duke. *Duo Sax*. Saxophone Classics, CC4006, 2012
2. Shin-ichiro Hirosaka and Yasushi Arai. *6 Caprices*. Meister Music, MM-2204, 2008
3. Raschèr Saxophone Quartet (Harry Kinross White and Carina Raschèr). Bis-1153, 2002
4. Kenneth Tse and Nobuya Sugawa. *Stellar Saxes*. Crystal CD359, 200

Composer's other published works for saxophone:

Sonate, for alto horn (alto saxophone) and piano, Sch

Trio, op.47, for piano, viola and heckelphone (or tenor saxophone), Sch

Comments:

Paul Hindemith was a German composer, theorist, conductor, violinist, violist and teacher. He was born in Hanau in 1895. He studied conducting, violin and composition in Hochschule Konservatorium, Frankfurt am Main. From 1922 to 1929, his string quartet (he played viola with the Amar Quartet) performed about 500 concerts throughout Europe. Hindemith was the professor of composition at Berliner Hochschule für Musik (now, Berlin University of the Arts). In 1938, he moved to Switzerland to flee the Nazi regime. Later, he settled in the United States and received American citizenship in 1946. Hindemith taught at the Yale University School of Music from 1940 to 1953. In the last decade of his life, he returned to Europe and taught at the University of Zurich. He died in Frankfurt, 1963.³⁹

Paul Hindemith is one of the most significant composers in the twentieth century. His music departs from nineteenth-century traditions of the past and experiments with new sounds influenced by different elements such as American and jazz music.⁴⁰ His most significant works focus on chamber music, band music, orchestral music and opera works in smaller scale. He was the foremost advocate of *German Gebrauchsmusik* (“music for use” or “utility music”), meaning music for amateur musicians. He also composed for many rare instruments such as alto horn, heckelphone and viola d’amore as well as the less popular classical solo instruments such as tuba and saxophone. Some of his compositions for wind band are considered the earliest and most important works of concert band literature.⁴¹

When Hindemith taught at the Hochschule für Musik in Berlin, the German pioneer saxophone pedagogue Gustave Bumcke was his colleague and influenced Hindemith to include the

³⁹ Karen Wylie, “Gebrauchsmusik in Paul Hindemith's Works for Saxophone: The Place of *Konzerstück für Zwei Altsaxophone*” (D.M.A. diss., University of Houston, 2002).

⁴⁰ Ibid., 1.

⁴¹ Ibid., 16.

saxophone in many of his works. Among these include *Der Lindberghflug* (Lindbergh's Flight), *Symphonie militaire en Sib* for concert band, *Sonate* for alto horn (or alto saxophone) and piano, *Konzerstück für Zwei Altsaxophone* and *Trio, op.47* for viola, heckelphone (or tenor saxophone) and piano.⁴²

The *Konzerstück* for two alto saxophones was composed for Sigurd Raschèr in Berlin, 1933. Due to the dangerous threat by the Nazis, both Hindemith and Raschèr had to leave the country during that time. Raschèr premiered this piece with his daughter Carina on July 29, 1960 at the Eastman School of Music in Rochester, New York. Hindemith never heard this piece performed before he passed away.⁴³

The structure of the *Konzerstück* is in three movements, although there is no number or movement title for the third movement; the tempo indications separate second movement into two distinguished parts. This piece displays typical characteristics of Hindemith's compositional devices: neoclassic style, complex rhythms, angular melody, chromaticism, harmonic dissonance, expressiveness and an aggressive musical style. The first movement, *Lebhaft*, is in sonata-allegro form with two contrasting themes: the opening section with forceful, fast and technical passages and the second with lyrical phrases and much softer in dynamic.⁴⁴ The second movement, *Mässig langsam* (moderately slow), is lyrical, calm and sentimental. The form is an A-B-A with a repeated opening theme. The final movement, *Lebhaft*, is in rondo form, with a brisk and lively character. The tempo is fast (in 3/8 time, dotted quarter note = c. 76) and contains systematic use of polymeter.⁴⁵

⁴² Umble, 237.

⁴³ Ibid, 237.

⁴⁴ Wylie, 59.

⁴⁵ Umble, 237.

This piece contains several technical challenges. First, the accuracy of the repetition, sequences, counterpoint and rhythmic unisons in the first and third movement is essential. Precise intonation is essential to the performance, especially when the two voices create unisons or octaves (see Examples 26a and 26b).

Example 26a: Hindemith, *Konzerstück*, Mvt. I, mm. 3-4

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Example 26b: Hindemith, *Konzerstück*, Mvt. I, mm. 38-40

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Hindemith composes melodic lines that incorporate extensive altissimo passages in both saxophone parts throughout entire piece. Clearly, performance of these passages requires flawless control from both soloists. As can be observed from both musical examples above, Hindemith applies the notes of the altissimo register as if this was a common, compositional technique. Today, it is. In 1933, it was not.

Koch, Erland von, *Birthday Music for Sigurd Raschèr*

Title: *Birthday Music for Sigurd Raschèr* (1987)

Composer: Erland von Koch (1910-2009)

Movement title / Tempo Markings:

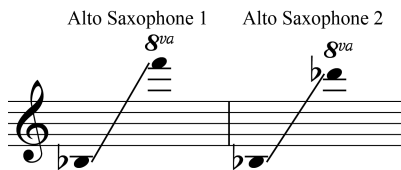
- I. Allegro vivace
- II. Andantino espressivo
- III. Molto vivace

Type of saxophones: two alto saxophones

Duration: c. 7 minutes 40 seconds

Range: Alto saxophone 1: Bb1 – altissimo F4 (Sounding Pitch C#3 – Ab6)

Alto saxophone 2: Bb1 – altissimo Db4 (Sounding Pitch C#3 – E6)



Required extended techniques: flutter tongue, percussion effect (slap-tongue like), altissimo register

Dedication: Sigurd Raschèr

Availability: Dorn publication

Available recording: Lawrence Gwozdz. *Raschèr International*. Albany, Troy 289, 1998

Comments:

The Swedish composer, Erland von Koch was born in Stockholm. His father was the Romantic composer Sigurd von Koch (1879-1919). Erland von Koch attended the Stockholm Conservatory and studied with Melcher Melchers between 1931-35. Following his studies in Stockholm, he went to France and later to Germany in order to study with Paul Höffer. Upon re-

turning to Sweden in 1938, Koch taught at Karl Wohlfarts Musikschule and became the professor of harmony at the Stockholm Conservatory.⁴⁶ Koch wrote a considerable amount of music for the Swedish film industry and became a member of the Royal Swedish Academy of Music. He received numerous international honors and prizes for his compositions. Koch was a prolific composer, producing 6 symphonies, 15 solo concertos, 5 ballets, 12 “Scandinavian dances,” music for 30 films and many other solo works. The *18 Monologues* are considered famous solo compositions and they are a series of studies for several orchestral instruments, including the saxophone (specifically, *Monologue Nr. 4* for solo alto saxophone). Additionally, he wrote many compositions for both solo saxophone and saxophone quartet, including his well-known *Concerto for Alto Saxophone and Orchestra in E-flat Major* (1958).

Birthday Music for Sigurd Raschèr was written to celebrate the life and music of the legendary saxophonist on his 80th birthday. It was requested by saxophonists Lawrence Gwozdz and Harry Kinross White in 1987. Together they premiered this piece at Raschèr’s home in the same year.⁴⁷

Koch attempts to illustrate the cultural aspects and musicianship of Sigurd Raschèr. He adopts many different musical styles such as Fanfares, Swedish Folk Songs, the German National Anthem, as well as some special saxophone skills such as extended techniques and obviously, the extreme altissimo register.⁴⁸ The various musical styles are a tribute to Raschèr’s cultural background. The use of extended techniques and extensive, extreme high notes also represent Raschèr’s interests in exploring the tonal possibilities of the saxophone.

⁴⁶ Durst, 46.

⁴⁷ Ibid., 46.

⁴⁸ Ibid., 46.

This piece is a three-movement work that is written in fast-slow-fast formal structure. The first movement is a fanfare with the eight-measure primary theme recurring four times. Rhythmic precision is obvious. There are copious amounts of dotted eighth notes followed by sixteenth notes in this movement; performers should avoid swinging these rhythms as they do not correspond to the appropriate musical style.⁴⁹

The second movement contains variations on the Swedish folk song *Glädjens blomster*, (Flower of Delight or The Blossom of Happiness). The following two examples demonstrates the folk song and Koch's application of this melody in measure 1 to 13 (see Examples 27a and b). This lyrical movement follows the traits of a particular traditional Swedish folk dance called the Polska. It is typically a partner dance in 3/4 time and often starts slow and develops with speed and energy.⁵⁰

Example 27a: *Glädjens blomster*

$\text{♩} = 70$

Gläd - jens blom - ster i jor - dens mull, ack visst ald - rig gro! Kär - lek själv ju för -

5 så - lig är för ditt hjär - tas ro. Men där o - van - för hopp och tro

9 blom - stra de e - vigt fris - ka. Hör du ej hur an - dar ljuvt om dem till hjär - tat

13 vis - ka? Hör du ej hur an - dar ljuvt om dem till hjär - tat vis - ka?

⁴⁹ Ibid., 48.

⁵⁰ Ibid., 49.

English translation of the lyrics:

The flowers in the mould of earth,
Oh , sure never sprout!
Love itself is the insidious
For the quiet of your heart.
But above there, hope and faith,
They bloom freshly forever.
Do you hear how the spirits sweetly,
Whispering them into the heart?⁵¹

Example 27b: Koch, *Birthday Music for Sigurd Raschèr*, Mvt. II, mm. 1-13

Andantino espressivo

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The final movement is a march.⁵² Koch incorporates some extreme altissimo notes into the melody and extended techniques, such as percussive effects and flutter tonguing, in this movement. During the climax, the opening theme of the first movement reappears an octave higher than the original statement.

The most challenging aspect of this work is the passages composed in the altissimo register. There are some extreme high notes found in the melodic line in mm. 109-113. Example 28 demonstrates this passage as well as the author's fingerings for these high notes. With regard to

⁵¹ English translation is provided by the author.

⁵² Ibid., 50.

Example 28: Koch, *Birthday Music for Sigurd Raschèr*, Mvt. III, mm. 109-113

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Example 29: Koch, *Birthday Music for Sigurd Raschèr*, Mvt. I, mm. 67-72

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In order to ease the challenge of these high notes, performers should find the suitable fingerings to execute this technique in order to create smooth transitions. Furthermore, the author suggests first practicing these passages in the lower octave as demonstrated in the #1 exercise in the following figures. Second, by disregarding the indicated rhythms, the performer can focus on accurate intonation and articulations. Practicing these high notes with various rhythmic figures while maintaining a slow tempo will help the soloist learn the new fingerings patterns. It may be necessary to break a long phrase into smaller parts so that one can focus on practicing only two or three new notes. This helps to identify where mistakes are habitually made as well as to develop the evenness of the fingering technique. The author suggests the following exercises found in Figure 2, based on the top voice of the third and fourth measure in the Example 29, as possible methods for mastery of the music in these measures.

Figure 2: Pedagogical exercises based upon Koch's *Birthday Music for Sigurd Raschèr*

original

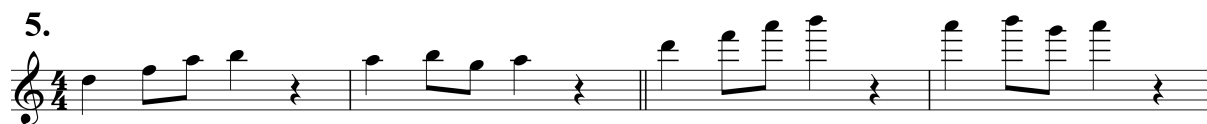
The figure displays five musical staves in 4/4 time. The first staff, labeled 'original', shows two measures: the first measure contains three eighth-note triplets ascending, and the second measure contains a dotted quarter note followed by two eighth-note triplets descending. The subsequent four staves, numbered 1 through 4, are pedagogical exercises. Exercise 1 is a simplified version of the original, using a lower octave and focusing on the triplet patterns. Exercise 2 is a scale exercise consisting of a single eighth-note line ascending and then descending. Exercise 3 is a scale exercise consisting of a single eighth-note line ascending. Exercise 4 is a scale exercise consisting of a single eighth-note line ascending and then descending, with each note beamed to a pair of fingers (1-2, 2-3, 3-4, 4-5, 5-4, 3-2, 2-1).

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Koch, Erland von, *Dialogue*

Title: *Dialogue* (1975)

Composer : Erland von Koch (1910-2009)

Movement title / Tempo markings: None

Type of saxophones: soprano and alto saxophone

Duration: c. 5 minutes

Range: Soprano saxophone: Bb1 – altissimo D4 (Sounding Pitch Ab3 – C6)

Alto saxophone: Bb1 – altissimo F4 (Sounding Pitch C#3 – Ab6)



Required extended techniques: altissimo register

Dedication: Sigurd Raschèr and Carina Raschèr

Availability: Dorn publication

Available recording: None

Composer's other published works for saxophone:

Bagatella virtuosa, for saxophone quartet, SMIC

Cantelina e vivo, for saxophone quartet, CG

Concerto, for alto saxophone and string orchestra, Peer

Concerto piccolo, for soprano saxophone, alto saxophone and string orchestra, Br&Ha

Danse No.2, for saxophone quartet, CG

Miniatyrer, for saxophone quartet, Br&Ha

Moderato e Allegro, for saxophone ensemble, Eth

Monolog Nr. 4, for solo alto saxophone, CG

Rondo, for alto saxophone and string orchestra, DP

Saxophonia: Concerto, for saxophone quartet and wind orchestra, SMIC

Sonata, for alto saxophone and piano, DP

Vision, for alto saxophone and string orchestra, CG

Comments:

The *Dialogue* for soprano and alto saxophone duet was written in 1975, the same year of Koch's other composition *Monologue Nr. 4 for solo saxophone* mentioned above. There are similarities between these two pieces. For instance, compared with the *andante espressivo*, the first movement of *Monologue Nr. 4*, both contain the headings entitled "Fantasia." Both are slow and lyrical, and both are written without measure lines. What makes this duet interesting are the titles of each work. Both clearly indicate the instrumentation for each composition: Koch uses one saxophone in *Monologue Nr. 4* and two saxophones in *Dialogue*. *Dialogue* is, in a sense, the extension of a *Monologue*, an interaction between two characters.

Throughout the entire composition, the melodic lines between the two voices are always in imitation. In this "call and response" phrase structure, the melody typically begins in the lower register of the alto saxophone and then echoed by the higher register of the soprano saxophone. In each phrase, the upper voice remains one octave higher than the lower voice. Since the composer does not provide any tempo markings or measure lines, it is natural to perform with much tempo rubato between phrases.

The melody and rhythm of this piece are not very difficult and therefore, the piece is appropriate for younger saxophonists. This is an opportunity for saxophonists with less experience to develop accurate intonation and improve the tone quality of the high register.

In *Dialogue*, Koch composed select passages with extremely high altissimo notes (with optional notes in a low octave) (see Example 30). It is natural to assume that Koch wrote these notes by special request in order to meet Sigurd Raschèr's well-known interest in what he termed the top tones; however, in the author's opinion, these notes are too high to maintain an acceptable tone quality with a smooth melodic line and precise intonation. The author's suggestion is to perform this piece within the regular register of the saxophone in order to produce the most musically satisfying experience for the listener.

Example 30: Koch, *Dialogue*

The musical score for Example 30, Koch's *Dialogue*, is written for Soprano and Alto Saxophones. Both parts feature a melodic line with triplets and altissimo notes. The Soprano Saxophone part includes an *ad lib.* marking above the final notes. The Alto Saxophone part includes an *8va ad lib.* marking above the final notes. The dynamic markings *p sub. cresc.* and *f(f)* are present in both parts.

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Lacour, Guy, *Suite en duo*

Title: *Suite en duo* (1971)

Composer: Guy Lacour (1932-2013)

Movement title / Tempo markings:

- I. Allegro
- II. Aria
- III. Petite Fugue
- IV. Largo-Scherzetto

Type of saxophones: two like saxophones

Duration: c. 11 minutes

Range: Saxophone 1: C1 – F#3

Saxophone 2: B1 – E3



Required extended techniques: altissimo register in the ad lib part (4th movement)

Dedication: Jacques Melzer and Roland Audefroy

Availability: Editions Billaudot

Available recording: Kenneth Tse and Nobuya Sugawa. *Stellar Saxes*. Crystal CD359, 2009

Composer's other published works for saxophone:

Almacor, for alto or tenor saxophone and piano, Bil

Ballade pour Georges, for alto saxophone, string quintet and piano, Bil

Belle époque – Evocation, for alto or tenor saxophone and piano, Bil

Cantilude, for alto or tenor saxophone and piano, Bil

Chanson modale, for alto or tenor saxophone and piano, Bil

Confluences, for alto saxophone and piano, Bil

100 Déchiffrages, for solo saxophone, Bil

Divertissement, for alto saxophone and percussion, Bil

Entrelacs, for flute and alto saxophone, Bil

12 Esquisses dans le style contemporain, for solo saxophone, Bil

Etude de concert, for solo saxophone, Bil

8 Etudes brillantes pour saxophone, Led

24 Etudes atonales faciles, Bil

28 Etudes sur les modes à transpositions limitées d'O. Messiaen, Bil

50 Etudes faciles et progressives, Bil

Hommage à Jacques Ibert, for alto saxophone and orchestra, Bil

Méditation, for saxophone ensemble, Bil

Méditation II, for flute, soprano saxophone, clarinet, horn and bassoon, Bil

Mélonade, for tenor saxophone and piano, Bil

Noctilène, for alto or tenor saxophone and piano, Bil

Octophonie, for alto or tenor saxophone and piano, Bil

Patchwork, for alto saxophone and piano, Bil

Parties prenantes, for alto saxophone and piano, Bil

Pièce concertante, for tenor or alto saxophone and string orchestra, Bil

Pièces en trio, for three saxophones (SAT), Bil

Prélodie, for saxophone and piano, Bil

Quatuor, for saxophone quartet, Bil

Tendre mélodie, for saxophone and piano, Bil

Comments:

French saxophonist and composer Guy Lacour was born in 1932, in Soissons, a commune in the northern part of France. He studied saxophone with Marcel Josse, and won first prize at the Conservatory of Versailles. In 1950, he studied saxophone with Marcel Mule and chamber music with Fernand Oubradous at Paris Conservatory. In 1952 and 1955, Lacour won the first prize for saxophone and the first prize for chamber music. Lacour was not only a classical saxophonist but also active as a commercial saxophonist at the Paris Lido, Moulin Rouge, and Folies Bergère in Paris. In 1961, he joined the renowned Marcel Mule Quartet as the tenor saxophonist and with that ensemble, travelled extensively. This legendary quartet recorded several LPs and performed in radio broadcasts throughout Europe. Lacour also performed with the Berlin Philharmonic Orchestra, Paris Opera's Orchestra and Radio-France Orchestra. Beginning in 1975, he taught saxophone at the École Nationale de Musique Edgar Varèse in Gennevilliers and later became the director of the Municipal Conservatory of Mantes-la-Ville in Yvelines. Lacour was a self-taught composer. His compositions contain various musical styles such as tonal, atonal, and twelve-tone music. As a pedagogue, he has greatly contributed significant teaching materials. Notable works include his *50 Etudes Faciles et Progressives Vol.1 and Vol.2*, *28 Études sur les modes à transpositions limitées d'O. Messiaen* and *8 Études brillantes pour saxophone*.⁵³

This *Suite en duo* was composed in 1971 and premiered in the same year. It was dedicated to two French saxophonists, Jacques Melzer and Roland Audefroy. Melzer was the saxophone

⁵³ "Guy Lacour: Biography," Gérald Billaudot, accessed April 13, 2015, <http://www.billaudot.com/en/composer.php?p=Guy&n=Lacour>.

professor at CNSM Nice, where he co-founded the Ensemble de Saxophone Français along with fellow French saxophonists Roland Audefroy, Jean-Marie Londeix and Guy Lacour.⁵⁴

This duet for saxophones could be performed by either two oboes or two clarinets. It contains five movements with the last two movements performed without a break. While this piece was written in the style of Bach's two-part inventions, the characteristic of symmetry and repetition of certain intervals evokes Olivier Messiaen's modes of limited transposition.⁵⁵ The opening movement, *Allegro*, is built on the second mode of limited transposition given to Lacour by Messiaen (see Example 31). It is the octatonic/diminished scale and composed by juxtaposing two diminished chords - C diminished seventh chord with the D-flat diminished seventh chord. Example 32 demonstrates Lacour's application of this mode.

Example 31: Messiaen's Modes of Limited Transposition: Second Mode



Example 32: Lacour, *Suite En Duo*, Mvt. I, mm.1-4

Allegro ♩ = 126-132

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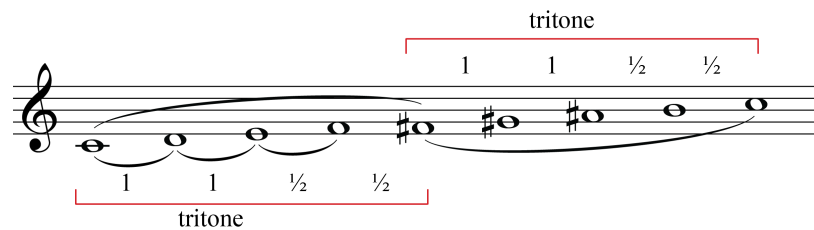
The second movement, *Aria*, contains lyrical phrases in imitation between the two voices in imitation. The harmonic design is based on the sixth mode of Messiaen's system (see Exam-

⁵⁴ Thomas Dryer-Beers, *The Cambridge Companion to the Saxophone* (Cambridge: Cambridge University Press, 1998).

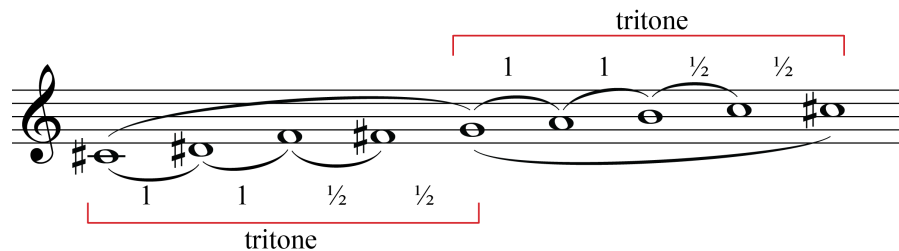
⁵⁵ Georges Gourdet, Preface, Guy Lacour's *Suite En Duo*, Editions Billaudot, 1971.

ples 33a, 33b and 33c). This mode is composed by two tetrachords displaced by tritone. Several of the notes illustrated in the transposed scale illustrated in Example 33b are circled in the musical passage found in Example 33c.

Example 33a: Messiaen's system: Sixth mode (original)



Example 33b: Messiaen's system: Sixth mode with transposition (half-step)



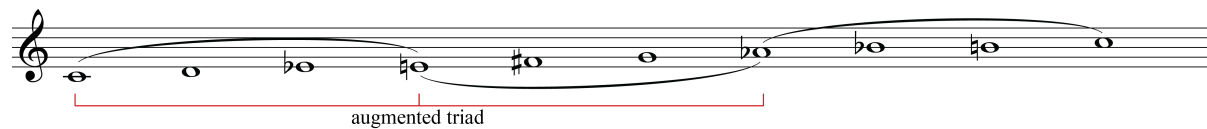
Example 33c: Lacour, *Suite En Duo*, Mvt. II, mm.1-2

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The harmonic design of the third movement, *Petite Fugue*, is based on the third mode of Messiaen's system. This mode is a scale structure built from three, three-note cells on an augmented triad. The intervallic center of each cell is whole-step, whole-step, half-step. Instead of applying the original mode, Lacour employs two different transpositions of this particular mode

in this movement. Examples 34 a, b, c and d demonstrate this mode and their transpositions as well as Lacour's application in his duet.

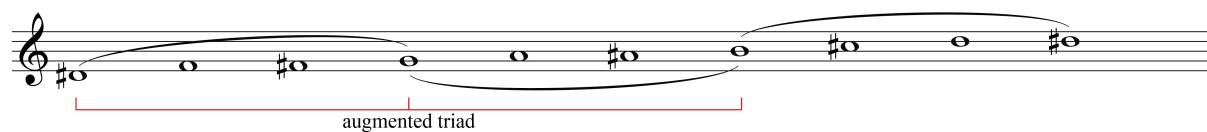
Example 34a: Messiaen's system: Third mode (original)



Example 34b: Messiaen's system: Third mode with transposition (whole-step)



Example 34c: Messiaen's system: Third mode with transposition (one and half-step)



Example 34d: Lacour, *Suite En Duo*, Mvt. III, mm. 1-5

All^o moderato ♩ = 112

Third mode with transposition
(One and a half steps)

1

3

Third mode with transposition
(Whole-step)

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French saxophonist Georges Gourdet provides a description of the third movement, *Petite Fugue*, in the preface of the Billaudot edition:

La PETITE FUGE...ramène à la charmante légèreté de l'Allegro primitive mais dans un climat plus âpre: si l'Allegro évoque un bavardage futile de caractère...feminine!, la Petite Fugue ressemblerait plutôt à une discussion, animée certes, mais virile...⁵⁶

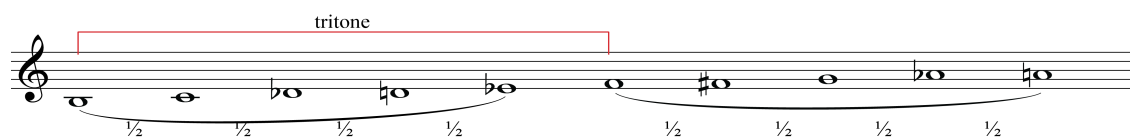
(La Petite Fugue revives the charming lightness of the previous movement *Allegro* but rather harsher in character: if the *Allegro* evokes a futile chattering of females, *Petite Fugue* resembles an energetic discussion of men...)⁵⁷

⁵⁶ Ibid.

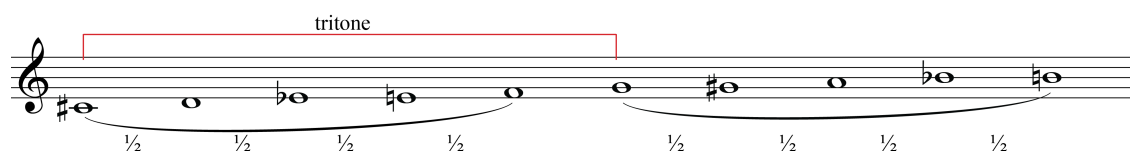
⁵⁷ English translation is provided by the author.

The five-measure long fourth movement, *Largo*, serves as a mysterious and serious introduction to the dazzling final *Scherzetto*. The music in this movement is composed from the seventh mode of Messiaen's system (see Examples 35 a, b, c, d). The seventh mode is a scalar structure composed of two five-note cell displaced by tritone. One will notice that there are four half-steps in each five-note cell.

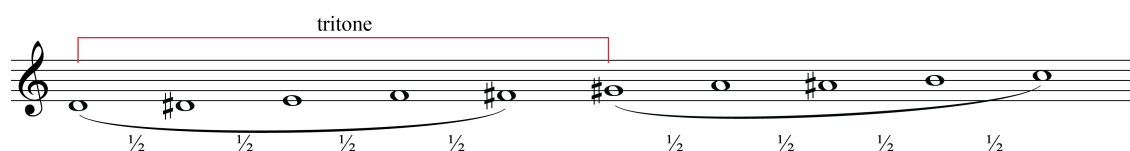
Example 35a: Messiaen's system: Seventh mode (original)



Example 35b: Messiaen's system: Seventh mode with transposition (whole-step)



Example 35c: Messiaen's system: Seventh mode with transposition (one and half-step)



Example 35d: Lacour, *Suite En Duo*, Final Mvt., *Scherzetto*, mm. 1-5

Scherzetto ♩ = 76-80

f

f

Seventh mode with transposition (One and a half steps)

D# E F F# G# A A# B C D

D Eb E F G G# A Bb B C#

Seventh mode with transposition (Whole-step)

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The rapid tempo and continuous sixteenth-notes in the final movement create an exciting climax to the piece. It concludes with a constant and an aggressive staccato sixteenth-note pattern with optional altissimo notes in the top voice at the point where the two voices create octaves (see Example 36).

Example 36: Lacour, *Suite En Duo*, Final Mvt., *Scherzetto*, mm.118-121

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Lacour provides specific articulation markings in this piece, including staccato, slur, accents, staccato accents and different combinations of these articulation. The fast tempo, continuous staccato, and arpeggiated sixteenth notes require great control by the performer. Another challenging technical aspect to the performance of this duet is the angular line as can be seen mm. 92-95 in the final movement (see Example 37). Lacour writes the melodic line in octaves and therefore, precise intonation is essential, even at this fast tempo.

Example 37: Lacour's *Suite En Duo*, Final Mvt., mm. 92-95

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Lamb, John David, *Barefoot Dances*

Title: Barefoot Dances (1962)

Composer: John David Lamb (b. 1935)

Movement title / Tempo markings:

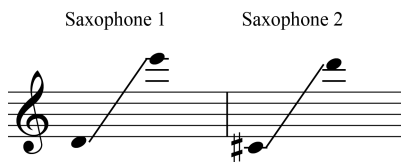
- I. Firm
- II. Swinging
- III. Sauntering
- IV. Lively
- V. Jaunty
- VI. Brisk

Type of saxophones: soprano and alto saxophone or two alto saxophones

Duration: c. 6 minutes

Range: Soprano saxophone: D1 – E3 (Sounding Pitch C3 – D5)

Alto saxophone: C#1 – D3 (Sounding Pitch E3 – F5)



Required extended techniques: None (Altissimo register in the version with two alto saxophones)

Dedication: Sigurd Raschèr

Availability: Näckens Vänner

Available recording: Michael Duke. *Duo Sax*. Saxophone Classics CC4006, 2012

Composer's other published works for saxophone:

Affirmations, for saxophone quartet, NV

Chorale Variations, for three saxophones, NV

Fabies sonata, for alto saxophone and piano, NV

Follies, for baritone saxophone and piano, NV

Madrigal, for three saxophones, AMP

Nocturne, for alto saxophone and chamber wind ensemble, NV

Play Time, for soprano saxophone and piano, NV

Romp, for baritone saxophone and piano, Bel

Sonata, for soprano saxophone and piano, NV

Three Antique Dance, for solo saxophone, Eth

Comments:

American composer John David Lamb was born in 1935 and grew up in Yakima, Washington. He received a M.A. composition and conducting in 1958 from the University of Washington. He states that his most important influences have been independent study with the Latvian nationalist composer Volfgangs Darzins and the study of traditional Swedish folk music.⁵⁸

According to the correspondences with the composer, the compositional background is described in below:

Barefoot Dances is the first music I wrote at the request of Sigurd Raschèr back in 1960. I met Sigurd Raschèr in 1960 at music educators' conference. Until that time, I had never heard the saxophone used as an instrument for classical music and in fact had unreasonable prejudices against it. Mr. Raschèr's sensitive and brilliant playing completely changed my mind. We talked after his performance, and he asked me what I did in music. When he heard that I composed, he immediately said that I should write something for him. At the time, I didn't know that he always said that whenever he met a composer, and I was stunned. But I was also young and willing to try anything. He suggested that I write a set of duets for him to play with his daughter, Carina. I set to work immediately when I got home, and in a few weeks I was able to send him the first draft of the *Barefoot Dances*. At that time, they were imagined for soprano and alto saxophones. Mr. Raschèr liked the pieces and told me that he would play the soprano part on the alto because he liked the brilliance of the altissimo register. At that time, I knew little about the technical limits of the saxophone and was happy to follow any of his suggestions. And that is how the pieces came to be for two altos. Mr. Raschèr played them often and used them widely in his teaching. He soon arranged for them to be published by McGinnis & Marx and did the editing himself.

⁵⁸ "To the Fore Publishers," accessed April 15, 2015. website: <http://www.totheforepublishers.com>.

Years went by, and I wrote many more pieces as Mr. Raschèr requested them. After about twenty-five years, the publisher changed hands and the *Barefoot Dances* went out of print. When they could not obtain the score from the publisher, saxophonists either made photocopies of borrowed scores, or they wrote to me for help. All I could do was to send them a photocopy of my own score, and that became a nuisance after a while. In 2012, I decided to make my own edition and publish the work myself. The only major change was to return to the original scoring for soprano and alto.⁵⁹

While Lamb has written approximately 150 fiddle tunes in a Swedish dance style, the *Barefoot Dances* were not influenced by Swedish music. According to the composer, this piece was written in the early stage of his career and was among the earliest examples of music that he considered to be his own “voice.” Lamb acknowledges he never heard any Swedish music at that time. He states his clear influences were from Orff, Eastern European folk music, and the music of Volfgangs Darzins, his Latvian composition teacher.⁶⁰

Lamb’s characteristic compositional devices are clearly displayed throughout the *Barefoot Dances*. This duet contains six short movements and the length of each movement is approximately one minute long. The form of each movement is a simple binary dance form with changing meters. Since these different dance rhythms involve the frequent switching meter, Lamb does not provide time signatures throughout the piece (see Example 38).

⁵⁹ John David Lamb (personal communication through e-mail, October 23, 2014)

⁶⁰ John David Lamb (personal communication through e-mail, January 24, 2015)

Example 38: Lamb, *Barefoot Dances*, Mvt. VI, mm. 1-13⁶¹

Brisk ♩ = 132-144

Soprano Saxophone

f (first time)
p (second time)

Alto Saxophone

ff

5 *ff*

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Lamb composed his music in the *Barefoot Dances* with diatonic harmony. Often, he employs the Lydian Dominant scale, which contains the sharp fourth and flat seventh. The technical demand is not very challenging unless one uses the alto saxophone as a substitute for the soprano saxophone. In the version for two alto saxophones, saxophone one contains altissimo notes in movements I, II, IV and VI.

The combination of the fast tempo, rapid articulation, lyrical melody, comfortable range of the saxophone and short length make this composition perfect material for either a concert performance or pedagogical purpose. This piece also offers a great opportunity for young saxophonists to learn the style of folk dance music and how to perform without meters.

⁶¹ The time signatures were added by this author, they do not appear in the original score.

Lauba, Christian, *Adria*

Title: *Adria* (1985)

Composer: Christian Lauba (b. 1952)

Movement title / Tempo markings:

Quarter note = 96 (108)

Quarter note = 44

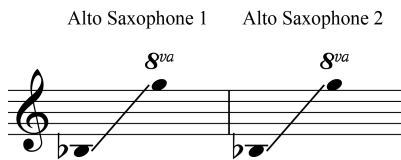
Quarter note = 144 (132)

Type of saxophones: two alto saxophones

Duration: c. 9 minutes

Range: Alto saxophone 1: Bb1 – altissimo G3 (Sounding Pitch C#3 – Bb5)

Alto saxophone 2: Bb1 – altissimo G3 (Sounding Pitch C#3 – Bb5)



Required extended techniques: altissimo register, burst crescendo, harmoniques, micro-tone, multiphonic, quarter tone vibrato, slap tongue, subtone, very high note (unspecific pitch)

Dedication: Federico Mondelci

Availability: Resolute Music Publications

Available recording: Serge Bertocchi and Jean-Michel Goury. *En Toute Amitie*. Erol Records EROC 7013, 1991

Comments:

Composer Christian Lauba was born in Sfax, Tunisia in 1952. He studied harmony with Michel Fusté-Lambezat at the Conservatory of Bordeaux, France and 1993, he became the professor of analysis at that Conservatory. Lauba has received prizes and awards such as the First

Prize for Composition at Bordeaux Conservatory, the First prize in the Berlin International Composition Competition and the SACEM prize for his famous *Neuf études pour saxophones*.⁶²

The French saxophonist Jean-Marie Londeix, premiered Edison Denisov's *Sonata for alto saxophone and piano* in the 1970 at the World Saxophone Congress in Chicago.⁶³ This was the first major work for saxophone to apply the extended techniques of glissando, flutter-tongue, growling and multiphonics in one composition. Following this landmark performance, many other composers started to incorporate extended techniques into their music for the saxophone. Christian Lauba is one such composer. In his music, he explores extended techniques such as circular breathing, flutter tonguing, glissando, microtones, multiphonics, slap tonguing and uses them extensively in his compositions.

The Italian saxophonist Federico Mondelci commissioned *Adria* in September 1985 and was actually composed in Mondelci's house, located on the Adriatic Coast in Italy. This explains the title of the piece. According to the composer's note published in the score, this piece is the result of a close collaboration between composer and interpreter. Lauba attempts to evoke the scents and landscapes of the Mediterranean nights before summer dies away.⁶⁴

Lauba mixes elements of contemporary and popular music from the Mediterranean area; however, there are no obvious borrowed melodies. The music is entirely original. Lauba explores various extended techniques in this composition such as harmonics, micro-tones, multiphonics, quarter tone vibrato and slap tongue. Furthermore, Lauba demands extreme dynamics, such as *pianissississimo* (*pppp*) and *fortissississimo* (*fff*), from the artist.

⁶² Société des Auteurs, Compositeurs et Éditeurs de Musique (SACEM) is a French professional association collecting payments of artists' rights and redistribute them to the original composers and music publishers.

⁶³ Umble, 222.

⁶⁴ Christian Lauba, Preface. *Adria*. Fuzeau, 1985

The structure of this piece is divided into three sections: fast-slow-fast. In order to maintain the extensive harmonic tension, he intentionally applies the dissonances of minor second intervals between the two parts. He even uses the $3/4$ micro-tone and *vibrato 1/4 de ton* to cause the sound to be perceived as unstable (see Example 39).

Example 39: Lauba, *Adria*, Rehearsal 32

The musical score for Example 39, Rehearsal 32, is written for two Alto Saxophones. The top staff begins with a rehearsal mark '32'. The first staff has dynamic markings *f*, *mf*, *f > p*, *f*, *p*, and *ppp*. Above the staff, there are instructions for vibrato: 'vibrato 1/4 de ton' (indicated by a wavy line), 'sans vibrato' (indicated by a straight line), and 'vib. 1/4' (indicated by a wavy line). A '4 sec' duration marker is present. The bottom staff starts with *f*, followed by a '5' (indicating a fifth interval), and ends with *ppp*. Above the bottom staff, there is a 'dans le son' instruction and a 'vib. 1/4' instruction. A '4 sec' duration marker is also present.

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With regard to the use of vibrato, contemporary composers commonly adopt the technique of vibrato manipulation in their compositions. François Rossé indicates tight vibrato and loose vibrato in his *Le Frêne Égare* for solo alto saxophone. Lauba writes the *vibrato 1/4 de ton* (quarter tone vibrato) in several works such as *Tadj* for solo soprano saxophone and *Vir* for solo tenor saxophone. Compared with the commonly accepted speed of the vibrato (i.e., 320 undulations per minute⁶⁵), the quarter-tone vibrato produces a wider and slower vibrato (a quarter tone flat). In the end of Example 39, Lauba combines the quarter-tone vibrato and sans vibrato in the two voices in order to create a mysterious atmosphere and uncertain sound.

This composition provides ample opportunity for saxophonists to practice both fundamental skills and extended techniques, including extreme dynamic contrasts, variety of attacks

⁶⁵ Eugene Rousseau, *Saxophone Artistry in Performance and Pedagogy* (Ham Lake, Minnesota: Jeanné, 2013), 29.

(as well as the slap tongue), *pianississimo* staccato in the altissimo register, harmoniques and staccato multiphonics.⁶⁶

⁶⁶ Umble, 256.

Lauba, Christian, *Ars*

Title: *Ars* (1992-94) (from Nine Etudes V.3)

Composer: Christian Lauba (b. 1952)

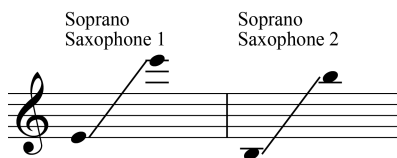
Movement title / Tempo Markings: None

Type of saxophones: two soprano saxophones

Duration: c. 4 minutes 10 seconds

Range: Soprano saxophone 1: E1 – E3 (Sounding Pitch D3 –

D5) Soprano saxophone 2: B1 – B3 (Sounding Pitch A3 – A5)



Required extended techniques: multiphonics, subtone

Dedication: Jean-Marie Londeix

Availability: Alphonse Leduc

Available recording:

1. Koryun Asatryan. *Works by Christian Lauba, Georges Aperghis, François Rossé, Étienne Rolin, Hiroyuki Itoh, Hayden Chrisholm*. Genuin, GEN12301, 2014
2. Michael Duke. *Duo Sax*. Saxophone Classics, CC4006, 2012
3. Jeffrey Loeffert. *Differential Moods*. Blue Griffin BGR303, 2012.
4. Joël Versavaud. *Christian Lauba: Neuf études pour saxophone 1992-1994*. Maguelone Music, Mag 111.123, 2003

Composer's other published works for saxophone:

Arak, for solo soprano saxophone, Led

Bat, for solo baritone saxophone, Led

Bebop, for solo alto saxophone, ResMP

Bumble Beebop, for solo alto saxophone, ResMP

Cadenza for Glazounov's concerto, for alto saxophone, Led

Chott 2, for solo soprano saxophone, CT

Clouds, for alto saxophone and tape, Led

Dies Irae, for soprano saxophone and organ, Ba

Dream in a bar, for baritone saxophone and percussion, Bil

Flamenco, for solo alto saxophone, ResMP

Hard, for solo tenor saxophone, Fuzeau (Fuz)

Hard too hard dixième etude, for solo tenor saxophone, Led

Ifni et Fès, for solo alto saxophone, CT

Kabuki, for solo soprano saxophone, Led

Little Clouds, for alto saxophone and tape, Bil

Massai, for alto saxophone and bass clarinet, Led

Mist, for string quartet, alto saxophone, piano and tape, Led

Mutation-Couleurs IV, for saxophone ensemble, Fuz

Partyta, for solo soprano saxophone, ResMP

Pent, for solo alto saxophone, ResMP

Reflets, for saxophone quartet, Fuz

Rif, for flute, two saxophones, piano and percussion, Fuz

Salsa, for solo alto saxophone, ResMP

Stan, for baritone saxophone and CD, Led

Steady study on the boogie, for solo alto saxophone, Bil

Sud, for alto saxophone and piano, Fuz

Worksong, for alto saxophone and Cd, Led

XYL – Balafon II, for alto saxophone and CD, Led

Neuf Études, for solo saxophone or two saxophones, Led

Comments:

After Christian Lauba was appointed the professor of music analysis at the Bordeaux Conservatory, he collaborated with Jean-Marie Londeix. Lauba composed *Neuf Études* (Nine Etudes) for the Bordeaux Conservatory saxophone studio between 1992 and 1994. These etudes are considered by some to have changed the tonal concepts and the artistic expression of contemporary techniques for composers as well as for saxophonists.⁶⁷ In *Neuf Études*, Lauba explores the new possibilities of music composition for saxophone, as well as the application of various extended techniques. These nine etudes are subdivided into four volumes. Volume one is for alto saxophone and includes four separate pieces: *Balafon*, *Savane*, *Sanze* and *Jungle*. Volume two is for either the soprano or tenor saxophone which includes three pieces: *Tadj*, *Gyn* and *Vir*. Volume three is for the saxophone duet, *Ars*; and, volume four is for the baritone saxophone: *Bat*. Each of these etudes was written for a specific type of saxophone and for a particular performance and/or pedagogical purpose.⁶⁸

Ars is written for two soprano saxophones and is an etude designed for the study of the perfect fourth and fifth intervals, with a variety of tempo changes. The word *Ars* refers to *Ars Antiqua* and *Ars Nova*. Below, Lauba describes the work and provides specific performance suggestions:

⁶⁷ Ku, 55.

⁶⁸ Ibid., 62.

In basing the work on these particular intervals I wanted to recreate an imaginary “Middle Age,” chalumeau⁶⁹ timbre is perfectly well suited for these intervals. The saxophone must play in a ‘natural’ manner. The past can be regarded as yet another kind of ‘exotic.’⁷⁰

The tempo and meter change rapidly; sometimes, a certain tempo only maintains for one or two measures. This design creates a free and elastic sense of time producing a feeling of improvised music. In the score, Lauba provides specific instructions regarding the performance practice of the piece such as, *with a nasal tone*, *slightly legato*, and *non vibrato*.

Like *Adria*, Lauba writes the extended techniques combined with extreme dynamic changes. For instance, between rehearsal numbers 30-31, Lauba calls for multiphonics to be performed with an extremely soft dynamic (*pianississimo*, *ppp*). This certainly increases the challenge for any performer. In order to execute these multiphonics flawlessly, the performer should practice the pitch of each note of the multiphonics while using the given fingering. Example 40 demonstrates Lauba’s application of several extended techniques.

⁶⁹ E. Hoeprich, *A Single-Reed Woodwind Instrument from Greek: The Clarinet* (New Haven, CT: Yale University Press, 2008).

⁷⁰ Umble, 259.

Example 40: Lauba, *Ars*, Rehearsal 30-31

30 *sempre* ♩ = 110

Soprano Saxophone 1 *sempre subtone*

Soprano Saxophone 2 *sempre subtone*

pp ppp sub.

bisb.

vib. 1/4

pp ppp sub.

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A special technique can be found in Example 40, the “bisbigliando.” It is abbreviated by “bisb.” and Lauba applies this technique to alter the color of the tone quality. Saxophonist Marcus Weiss’s book *The Techniques of Saxophone Playing* provides a detailed explanation and different fingerings for bisbigliando. Weiss addresses this term in his book and defines it as a timbral trill with two or more alternate fingerings.⁷¹

⁷¹ Marcus Weiss, *The Techniques of Saxophone Playing* (Bärenreiter-Verlag Karl Vötterle GmbH & Co, 2010), 39.

Morosco, Victor, *Six Contemporary Etudes*

Title: *Six Contemporary Etudes for Saxophone In Duet Form* (1974)

Composer: Victor Morosco (b. 1936)

Movement title / Tempo markings:

Etude 1
Etude 2
Etude 3
Etude 4
Etude 5
Etude 6

Type of saxophones: two like saxophones

Duration: c. 22 minutes 40 seconds

Range: Saxophone 1: Bb1 – altissimo Bb4

Saxophone 2: Bb1 – F3



Required extended techniques: altissimo register, multiphonic, harmonic overtone

Dedication: None

Availability: Morsax Music

Available recording: Kenneth Tse and Nobuya Sugawa. *Stellar Saxes*. Crystal CD359, 2009 (Only contains Etude 1, 2 and 4)

Composer's other published works for saxophone:

The Bay, for alto saxophone and piano, MorS

Blue Caprice, for solo alto saxophone, MorS

Christy, for saxophone quartet, MorS

Concerto, for alto saxophone and orchestra, MorS

Entrata, for soprano saxophone and piano, MorS

Fanfare, for saxophone quartet, MorS

Italian Sketches, for saxophone quartet, MorS

Pacific Triptych, for alto saxophone and piano, MorS

Poco Pazzo, for saxophone quartet, MorS

Poema, for soprano saxophone and piano, MorS

Prologue/Baroque Blue, for saxophone quartet, MorS

Quintet, for flute, oboe, clarinet, alto saxophone and bassoon, MorS

Song for R.C., for alto saxophone and saxophone quintet, MorS

Suite, for alto saxophone and piano, MorS

Trio, for flute, clarinet and alto saxophone, MorS

Comments:

Saxophonist and composer Victor Morosco was born in Italy in 1936. He studied with saxophone virtuosos Vincent Abato and Joseph Allard in the Juilliard School of Music in New York. Morosco made his debut with the Juilliard Orchestra in 1959, and in 1962, he performed a solo recital at the Carnegie Recital Hall. Morosco has performed with the New York Philharmonic, the American Symphony and has been involved with many different types of musical performances. Among these include various contemporary ensembles, Broadway musical shows and commercial recordings for television and films. Morosco taught saxophone at the City University of New York Graduate Center, Brooklyn and Lehman Colleges, as well as at California State University, Los Angeles. As a composer, the primary instrument for which he composed was the saxophone. He wrote and performed the world premiere of his *Concerto* for alto saxo-

phone and orchestra with the Queensland Philharmonic Orchestra in 1997.⁷² Most would agree that his most well-known composition is the *Blue Caprice* (1981) for solo saxophone.

The *Six Contemporary Etudes for Saxophone in Duet Form* were written in 1974. The collection of these six original compositions contains various musical styles, some representing tonal music, atonal music, classical music, the blues and jazz. *Etude 1* is slow. There are two musical styles throughout the etude: one is atonality and the other is the blues. Morosco writes the intervals of a minor second and tritone to create the dissonance between the two parts. With regard to the blues, the two-measure primary motive appears several times throughout the entire etude (see Example 41). Morosco writes accents on the weak parts of the beat to produce the feeling of jazz swing. With the characteristic of highlighting the up-beat, he also applies the interval of the minor third between the two voices in these two measures and creates the sound of the blues. Furthermore, the notes C#, E, F#, G, G# are the basic component of the C-sharp blues scale.

Example 41: Morosco, *Six Contemporary Etudes 1*, mm. 13-14

13

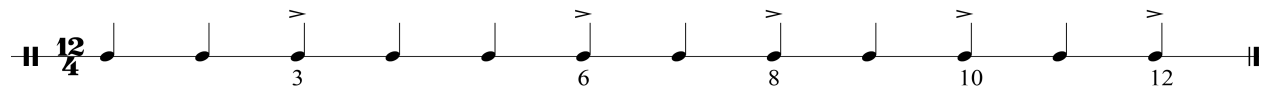
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Etude 2 is a fast and exciting piece. It features the rhythm of *bulerias*, a typical twelve-beat cycle Flamenco rhythm. Flamenco rhythms contain the meter of either duple, triple, or combinations of these two. The typical *bulerias compas* (*buleria* rhythm or count) is in 12/4 and

⁷² Victor Morosco, *Six Contemporary Etudes for Saxophone In Duet Form*, Morsax Music, 1974.

it often performed with accents on the 3rd, 6th, 8th, 10th and 12th beat.⁷³ Morosco subdivides the twelve-beat pattern by alternating 6/8 and 3/4 meters. (3+3+2+2+2). Compared with the traditional flamenco *bulerías*, Morosco emphasizes each downbeat. The two voices contain an identical rhythm throughout the piece. Example 42 and 43 demonstrates the *buleria compas* and Morosco's application of this rhythm in his duet.

Example 42: Flamenco Rhythm



Example 43: Morosco, *Six Contemporary Etudes 2*, mm. 1-6

Vivo ♩ = 112, ♩ = 160



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Etude 3 is the slowest of the six etudes. The primary rhythmic figure consists of two sixteenth-notes and one-eighth note, tied to a longer note. The tonality is intentionally vague through Morosco's use of the diminished scale as the primary melodic element in this etude (see Example 44).

Example 44: Morosco, *Six Contemporary Etudes 3*, mm. 9-12



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⁷³ Silviu Octavian Ciulei, "Flamenco Guitar Techniques In the Music Of Joaquin Rodrigo" (D.M.A. diss., Florida State University, 2013), 41.

Etude 4 is a short, joyful, and fast swing piece. Compared with the other five etudes, this is the only etude that the composer suggests to perform in the style of swing jazz music. This is also the only etude that Morosco writes chord changes in the score. It is based on a traditional twelve-bar blues form. The chord progression, swing eighth-notes, syncopation, accent and articulation are written in the jazz idiom. The goal of this etude seems to be that performers should practice the swing feel and jazz articulation as well as syncopation and note bending. Although it was not necessary to include the chord symbols in the etude, the composer did so in order to clearly indicate the form of the twelve-bar blues (see Example 45).

Example 45: Morosco, *Six Contemporary Etudes 4*, mm. 49-55

The musical score for Example 45 consists of two staves, Saxophone 1 and Saxophone 2, spanning measures 49 to 55. The key signature is one sharp (F#) and the time signature is 4/4. Measure 49 begins with a circled 'D' and a fortissimo (ff) dynamic. The first staff (Saxophone 1) features a triplet of eighth notes (F#, A, C) followed by a quarter note (E) and a half note (F#). The second staff (Saxophone 2) features a triplet of eighth notes (F#, A, C) followed by a quarter note (E) and a half note (F#). The chord progression is D7 in measure 49, Gmaj7 in measure 50, G-7 in measure 51, and D7(b9) in measure 52. The notation includes triplets, accents, and slurs.

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As the lengthiest etude in the collection, *Etude 5* contains an introduction with six variations. Throughout the entire etude, only variation one clearly restates the theme originally presented in the introduction. The primary theme first performed by saxophone one in the introduction, and repeated by saxophone two in the variation I (see Example 46).

The obvious melodic connection between the introduction and the other five variations is Morosco's extensive use of the perfect fourth interval: it is shared by all six variations. The fol-

Following musical examples demonstrate how the composer consistently and extensively writes this specific interval in each variation (see Examples 47a, b, c, d and e). In a sense, this piece focuses the student on melodic lines created by ascending perfect fourths, often outlining quartal harmonies. In example 47c, one should notice the first three notes in the top voice are displaced by tritone from the theme in the introduction and variation I.

Example 46a: Morosco, *Six Contemporary Etudes 5*, Introduction, mm. 1-6

Slowly ♩ = 63

dolce e legato

dolce e legato

Example 46b: Morosco, *Six Contemporary Etudes 5*, Variation 1, mm. 1-5

Andante ♩ = 88

mf

mf

Example 46a and b: Copyright © 1974 Morsax. Used with permission.

Examples 47a: Morosco, *Six Contemporary Etudes 5*, Variation 2, mm. 1-4

Allegro non troppo ♩ = 100

f

f

Examples 47b: Morosco, *Six Contemporary Etudes 5*, Variation 3, mm. 21-25

21

Examples 47c: Morosco, *Six Contemporary Etudes 5*, Variation 4, mm. 13-14

13

Examples 47d: Morosco, *Six Contemporary Etudes 5*, Variation 5, mm. 6-7

6

Examples 47e: Morosco, *Six Contemporary Etudes 5*, Variation 6, mm. 19-20

19

Example 47a-e: Copyright © 1974 Morsax. Used with permission.

The harmonic design of *Etude 6* is free atonality. Morosco extensively employs the dissonant intervals of the minor second and tritone between the two parts. The following examples demonstrate the obvious application of the twelve-tone technique. Morosco composes by writing the exact order of the tone row. The row chosen by Morosco highlights melodic tritons, which

are clearly present in all versions of the row (see Example 48a). Example 48b demonstrates Morosco's application of the row — the top voice performs the Prime while the bottom voice performs the Retrograde. The two voices create a homorhythmic texture and the melodic gesture is punctuated by a harmonic major seventh in mm. 3.

Example 48a: Prime form of the tone row



Example 48d: Morosco, *Six Contemporary Etudes* 6, mm. 56-57

The musical score for Example 48d consists of two staves in 4/4 time. The top staff is marked with a red 'P' and the bottom with a red 'R'. Both staves start with a forte 'f' dynamic and the instruction 'pesante'. The tempo is marked as quarter note = 80. Red boxes highlight specific rhythmic patterns in both staves, and a red arrow points from the top staff to the bottom staff.

Example 48b, 48c, and 48d: © 1974 Morsax. Used with permission.

When performing these passages, the author suggests to practice the Prime form of the tone row in both directions (forward and backward.) Applying different rhythmic figures and various notes grouping is an effective technique for practicing so that the performer can learn the aural structure of the row. The following examples in Figure 3 demonstrate this method. Since the composer usually applies the tone row in different octaves, performers should practice various combinations of the notes from different octaves.

Figure 3: Pedagogical exercises based upon Morosco's tone row⁷⁴



⁷⁴ based on Example 48b

Noda, Ryo, *Murasaki no Fuchi*

Title: *Murasaki no Fuchi* (1979)

Composer: Ryo Noda (b. 1948)

Movement title / Tempo markings: None

Type of saxophones: two saxophones (E-flat or B-flat)

Duration: c. 10 minutes

Range: Saxophone 1: C1 – altissimo Ab4

Saxophone 2: Bb1 – D#3



Required extended techniques: quarter tone, microtone trill, slap tongue, flutter tongue, flutter with portamento, multiphonic, overtones produced by played with half breath

Dedication: Hozan Yamamoto and Frederick Hemke

Availability: Alphonse Leduc

Available recording: Serge Bertocchi and Jean-Michel Goury. *En Toute Amitie*. Erol Records EROC 7013, 1991)

Composer's other published works for saxophone:

Fantaisie et danse, for solo baritone saxophone, Led

Gen concerto, for alto saxophone, string orchestra, piano and percussion, Led

Improvisations I, II, III, for solo alto saxophone, Led

La Nuit de Dinant, for solo alto saxophone, Led

Mai, for solo alto saxophone, Led

Naissance de la neige, for alto saxophone and piano, Led

Pavane – La Fée de la neige, for solo soprano saxophone, Led

Phoenix – Fushicho, for solo alto saxophone, Led

Pulse + –, for solo soprano saxophone, Led

Requiem – Shin-en, for solo tenor saxophone, Led

Comments:

Japanese composer and saxophonist Ryo Noda was born in Amagasaki, Japan in 1948. After he graduated from the Osaka College of Music, he attended Northwestern University and studied composition with M. William Karlins and saxophone with Fredrick Hemke. He also studied composition with Michael Fuste-Lambezat and saxophone with Jean-Marie Londeix at the Bordeaux Conservatory.⁷⁵ Noda received numerous awards, including the Prix de Composition de la SACEM (1973), the Osaka City Art Festival Prize and the Grand Prix of Yamaha Electone Festival. Noda's compositions for saxophone have been frequently performed and recorded worldwide. Today, these compositions are commonly used on the repertoire lists for many important international saxophone competitions such as the Adolphe Sax Competition in Dinant, the International Saxophone Competition in Slovenia, the International Saxophone Competition in Nantes and the North American Saxophone Alliance Biennial Conference Young Artist Competition.⁷⁶

Ryo Noda's music is influenced by traditional Japanese music, especially music for the *shakuhachi*, an end-blown bamboo Japanese flute dating from the 13th century.⁷⁷ Noda borrowed

⁷⁵ Jean-Marie Londeix and Bruce Ronkin, *Guide to the Saxophone Repertoire 1844-2012* (Cherry Hill, NJ: Roncorp, 2012), 314.

⁷⁶ James Bunte, "A Player's Guide to the Music of Ryo Noda: Performance and Preparation of Improvisation I and Mai" (D.M.A. diss., University of Cincinnati, 2010), 2.

⁷⁷ Ibid., 4.

many elements of Japanese traditional music and unique performance techniques of the *shakuhachi* and successfully created a unique sound and style for his saxophone repertoire. Like other avant-garde music, Noda's music is atonal with the characteristics of improvisation; however, the cultural influences allow his music to be highly distinguishable from other contemporary compositions.⁷⁸ The majority of repertoire composed by Noda is for solo saxophone.⁷⁹

Murasaki no Fuchi 1 for two saxophones was written in 1979. With regard to the Japanese title of this composition, Ryo Noda attempts to explain the meaning with a somewhat vague description in an interview with Dutch TV followed by a performance this piece with Dutch saxophonist Arno Bornkamp in 1991:

My music *Murasaki No Fuchi*, means the "ultra violet zone." We see invisible light in visible light...between the visible and invisible, this is *Murasaki No Fuchi*, the zone of ultra violet zone.⁸⁰

In order to obtain a clearer explanation, the author contacted the composer through an e-mail communication and received the following literal response from Noda (this e-mail is unedited):

Title Murasaki means - violet color. beside visible light between invisible point also Japanese people feel that mysterious and noble color. So my music try to contact between each instrumentalists' ultraviolet mind...I do not compose No. 2 Murasaki no fuchi but graphical compositions tittle *Sounds of Ultraviolet and Contact in Space*. That composition is all improvisation system. These two compositions are not oriental sounds.⁸¹

Noda's musical notation combines that of western tradition, contemporary notation as well as notation of his own invention. He composes music by utilizing conventional notational

⁷⁸ Chiaki Hanafusa, "The Influence of Japanese Composers on the Development of the Repertoire for the Saxophone and the Significance of the Fuzzy Bird Sonata by Takashi Yoshimatsu" (D.M.A. diss., University of North Texas, 2010), 15.

⁷⁹ Londeix, 314.

⁸⁰ "Murasaki no fuchi – Arno Bornkamp & Ryo Noda," YouTube, last modified November 20, 2011 https://www.youtube.com/watch?v=DIGVnMN_lqM.

⁸¹ Ryo Noda (personal communication through e-mail, March 2, 2015)

symbols such as the treble clef, a five-line staff, dynamic marks, fermata, flat, sharp and traditionally accepted indications like the octave higher notation (8va or 8^{.....}). He also adopts commonly used contemporary notations such as symbols representing quartertone flat/sharp, three-quarter-tone sharp, multiphonics (usually, Noda provides his own fingering chart) as well as graphic notation. As in much of his music, Noda creates unique notations meant to depict the flutter tongue with portamento, the Japanese “cutting tone” and graphic depictions of vibrato. In *Murasaki No Fuchi I*, Noda does not provide a tempo indication; instead, Noda uses three different graphic shapes to indicate the approximate speed of the performance. The notes inside of the triangle shape should be performed somewhere between allegro and presto. The notes inside of the rectangle shape should be performed between andante and moderato. The notes inside of the ellipse-like shape should be performed between lento and adagio. The following example demonstrate Noda’s notation.

Example 49: Noda, *Murasaki No Fuchi*

Durée: 10' ca.

fast tempo: Allegro ~ Presto

medium tempo: Andante ~ Moderato

Saxophone Alto 1, ou
Saxophone Soprano
ou 尺八 Shakuhachi
en Si^b (B^b)

Saxophone Alto 2
ou
Saxophone Ténor
en Si^b

ppp *fff* *pp* *ff* *ppp* *ppp* *pp* *ff* *ppp*

ppp *fff* *sub. p* *ppppp*

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Murasaki No Fuchi can be performed with different instrumental combinations. Although the version for two alto saxophones is the most commonly used in the concert setting; Noda indicates on the score that the bottom part can be substituted with the tenor saxophone while the top

part can be substituted with the soprano saxophone or *shakuhachi* in the key of B-flat. In an e-mail communication with the author, Noda states that his preference of the instrumentation for this piece is the combination of the clarinet in B-flat with tenor saxophone.⁸²

This piece is written in five sections. In the first, the top voice initiates an aggressive statement, with rapid tempo, strong articulation, accent and load dynamics (from *f* to *fff*.) The bottom voice responds with the polar opposite, medium tempo combined with extreme soft dynamics (from *ppp* to *ppppp*.) This is followed by a slow section which contains many microtones and very soft dynamics (from *p* to *pppp*) in both parts. To reinforce the sound of unstable pitches and to sustain the dissonance, Noda intentionally separates the two voices and applies quarter tones. The two performers only play at the same time when there is a double-headed arrow between each part. Noda explains the symbol means “immediate transference of the figure.”⁸³

Example 50: Noda, *Murasaki No Fuchi*

Saxophone Alto 1, ou
Saxophone Soprano
ou 尺八 Shakuhachi
en Si♭ (B♭)

Saxophone Alto 2
ou
Saxophone Ténor
en Si♭

ppp pp

pp ppp p

pp p

mp p

ppp

pp

ppp

quarter tone flat

three-quarter tone sharp

quarter tone sharp

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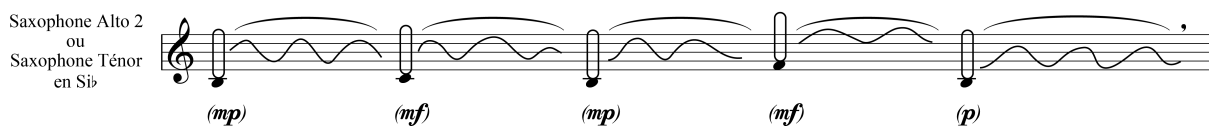
In the third section, Noda depicts fast groupings of notes (i.e., notes inside the triangle shape) combined with strong dynamics in order to recall the opening statement. As the section progresses, the fast, half-step trills dominant the texture resulting in the creation of tension and musical excitement. Prior to the ending of the third section, a subito pianissimo in the top voice and pianississimo in the bottom voice seamlessly leads into the fourth section. This short transitional section invokes a mysterious atmosphere through sustained sound in the bottom voice.

⁸² Ryo Noda (personal communication through e-mail, March 2, 2015)

⁸³ Ryo Noda, *Murasaki no Fuchi*, Alphonse Leduc, 1981.

Combined with a special technique, represented by an unusual notation that Noda identifies “half breath playing” which the notation is shown in the musical example below, the composer elicits an eerie, atmospheric tonal quality from the saxophone. This is a compositional device unique to Ryo Noda’s artistry. Noda provides instruction of this technique in the score and suggests to perform these notes with half as much breath (air) as is typical, which makes it possible to obtain high overtones.⁸⁴

Example 51: Noda, *Murasaki No Fuchi*



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In the final section, Noda composes music with many improvisatory materials and incorporates extended techniques such as flutter tongue, slap tongue, flutter with portamento and free improvisation. The previous elements such as fast trills found in the opening statement, reappear and lead to the climax of the piece. Following the climax, both parts return with music dominated by soft dynamics, a slow tempo with many fermatas (like the second section) and finally end with extremely soft dynamics (*ppppp*).

In order to perform this piece, the performers must be familiar with the extended techniques. Furthermore, the dynamic range is extremely wide: *ppppp* to *fff*. The performers will obviously need great control over their breath support, especially in the sustained notes with soft dynamics. In order to execute the precise intonation of microtones, the performers should explore and discover alternate fingerings for the pitch accuracy. Control and flexibility of the em-

⁸⁴ Ibid.

bouchure is important in the recreation of this piece, especially as the performers reproduce the multiphonics in soft dynamics and obtain the high overtone effects.

Robert, Lucie, *Rythmes Lyriques*

Title: *Rythmes Lyriques: duo de saxophones* (1984)

Composer: Lucie Robert-Diessel (b. 1936)

Movement title / Tempo markings:

Quarter note = 60 – Dotted Quarter note = 120

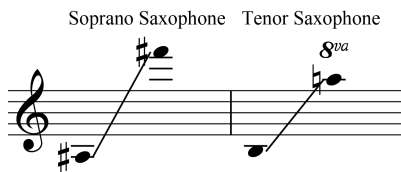
Quarter note = 84 – Quarter note = 144

Type of saxophones: soprano and tenor saxophone

Duration: c. 11 minutes 20 seconds

Range: Soprano saxophone: A#1 – F#3 (Sounding Pitch G#3 – D5)

Tenor saxophone: B1 – altissimo A3 (Sounding Pitch A2 – G5)



Required extended techniques: altissimo register

Dedication: André Beun and Bernard Beaufreton

Availability: Editions Billaudot

Available recording: None Available

Composer's other published works for saxophone:

Berceuse pour Rémi, for alto saxophone and piano, Bil

Cadenza, for alto saxophone and piano, Bil

3 Chansons, for alto saxophone and piano, Bil

Flammes et fume, op.53, for sopranio and saxophone quartet (SATB), Bil

Magheia, for saxophone quartet and piano, Bil

Passacaille, for tenor saxophone and piano, Bil

Perpetuum mobile, for solo alto saxophone, Bil

Quintette, for alto saxophone and string quartet, Bil

Rhapsodie, for solo alto saxophone, DP

Sonate, for alto saxophone and piano, Bil

Strophes, for alto saxophone and piano, DP

Tétraphone, for saxophone quartet, Bil

Tourbillons, for alto saxophone and piano, Bil

Trinôme, for soprano saxophone, baritone saxophone and piano, Bil

Variations, for alto saxophone and piano, Bil

Comments:

Lucie Robert-Diessel was born in Rennes, France in 1936. She studied composition with Tony Aubin and Yvonne Desportes at the Paris Conservatory and received several first prizes in piano, accompaniment, organ, chamber music, composition and analysis. She won the Premier Grand Prix de Rome in 1965. Robert was a Professor of Music at the Paris Conservatory where she taught harmony, music theory and piano. She wrote many works for saxophone with many different instrumental combinations. These include unaccompanied saxophone, saxophone and piano, saxophone duet, quartet, large saxophone ensemble, mixed chamber ensemble, and a double concerto for alto saxophone and piano with orchestra. Robert has been associated with some of most important saxophonists such as Daniel Deffayet, Claude Delangle, Georges Gourdet, Jean-Marie Londeix and many others.⁸⁵

Rythmes Lyriques was written in 1984 for French saxophonists André Beun and Bernard Beaufreton. They premiered the piece in Nuremberg, Germany. André Beun performed this

⁸⁵ Bleuel, 2.

piece once again at the 1985 World Saxophone Congress in Washington, D.C., with another French saxophonist, Michel Nouaux. This composition is one movement; but, it contains four sections, each with a different tempo indications. Robert uses the opening homorhythmic figure, with the voice parts displaced by a major seventh, as the primary motive throughout the entire piece⁸⁶ (see Example 52).

Example 52: Robert, *Rythmes Lyriques*, mm.1-4

(♩ = 60 env.)

Soprano Saxophone

ppp

Tenor Saxophone

1

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Sometimes the primary motive is performed in unison by both parts; in other instances, it serves as the melodic line in either the top or bottom voice. In the example below, the soprano saxophone states the primary motive while the passage in the tenor saxophone creates an ostinato of mostly odd-numbered rhythmic groupings as an accompanimental gesture (see Example 53). Three measures after rehearsal number 10, a voice exchange results in the placement of the primary motive in the bottom voice while the top has the accompanimental ostinato, now in even-numbered groupings.

⁸⁶ Ibid, 113.

Example 53: Robert, *Rythmes Lyriques*, Rehearsal 9 and 10

9 primary motive

Soprano Saxophone

Tenor Saxophone

ppp 6 p.m. 5 5 5 5

pp

5 5 5 6 5

10

p 3 7 7 7

f *pp*

pp 6

mf primary motive

mf

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Occasionally, the primary motive is dissected and the parts interpolated between the accompanimental scalar gestures as demonstrated in Example 54 at rehearsal number 20. The scalar gestures are not homorhythmic, but nearly so. These slight rhythmic differences create a sense of instability. The interpolation of the primary motive provides rhythmic security while the dissonant interval between in the two voices creates tonal tension.

Example 54: Robert, *Rythmes Lyriques*, Rehearsal 20

20 Subito più vivo

Soprano Saxophone

Tenor Saxophone

Primary motive

Primary motive

21 Rapide (♩ = ♩)

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In addition to using the motive in a melodic manner, Robert applies it in yet another fashion: as an ostinato figure. In the example below, found in the rehearsal number 30, Robert turns the primary motive into an ostinato that supports new melodic material in the other saxophone part.

Example 55: Robert, *Rythmes Lyriques*, Rehearsal 30

30

Soprano Saxophone

Tenor Saxophone

mf

mf

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There are several quasi-cadenza passages in the second section. Robert provides an opportunity for the two performers to individually display virtuosic technique and melodic expression. Both soprano and tenor saxophones contain fast-moving gestures with rhythmic variety, including scalar and arpeggiated figures in different groupings: triplets, quintuplets, sextuplets as well as eleven-notes groupings. Before the end of this section, Robert inserts a unison section with the restatement of the primary motive.

The final section, *Più vivo*, begins with the energetic rhythms found at rehearsal 31. Robert does not use measure lines in this movement; yet, the two saxophones sound homorhythmic statements in octaves throughout the entire movement (see Example 56).

Example 56: Robert, *Rythmes Lyriques*, Rehearsal 31

The image shows a musical score for two saxophones, Soprano and Tenor, starting at rehearsal mark 31. The tempo is marked 'Più vivo' with a note value of 144 (env.). The music is written in treble clef with a key signature of one sharp (F#). The Soprano part begins with a *mf* dynamic and features a series of triplet eighth notes, followed by a seven-note arpeggiated figure, and then continues with more triplets. The Tenor part mirrors the Soprano part in octaves, also starting with a *mf* dynamic. Both parts reach a *f* (forte) dynamic later in the passage. The notation includes various rhythmic groupings (triplets, 7-note groups) and slurs indicating phrasing.

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Robert creates the climax of the piece by mixing the primary motive with the dissonant intervals of the minor second and tritone in specific phrases (see Example 57). The piece concludes with a dramatic crescendo in both parts from pianissimo to fortississimo leading to the final three notes, D-A-D, seemingly to imply tonality in a primarily atonal composition.

Example 57: Robert, *Rythmes Lyriques*, Rehearsal 33 and 34

The musical score for Rehearsals 33 and 34 of Robert's *Rythmes Lyriques* is presented for Soprano and Tenor Saxophone. Rehearsal 33 features a dense, rapid passage with numerous beamed notes and slurs. Red boxes in both staves highlight the 'Primary Motive'. Rehearsal 34 continues this complex rhythmic figure, with a red oval in the Tenor Saxophone staff highlighting a specific phrase. The score includes dynamic markings such as *pp*, *p*, and *fff*, and various articulation marks like accents and slurs.

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As can be observed from the several musical examples above, this composition contains odd meters, rapid tempo with many complex rhythmic figures and a free improvisatory quasi-cadenza. In order to reach accuracy of rhythm, especially in passages containing odd-numbered flourishes, the two performers should match the style of articulation and accent. Since there are many homorhythmic passages in octaves between the soprano and tenor saxophone, intonation is an obvious issue.

Rossé, François, *Ximix*

Title: *Ximix* (1997)

Composer: François Rossé (b. 1945)

Movement title / Tempo markings:

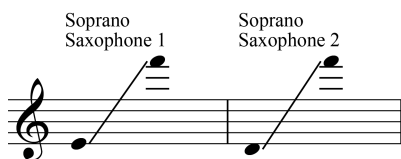
Quarter note = 63

Type of saxophones: two soprano saxophones

Duration: c. 2 minutes 40 seconds

Range: Soprano saxophone 1: E1 – F3 (Sounding Pitch Bb3 – Eb5)

Soprano saxophone 2: D1 – F3 (Sounding Pitch Bb3 – Eb5)



Required extended techniques: glissando, slap tongue, instrument plus voice

Dedication: Sarah Bertocchi (Daughter of French saxophonist Serge Bertocchi)

Availability: Fuzeau

Available recording:

1. Koryun Asatryan. *Untitled – works by Christian Lauba, Georges Aperghis, François Rossé, Etienne Rolin, Hiroyuki Itoh, Hayden Chrisholm*. Genuin, GEN12301, 2014
2. Goury, Jean-Michel. *Parolium*, Musiques de François Rossé. Erol Records EROC 7026, 2003

Composer's other published works for saxophone:

Accompagnement, for solo soprano saxophone, Tms

Acton 46-07-98, for solo saxophone, Tms

Aka, for flute and soprano saxophone, Paq

Amtrak 118, for soprano saxophone and female voice, Paq

Anchée, for oboe, clarinet, saxophones, Tms

Arianna, for solo soprano saxophone, Paq

Atemkreis, for baritone saxophone and soprano voice, CT

Bear's trio, for alto saxophone, piano and percussion, Paq

Cahiers 5 instants, for saxophone and voice, Tms

Clansy, for alto saxophone and bass clarinet, Led

Connexions, for solo alto saxophone, Sal

Cri d'aube, for solo saxophone, Tms

Cris de cerise, for voice, flute, saxophone, prepared piano, percussion and bass, Paq

Cseallox, for baritone saxophone and cello, Ba

Doubs'ear, for narrator, solo baritone saxophone, two flutes, two clarinets, two alto saxophones, two bassoons, two horns and choir, Fuz

Ecco la pizza-pezzolino, for soprano saxophone and soprano voice, Tms

Etki en Droutzy, for saxophone and percussion, Fuz

In'arno – Dixtuor à vents, for two flutes, two clarinets, two saxophone, two bassoons and two horns, Fuz

Jonction, for alto saxophone and piano, Paq

Kanente, for alto saxophone and tape, Led

Koravizok, for soprano saxophone, female voice and percussion, Paq

Krasnayaskaya, for two saxophone, flute, clarinet and bassoon, Fuz

La main dans le soufflé, for alto saxophone and piano, Bil

Le Frêne Égaré, for alto saxophone solo, Bil

Level 1091, for alto saxophone, recorder and electronics, Paq

Loan, for saxophone, cello and piano, Paq

Løbuk constrictor, for solo alto saxophone, Bil

Lombric, for two alto saxophones and piano, Lem

Lou, for baritone saxophone and female voice, Tms

Maryland'bass, for solo bass saxophone, Paq

Mod'son 7, for saxophone quartet, Dur

Monos 2 & 3, for solo alto saxophone, Tms

Nishi Asakusa, for alto saxophone and prepared piano, Paq

Noise D'fense, for solo saxophone, Tms

Orients, for saxophone, violin, piano and percussion, Paq

Ost Atem, for tenor saxophone and tape, Fuz

Pierre des vents, for saxophone, soprano voice, flute and piano, Fuz

Prélude à Kanente, for alto saxophone and tape, Led

Quartz 01.83, for three saxophones, Sal

Rohrlinge, for baritone saxophone and bass clarinet, Tms

Round (8'), for saxophone, flute, clarinet, bass clarinet, piano, violin and cello, Paq

Salvador por Casualidad, for bass saxophone, flute, bass flute, piano, percussion and electronics, Fuz

Saoûlimence, for tenor saxophone and voice, Tms

Sceptral, for saxophone, flute, prepared piano and percussion, Paq

Scriu Numele Tau, for solo soprano saxophone, Paq

Séaodie I, for alto saxophone and piano, Bil

Séaodie II, for solo saxophone, Bil

Séaodie III, for alto saxophone and harp, Bil

Shanai, for two saxophones and saxophone ensemble, Paq

Spath, for saxophone ensemble, Fuz

Spoort'Wend, for two flutes, two clarinets and two alto saxophones, Paq

Strosaxburi, for two tenor saxophones and electronics, Fuz

...Sur un îlot de la rivière..., for solo soprano saxophone, Paq

Triangle pour un soufflé – Concerto, for alto saxophone and string orchestra, Bil

Trio Seül, for alto saxophone, flute and cello, Led

Trois roses d'un instant, for solo alto saxophone, Tms

Comments:

French composer François Rossé was born in 1945. He studied piano and obtained the First Prize at the Music Academy of Strasbourg and then earned First Prizes for musical analysis and composition from the Paris Conservatory where he was one of the last students in the class of Oliver Messiaen. He also studied with Ivo Malec and Paul Méfano at the Paris Conservatory. In 1974, he became the professor of analysis at CNR (Conservatoire National de Région) in Bordeaux. Rossé received several prestigious prizes, including the National Prize of the SACEM, Second Prize of the National *Music and Informatics* competition presided by Iannis Xenakis, *Aperto* International Competition of Bucharest, and International Composition Competition of the Hochschule der Künste of Berlin.⁸⁷ While at the CNR in Bordeaux, Rossé met the contemporary saxophonist Jean-Marie Londeix, who encouraged him to write many compositions for saxophone incorporating new techniques for performance. His *Le Frêne Égaré* for solo alto sax-

⁸⁷ “François Rossé: Biography”, Gérald Billaudot, accessed April 12, 2015, <http://www.billaudot.com/en/composer>.

ophone has been described by some as the most significant works in contemporary saxophone music.⁸⁸

Ximix was composed to celebrate the birth of Sarah Bertocchi, the daughter of French saxophonist Serge Bertocchi. Rossé wrote many compositions for the birth of his friends' children. *Ximix* is one of those musical gifts. Mr. Bertocchi provides an interesting description about the compositional background:⁸⁹

As for *Ximix*, it's really a terrific piece by François Rossé, and I'm so glad to have been granted the honor of its premiere with Jean-Michel Goury, as well as the inclusion on his Rossé record.

This piece is one of the many birth present pieces by François, who is so generous with his friends as to offer them a new work when they have the blessing of a new baby; when my daughter Sarah was born in January 20th, 1997, I sent François an announcement postcard, among our relatives ... and as an answer, I was astonished to receive this marvelous present, dated February the 1st, Léognan!

I never asked François about the title, a palindrome, like XASAX.⁹⁰ On the original manuscript score, the title appears on a stance pink and black surrounding, like a ribbon cut in a tapestry. The manuscript indication is: "Très amicalement; pour Sarah et ses Parents. François Rossé (Very Friendly: For Sarah and Parents).

Ximix was composed for two soprano saxophones. Rossé provides specific performance instruction in the foreword of the score:

Duo for soprano saxophones: this work is one of those biologically "twin" work – both performers look at each other intensely with their ears...other works such as Rohrlinge (baritone saxophone and bass clarinet), Flotlinge (flute and recorder) or Streichlinge (cello, bass viol) also similar procedures. The work is more effective with the players spatially placed for an authentic stereo effect. The soprano saxophone is preferable to any other because of its specific sound.

⁸⁸ Umble, 275.

⁸⁹ Serge Bertocchi (personal communication through e-mail, January 26, 2015)

⁹⁰ XASAX is the name of Serge Bertocchi's saxophone quartet, which includes Jean-Michel Goury, Marcus Weiss and Pierre-Stéphane Meugé.

Rossé employs sixteenth-note triplets and different groupings of thirty-second notes as the primary rhythmic figures and shares them in both parts. One of the harmonic buildings blocks of this piece is the interval of the perfect fifth; however, the most appealing sound of this piece is the interval of a minor second. Rossé manipulates this dissonant interval in three methods. The first method incorporates the minor second within the melodic line. The second method is the creation of vertical sonorities constructed from the minor second, usually found in the long notes between the two parts. In this approach, Rossé adds ascending and descending glissandos with crescendos in both parts to increase an unstable and unpredictable sound quality as a way to punctuate the minor second. Furthermore, he also indicates *tg.st*⁹¹ at the end of these glissando notes to create an abrupt stop effect in music (see Example 58).

Example 58: Rossé, *Ximix*, First System

The musical score for Example 58, Rossé, *Ximix*, First System, is presented for two Soprano Saxophones. The score is divided into two sections: Mode 1 and Mode 2. Mode 1 (measures 1-6) features sixteenth-note triplets in both parts, with red brackets labeled 'm2' indicating minor second intervals between the two staves. Mode 2 (measures 7-8) features glissandos in both parts, marked with 'ff' (fortissimo) and 'tg. st.' (tongue stop) at the end. A red bracket labeled 'glissando' spans the glissando lines in both parts.

In the third method of manipulating the minor second interval, Rossé does not write the interval directly but rather maintains the dissonant sound by displacing its notes of this interval. In other words, he reorders notes in one part so that the minor second intervals are shared between the two voices through voice exchange (see Example 59).

⁹¹ François Rossé, *Ximix*. Fuzeau, 1997: *tg.st.*, abbreviation for tongue stop.

Example 59: Rossé, *Ximix*, Second System

The image shows a musical score for two Soprano Saxophones. The top staff is labeled 'Soprano Saxophone 1' and the bottom staff is labeled 'Soprano Saxophone 2'. The score consists of two systems of music. The first system has two measures, and the second system has two measures. Red boxes highlight specific sections: the first measure of the first system is labeled 'Mode 3', the second measure of the first system is labeled 'Mode 3', the first measure of the second system is labeled 'Mode 3', and the second measure of the second system is labeled 'Mode 2'. Annotations include 'tg. st. ---> tongue stop' above the first measure of the second system, and 'f' (forte) below the second measure of the second system. The notation includes notes, rests, and dynamic markings.

The design of this final method creates the aural impression that the harmony created between two parts are perfect fifths, causing a more consonant and harmonically stable sound; however, since these notes are executed quickly, the reverberation of these sounds sustains the melodic tension and dissonance of the minor second interval.

The length of *Ximix* is less than three minutes, however, there are many challenging aspects found in this work. Since there are neither time signatures nor measure lines, the identical rhythmic figures between the two parts require utmost accuracy of tempo control, rhythm, phrasing and articulation. Regarding the extended techniques, performers are required to perform the glissandos smoothly and effectively by mastering the control of both their fingering, embouchure, and air.

In the climax, before the ending (found in the eleventh system), Rossé writes two unusual notations. One is *sons voiles*. While Rossé does not provide instruction regarding this marking, Bertocchi suggests it could be “blurred sounds,” not precisely pitched, but entirely created by air.⁹² The other notation Rossé writes is one that indicates that two notes for each part are to be sounded at the same time. While this resembles the multiphonic indication, he includes (instr + voix) next to these notes. Rossé provides an additional explanation for this musical symbol: *glissé vocal lent en sens contraire du glissé instrument (le départ vocal étant place dans un rapport*

⁹² Serge Bertocchi (personal communication through e-mail, January 27, 2015)

d'8ave le rapport à l'instrument) which translates, “This is a slow vocal slide in the opposite direction of the instrumental glissando (i.e., the voice part is to sound an octave lower than the instrument part).” In an email communication with the author, Bertocchi suggests pitch perfection in the voice is not necessary; it is mainly an effect combining one’s voice with the instrument sound.⁹³ Since Rossé requests that the performers should look at each other during the performance, performing this piece from memory is highly recommended.

Example 60: Rossé, *Ximix*, Eleventh System

The image shows a musical score for two Soprano Saxophones. Both staves are in treble clef. The first staff is labeled 'Soprano Saxophone 1' and the second 'Soprano Saxophone 2'. The music consists of a series of beamed eighth notes followed by a glissando (indicated by a wavy line) and then a vocal slide (indicated by a wavy line with a downward arrow). The dynamics are marked as *ff* (fortissimo), *mp* (mezzo-piano), and *ff* (fortissimo). The tempo is marked as *sons voilés* (veiled sounds). The vocal slide is marked as *(instr+voix)* and *glissé vocal lent en sens contraire du glissé instrumental (le départ vocal étant placé dans un rapport d'8ave pour rapport à l'instrument)*.

⁹³ Ibid.

Stockhausen, Karlheinz, *Knabenduet*

Title: *Knabenduet* (1980)

Composer: Karlheinz Stockhausen (1928-2007)

Movement title / Tempo markings:

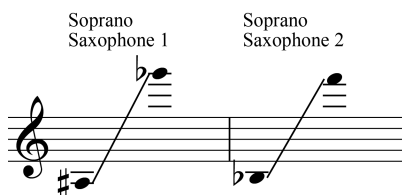
Tempo sehr flexible (very flexible tempo)

Type of saxophones: two soprano saxophones

Duration: c. 4 minutes

Range: Soprano saxophone 1: A#1 – Gb3 (Sounding Pitch G#3 – E5)

Soprano saxophone 2: Bb1 – F3 (Sounding Pitch Ab3 – Eb5)



Required extended techniques: None

Dedication: Simon Stockhausen

Availability: Stockhausen Verlag

Available recording:

1. Serge Bertocchi and Jean-Michel Goury. *En Toute Amitie*. Erol Records EROC 7013, 1991
2. Michael Duke. *Duo Sax*. Saxophone Classics CC4006, 2012
3. Hugo Read and Simon Stockhausen. *Stockhausen-Donnerstag Aus Licht*. Deutsche Grammophon 2740272, 1983

Composer's other published works for saxophone:

Amour, for solo soprano saxophone, StV

Aus den 7 Tagen n° 26, for narrator and improvised saxophone, Uni

Edentia (from Klang), for soprano saxophone and electronics, StV

Entführung – Abduction, for soprano saxophone and tape, StV

Europa-Gruss – Europe Greeting No.72, for one or more saxophones, StV

Expo für drei, No. 31, for three players or singers and short wave receivers, StV

In Freundschaft, for solo saxophone, StV

Linker Augentanz, for six saxophones and percussion or for saxophone ensemble and synthesizer, StV

Linker Augentanz, 3 extraits no.53, for alto saxophone, percussion and synthesizer, StV

Luzifers Tanz, No. 53, for seven saxophones, StV

Piccolo No. 47-I, for soprano saxophone and Geisha bell, StV

Plus Minus, for solo saxophone, Uni

Pole für zerim No. 30, for two players or singers and short wave receivers, StV

Saxophone (from Course of the Years), No. 47, for soprano saxophone and bongo, StV

The seven songs of the days (of Monday from Light), saxophone and chordal instrument, StV

Solo n° 19, for saxophone, Uni

Spiral n° 27, for saxophone and short wave receivers

Tierkreiss – Zodiaque, for saxophone and piano, StV

Xi (from Montags-Gruss), for saxophone, StV

Ypsilon 2 extraits no. 59, for saxophone, StV

Comments:

Karlheinz Stockhausen was considered one of the most influential composers of the twentieth century. He is well-known for his innovated works in electronic music, serialism, alea-

toric music, moment composition and other experimental music. He was born in Mödrath near Cologne, German, in 1928. He studied piano and music education at the State Conservatory of Music in Cologne and later studied philosophy and musicology at the University of Cologne. He also studied with Olivier Messiaen in Paris. Between 1965-67, he was the guest professor of composition at the University of Pennsylvania and the University of California. In 1971, he became the professor at the State Conservatory of Music in Cologne. In 1998, he founded and directed the annual Stockhausen Courses Kürten. He died in Kürten in 2007.⁹⁴

Karlheinz Stockhausen's *Knabenduett* (Boy's Duet) for two soprano saxophones is music inspired by the first scene of act three, *Michael's Home-Coming* of his opera *Thursday from Light*. It was dedicated to Stockhausen's twelve-year old son Simon. The premiere of this opera occurred in La Scala, Milan, on April 1981. Stockhausen describes the details regarding the premiere performance:

In the performances at La Scala, they (German saxophonists Hugo Read and Simon Stockhausen) ascended (dressed in long white costumes) out of the stage floor at the centre right and left, slightly to the rear of the stage, and descended into the floor again at the end of the duet.⁹⁵

Elizabeth Bunt's dissertation, *The Saxophone Works of Karlheinz Stockhausen* provides a detailed analysis of the complex construction of *Knabenduett*. Bunt explains how Stockhausen uses particular intervals to represent different roles in the opera.⁹⁶ Although the impression of this composition may be similar to a through-composed piece, Stockhausen's writing is logical and well-organized with regard to form, section and phrase. Bunt discovers that Stockhausen composes in nine-measure phrases throughout the entire piece. She subdivides the piece into two

⁹⁴ Karlheinz Stockhausen, "Biography," Stockhausen-Verlag, Stockhausen.org <http://stockhausen.org> (accessed April 14, 2015)

⁹⁵ Karlheinz Stockhausen, Preface. *Knabenduett*. Stockhausen Verlag, 1980.

⁹⁶ Bunt, 78.

parts: part one includes measure 1-94; and, part two includes measure 95-142.⁹⁷ The first part of *Knabenduet* contains three sections: mm.1-30, 31-60 and 61-90. With the exception of the first measure, each section begins with a three-measure phrase of continuous sixteenth notes⁹⁸ (see Examples 61a, b and c). The harmonic design that Stockhausen composes is logical and clear. He writes with the three-note cell in these three-measure phrases and employs two primary pitch organizations as demonstrated in the following examples. One cell creates a [0, 1, 4] set and the other, a [0, 1, 5] set.

Figure 4: Pitch organization



In Example 61a, Stockhausen separates the cells by voices. He uses the [0, 1, 4] cell on the top voice and the [0, 1, 5] cell on the bottom. In Example 61b, he reverses the order in a quasi-minimalist phrase. In Example 61c, Stockhausen combines the two cells between the two voices.

Example 61a: Stockhausen, *Knabenduet*, mm.1-5

2 $\text{♩} = 90$ tempo sehr flexibel

G, F#, Eb [0, 1, 4]

Soprano Saxophones

C, Db, F [0, 1, 5]

mp trem.

f

3 3

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⁹⁷ Ibid., 80.

⁹⁸ Ibid., 80.

Example 61b: Stockhausen, *Knabenduett*, mm. 31-35

B, C, E
[0, 1, 5]

2 accel.

Soprano
Saxophones

A, G#, F
[0, 1, 4]

31

- a tempo

3

Example 61b: Copyright © 1981 Stockhausen-Stiftung für Musik, Kürten, Germany, Used with permission.

Example 61c: Stockhausen, *Knabenduett*, mm. 61-65

2 non accel.(!)

G, Gb, D
[0, 1, 5]

E, F, Ab
[0, 1, 4]

61

3 3

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In the second part, beginning in measure 96, there are five phrases. Each phrase contains nine-measures and each one ends with a three-measure trill in each part, separated by an enharmonic perfect fourth.⁹⁹ The following example illustrates Stockhausen's application of the pitch organization. Another melodic technique that composer employs is voice exchange. In Example 62, Stockhausen elongates the phrases by exchanging the notes between the two voices.

⁹⁹ Ibid., 83.

Example 62: Stockhausen, *Knabenduet*, Phrase 1, mm. 96-104

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In this duet, Stockhausen did not apply any extended techniques or altissimo notes. The technical difficulty lies in the execution of the angular melody and the complex rhythms. Since this music was originally conceived as part of an intense opera, dramatic, dynamic contrasts as well as aggressive energy are clearly necessary for a successful performance. According to Stockhausen, in order to reach the desired dramatic effect on stage, this composition should be performed from memory. Simple, stylized costumes (the composer suggests to dress in white) are encouraged to wear costumes for a quasi-concert performance.¹⁰⁰

This short, four-minute atonal composition is filled with harmonic tension and dissonant sounds. The rich overtones and colorful sonority created by the two soprano saxophones demonstrates new possibilities for this genre and provides a fresh inspiration to other composers in succeeding generations.

¹⁰⁰ Karlheinz Stockhausen, Preface of the score. *Knabenduet*. Stockhausen Verlag, 1980.

Tull, Fisher, *Dialogue*

Title: *Dialogue* (1987)

Composer: Fisher Tull (1934-1994)

Movement title / Tempo markings:

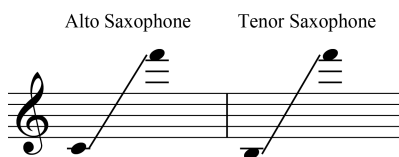
Slowly with freedom - Playfully

Type of saxophones: alto and tenor saxophone

Duration: c. 4 minutes 30 seconds

Range: Alto saxophone: C1 – F3 (Sounding Pitch Eb3 – Ab5)

Tenor saxophone: B1 – F3 (Sounding Pitch A3 – Eb5)



Required extended techniques: None

Dedication: Sigurd Raschèr

Availability: Southern Music Company

Available recording: None Available

Composer's other published works for saxophone:

Colloquy, for alto saxophone and percussion, B&H

Concerto da camera, for alto saxophone and brass quintet, South

Sarabande and Gigue, for alto saxophone and piano, B&H

Threnody, for solo alto saxophone, B&H

Comments:

American composer, Fisher Aubrey Tull, Jr. was born in Waco, Texas in 1934. He studied music education at the University of North Texas (North Texas State College at the time). He subsequently earned the degrees of Master of Music in music theory and trumpet performance (1957), and the Doctor of Philosophy in music composition (1965). His principal composition teacher was Samuel Adler. While at the University of North Texas, he regularly performed with and arranged for the renowned UNT Jazz Lab Bands. In 1957, Tull joined the music faculty at the Sam Houston State University and later, became the chairman of the department of music. He received numerous awards including the American Bandmasters Association Ostwald Award (1970), Texas Composer of the Year (1991), and Distinguished Alumnus of UNT College of Music (1993). Fisher Tull composed more than eighty works, including works for orchestra, band, chorus and chamber music.¹⁰¹

Like Erland von Koch's *Birthday Music for Sigurd Raschèr* described earlier, this piece was composed at the request of saxophonists Lawrence Gwozdz and Harry Kinross White in honor of the eightieth birthday of Sigurd Raschèr. These artists premiered the work as a surprise and informal concert at Raschèr's home in New York the morning of his birthday on May 15, 1987.¹⁰² This piece displays a strong influence of Renaissance music. The use of complete triads and imitative textures between the pairing of voices are some obvious characteristics of the Franco-Flemish style. *Dialogue* contains two movements: the slow introduction (Quarter note = c. 66) and "playfully" section (Quarter note = 92). According to saxophonist Harry White, the orig-

¹⁰¹ "Fisher Tull," accessed April 15, 2015, website: <http://www.fishertull.com>.

¹⁰² Program notes to Fisher Tull, *Dialogue*. Southern Music Company, 1989.

inal manuscript indicates dotted quarter note = 92. There is an error in the published edition today.¹⁰³

In the beginning of the piece, the theme is performed by the solo tenor saxophone. The alto saxophone joins the other saxophonist in the fourth measure and performs with the same melody, a perfect fourth higher than the original voice (see Example 63).

Example 63: Tull, *Dialogue*, mm. 1-7

Slowly with freedom (♩=c.66)

Alto Saxophone

Tenor Saxophone

Theme

Theme

mp

5

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The second movement is a rondo (A-B-A-C-B-A). In the beginning, the tenor saxophone repeats a two-measure motive creating an ostinato that occurs for sixteen measures. During this time, the alto saxophone performs a lively, thematic melody.

¹⁰³ Harry White (personal communication through e-mail, February, 5 2015)

Example 64: Tull, *Dialogue*, Mvt. II, mm. 1-8

Playfully ♩ = 92

Alto Saxophone

Ostinato

Tenor Saxophone

f *mf*

5 *mp* *simile*

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The B section of the Rondo is a canon at the interval of two measures and a major third with a melodic line characterized by rapid rhythmic syncopation and imitation between the two voices. Example 65 demonstrates the soprano saxophone begins with short staccato notes and develops the pointillistic passage into a short, scalar figure. The tenor saxophone repeats the same melodic line a major third below the top voice and two measures later.

Example 65: Tull, *Dialogue*, Mvt. II, mm. 19-24

Alto Saxophone

p

Tenor Saxophone

19 *p* *p*

23 *mp* *mp*

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Following the canonic B section, the two-measure ostinato appears once again, but this time it is in the upper voice while the tenor saxophone performs the melodic, first theme. The C section of Tull's rondo could be considered transitional with a meter change to 3/4 time. Saxophonist Harry White indicates that the tempo at this point could be quarter note = 138; however, he also suggests that the performers should attempt to achieve a “playful” and “relaxed” character throughout this section. A slightly relaxed tempo is acceptable in this section.¹⁰⁴ The meter returns to 6/8 time with the reappearance of theme of B section. In the end of the duet, the opening motive recurs in the bottom voice while the soprano saxophone contains the original melody in whole step lower than beginning. In this instance, the melody is a variation with ornamentation (see Example 66).

Example 66: Tull, *Dialogue*, Mvt. II, mm. 81-90

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This short piece is simple and accessible for a wide variety of saxophonists of varying skills. Both alto and tenor saxophone parts contains lyrical and rhythmic figures. In the second

¹⁰⁴ Harry White (personal communication through e-mail, February, 5 2015)

movement, challenging aspects can be found in rapid articulation, rhythmic accuracy, tempo change and fast passages of sixteenth notes.

CHAPTER V

ANNOTATED BIBLIOGRAPHY OF SELECTED COMPOSITIONS FOR SAXOPHONE

DUTES: REPERTOIRE FOR PEDAGOGY

Bumcke, Gustav, *38 Duette, op.43*

Title: *38 Duette, op.43* (1927)

Composer: Gustav Bumcke (1876-1963)

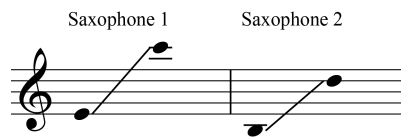
Movement title / Tempo markings: None

Type of saxophones: two E-flat or B-flat saxophones

Range: (Only Bumcke's original compositions)

Saxophone 1: E1 – C3

Saxophone 2: B1 – D2



Required extended techniques: None

Dedication: None

Availability: Boosey & Hawkes

Available recording: None Available

Composer's other published works for saxophone:

Concert-Waltz, for alto saxophone and piano, VAB

Concertino, op.95, for alto saxophone and chamber orchestra, RE

36 Einfache Etüden, op. 43, VAB

36 Leichte original Etüden, op. 43, VAB

2 Fantasies, op. 50, No.2 & 3, for saxophone ensemble, RE
24 Jazz Etüden, op. 43, VAB
Konzert in F min., op. 57, for alto saxophone and orchestra, RE
2 Konzertqalzer, op. 48, for alto saxophone and piano, VAB
Morceaux instructifs choisis, for alto saxophone and piano, VAB
Notturmo, op.45, for alto saxophone and harp, RE
3 Pièce, op. 49, for saxophone quartet (AATB), Fro
Quartett, op. 49, for four saxophones, Fro
2 Quartette, op. 23, for saxophone quartet, E&R
2 Quartette, op.23, no.1 & 2, for four saxophones, RE
3 Quartette, op. 45, for four saxophones, RE
Romanze B-dur, op. 44-1, for baritone saxophone and piano, RE
Romanze Ges-Dur, op. 44-2, for alto or baritone saxophone and piano, RE
Saxophon Schule (mit Griffabelle), method for all kinds of saxophones VAB
Scherzo op.67, for alto saxophone and orchestra, RE
Sextet, op. 19, for saxophone, clarinet, English horn, wald horn, bass clarinet and bassoon, RE
Sextuor, op.20, for two alto saxophones, English horn, horn, bass clarinet and bassoon, VAB
Sonate in B-Moll, op. 68, for alto saxophone and piano, RE
Suite G Dur "Von Liebe und Tod" Tondichtung, op. 24, for baritone saxophone, woodwind quintet and harp, VAB
Tägliche, technische Übungen, op. 43, for all kinds of saxophones, VAB

Tonleiter Studien, op. 70, for all kinds of saxophones, VAB

Comments:

Gustav Bumcke was a German composer, saxophonist and pedagogue. He is considered one of the earliest and most important saxophonists in Germany.¹⁰⁵ Bumcke was born in Berlin in 1876 where he studied composition with Gustav Kulenkampff, Max Bruch and Engelbert Humperdinck and piano with Hugo R udel and Otto Neitzel. Between 1900-1902, he was a theater conductor in Konstanz and Heilbronn. In 1902, he visited Paris to study with the Adolphe-Edouard Sax, son of Adolphe Sax, and Victor Thiels, the saxophonist of the Paris Opera.¹⁰⁶ Before his return to Berlin, he bought eight saxophones in a variety of sizes and formed the first saxophone class at Stern'schen Konservatorium (Stern Conservatory) in Berlin in 1903. In the late 1920s, Bumcke established the first known saxophone ensemble in Germany. At the time, the legendary saxophonist Sigurd Rasch er was Bumcke's student and Rasch er performed in his saxophone quartet and saxophone ensemble.¹⁰⁷ Unfortunately, when the Nazis came to power, they destroyed many institutions and banned the saxophone, declaring it a "decadent" instrument; Bumcke was forced to leave his position at the Conservatory. After the War, he returned to teach music theory at the German Academy of Music in East Berlin until 1955. Gustav Bumcke died in Berlin in 1963.¹⁰⁸

Since Bumcke was a composer and a strong advocate of the saxophone, he composed many works for solo saxophone, saxophone and piano, saxophone quartet and large saxophone ensemble. Moreover, he wrote several chamber works for saxophone. His *Notturmo op.45* for

¹⁰⁵ Daniel Michael Bell, "The Saxophone in Germany 1924-1935" (D.M.A. diss., University of Arizona, 2004), 22.

¹⁰⁶ Ibid., 22.

¹⁰⁷ Andrew Justin Allen, "The Symphonious Saxophone: A History of the Large Saxophone Ensemble With A Quantitative Analysis of Its Original Literature" (D.M.A. diss., University of South Carolina, 2013), 3.

¹⁰⁸ Ibid., 39.

baritone saxophone and harp (c.1927-29) is considered the first composition for the saxophone-harp duet genre.¹⁰⁹ As a pioneer of saxophone pedagogy, Bumcke wrote many method books and etudes for the saxophone. His *Saxophone Schule* (1926) was one of the earliest method books in German. This contains detailed information about saxophone performance practices such as trills, vibrato, the jazz style, and even a rare description about the “High or Top Notes” (altissimo register) of the saxophone.¹¹⁰ Between 1927 and 1929, Bumcke wrote a series of saxophone studies, entitled *Saxophone-Etüden, Opus 43*. It contains five volumes: *Vol.1: 36 Easy Original Etudes for Beginner*; *Vol.2: 36 Easy Etudes*; *Vol.3: 24 Jazz-Studies for 1 and 2 Saxophones*; *Vol.4: 38 Duets for 2 Saxophone* and *Vol.5 Daily Technical Exercises*.¹¹¹

As the title of the book suggests, this collection of etudes contains thirty-eight duets for two saxophones. The majority of the music found within this etude book is transcriptions, including W.A. Mozart’s Duets for two Basses-Horns, A. Seltner’s Duets for cornet-a-pistons, T. Berbiguier’s Duets for flutes as well as duets for violins. Bumcke composed only three original duets, all found in this collection: No. 1, 2 and 19. According to Bumcke’s forward in the score, these duets are designed to teach “Reading at Sight.” They are easy and suitable for beginners. The key signatures of these etudes are usually limited, they are usually in the keys of C, F, G, Bb and D.¹¹² Bumcke attempts to make both parts of his original duets of equal difficulty. This way, both the teacher and pupil can take turns playing the top and bottom lines. The range of these etudes is limited to the middle register of the saxophone with occasional notes found in the extreme registers. This design is perfect for the young saxophonist. The intention of Bumcke’s

¹⁰⁹ Idit Shner, “Music for Saxophone and Harp: An Investigation of the Development of the Genre With An Annotated Bibliography” (D.M.A. diss., University of North Texas, 2007), 24

¹¹⁰ Gustav Bumcke, *Saxophone Schule* (Leipzig, Germany: Anton J. Benjamin, 1926), 132.

¹¹¹ Bell, 101.

¹¹² A few exceptions are Etude No.15 in A major, No.29 in Eb major, No.31 and 35 in E major.

original etudes is clear. For example, *No.19* entitled *Ostinato* provides appropriate study material for students. While the bottom line maintains a four-measure repeated pattern in the low register, the top line contains lyrical phrases allowing a student to develop tone, vibrato, and intonation. Furthermore, students could learn how to maintain legato phrases and supporting the melody with stable time-keeping.

Example 67: Bumcke, *38 Duette, op.43, no.19. Ostinato*, mm. 1-8



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Klosé, Hyacinthe, *10 Duets*

Title: *6 melodious studies and 4 easy duets in concert (from Méthode complète des Saxophones)*
(1877)

Composer: Hyacinthe Éléonore Klosé (1808-1880)

Movement title / Tempo markings:

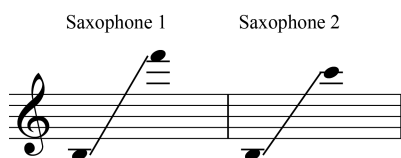
Six melodious studies:	No.1 Moderato
	No.2 Allegro non troppo
	No.3 Andantino
	No.4 All Moderato
	No.5 Andante
	No.6 Moderato

Four easy duets, in Concert:	No.1 Moderato non troppo
	No.2 Adagio
	No.3 Andantino
	No.4 Andantino sostenuto

Type of saxophones: two like saxophones

Range: Saxophone 1: B1 – F3

Saxophone 2: B1 – C3



Required extended techniques: None

Dedication: None

Availability: Alphonse Leduc

Available recording: None Available

Composer's other published works for saxophone:

Daniel d'après E. Depas – Fantaisie chromatique, for alto saxophone and piano, Led

Le désir d'après Schubert – Fantaisie, for alto saxophone and piano, Led

Duetтино concertante, for clarinet, alto saxophone and piano, Led

15 Études chantantes, for all kinds of saxophones, Led

Études de genre et de mécanisme (P.R Jeanjean), for all kinds of saxophones, Led

Exercices journaliers pour le saxophone, for all kinds of saxophones, Led

25 Daily Exercises, for all kinds of saxophones, CF

Études de mécanisme, for all kinds of saxophones, Led

Exercices journaliers pour le saxophone, for all kinds of saxophones, Led

Semiramis – Fantaisie, for alto saxophone and piano, Led

Solo, for solo saxophone, Led

La Sommambule, for clarinet, alto saxophone and piano, Bil

Comments:

Hyacinthe Éléonore Klosé was one of the most influential clarinet soloists, composers and pedagogues in the nineteenth century. With the Buffet-Crampon company, Klosé designed the Boehm clarinet, a significant improvement in the design of the previous version. His publications for both clarinet and saxophone have been some of the most popular method books for more than a century. He was the clarinet professor at the Paris Conservatory from 1838 to 1868. Klosé also took an interest in saxophone performance, composition and pedagogy. One of his most famous saxophone students is the early saxophone virtuoso Louis Mayeur (1837-1894).¹¹³ Klosé wrote two original solos and dedicated them to Adolphe Sax in 1858 and 1859. He also wrote chamber pieces, some transcriptions and method books for the saxophone.¹¹⁴

Klosé's *Méthode complète des Saxophones* was written in 1877 and was later revised by Eugène Gay in 1950. Eugène Gay was the clarinet professor at the Conservatory of Lyon. Gay

¹¹³ Harry R. Gee, *Saxophone Soloists and Their Music, 1844-1985: An Annotated Bibliography* (Bloomington: Indiana University Press, 1986), 209.

¹¹⁴ *Ibid.*, 6.

added clear articulations, breath marks and other performance suggestions into Klosé's book.¹¹⁵

Méthode complète des Saxophones contains two parts: the first part is the introduction to saxophone playing, including tone production, scales, intervals, various exercises, some original compositions and transcriptions; the second part contains more advanced study of scales, chord exercises, arpeggios and larger intervals in full ranges, along with more fingering exercises. This section also contains ten duets for two saxophones.

Although these ten duets can be found in this method book, only four of them, entitled *Four Easy Duets, In Concert*, contain music of equal importance and difficulty for both saxophones. The remaining six duets, under the title of *Six Melodious Studies*, are melodic studies for one saxophone, with the accompaniment of a second saxophone. In these six duets, there are no melodic or thematic materials appearing in the second saxophone part. The following example demonstrates the bottom voice functioning as harmonic and rhythmic support while the top part contains the melodic and rhythmic interest as well as difficulty.

Example 68: Klosé, *Six Melodious Studies*, no.4, mm. 1-8

All.^o Moderato

The musical score for Example 68 consists of two staves. The top staff is for the first saxophone and the bottom staff is for the second saxophone. The music is in 2/4 time and C major. The top staff starts with a forte (f) dynamic and a 'deciso' marking. The bottom staff starts with a forte (f) dynamic. The score includes various musical notations such as notes, rests, slurs, and dynamic markings (p, mf). The first staff has a tempo marking 'All.^o Moderato'. The second staff has a tempo marking 'p' and a dynamic marking 'mf'. The score is numbered 4 at the bottom left.

¹¹⁵ Introduction, *Méthode complète des Saxophones*, Leduc, 1877, p.2.

Compared with the *Six Melodious Studies*, the collection of *Four Easy Duets, In Concert* for two saxophones contains duets that are generally longer and requires advanced technique in both parts. The tempo for these four duets is not fast, with the exception of duet no.1, marked Moderato non troppo. The remaining three duets are indicated to be performed either Adagio or Andantino. The group of fast, thirty-second notes combined with rhythmic complexity may cause inexperienced students difficulty (see Example 69), but through the employment of alternate fingerings, such as using LSK2 (left-side key) as an alternate fingering for the note D2, the passage becomes approachable.

Example 69: Klosé, *Four Easy Duets, In Concert No.2*, mm. 34-39

The image displays a musical score for two saxophones, measures 34 through 39. The key signature has one flat (B-flat), and the time signature is 8/8. Measures 34 and 35 are marked with a piano (*p*) dynamic. Measures 36 through 39 are marked with a forte (*f*) dynamic. A red oval highlights a fast, thirty-second note passage in both parts, and a red arrow points to the LSK2 fingering for the note D2.

Koechlin, Charles, *24 Duos, op. 186*

Title: *24 Duos, op. 186* (1942)

Composer: Charles Koechlin (1867-1950)

Movement title / Tempo markings:

Volume I

No.1	No.2	No.3 (Andante sostenuto)
No.4 (Allant)	No.5 (Andantino)	No.6 (Allegro moderato)
No.7	No.8 (Allegretto)	No.9 (Andante, presque adagio)
No.10 (Allegro moderato)	No.11 (Tranquillo)	No.12 (Andante con moto)

Volume II

No.13 (Allegretto con moto)	No.14 (Allegretto)
No.15 (Andante con moto)	No.16 (Allegretto con moto)
No.17 (Andante espressivo)	No.18 (Presque adagio)
No.19 (Moderato tranquillo)	No.20 (Moderato)
No.21 (Andante: pas trop lent)	No.22 (Dolce: très clair)
No.23 (Andante molto tranquillo)	No.24 (Allegretto moderato: ben legato espressivo)

Type of saxophones: soprano and alto saxophone

Duration: 37 minutes

Range: Soprano saxophone 1: C1 – Db3 (Sounding Pitch Bb3 – B5)

Alto saxophone 2: D1 – Eb3 (Sounding Pitch F3 – F#5)



Required extended techniques: None

Dedication: None

Availability: Editions Billaudot

Available recording: David Brutti. *Koechlin, Complete Music For Saxophone*. Brilliant Classics

9266, 2012

Composer's other published works for saxophone:

Épithaphe de Jean Harlow, op. 164, for alto saxophone, flute and piano, ME

15 Études, op. 188, for alto saxophone and piano, Bil

Grande fugue, op. 165, no. 7, for alto saxophone, English horn and woodwind quintet,
Sch

Monodie, op. 213, for solo alto saxophone, Bil

7 Pièces, op. 180, for saxophone and piano, Bil

Le repos de Tityre, op. 216, for solo soprano saxophone, ME

Septuor d'instruments à vent, op. 165, for alto saxophone, English horn and woodwind
quintet, Oil

Sonatine n°1, op. 194a, for soprano saxophone and chamber orchestra or piano, ME

Sonatine n°2, op. 194b, for soprano saxophone and chamber orchestra or piano, ME

Comments:

French composer Charles Louis Eugène Koechlin was born in Paris in 1867. He studied with Charles Lefebvre before entering the Paris Conservatory and studied with Antoine Taudou, Jules Massenet, André Gedalge, Louis Bourgault Ducoudray and Gabriel Fauré. Koechlin was a freelance composer, teacher, scholar and critic. He made four trips to the United States and gave many lectures in order to promote contemporary French music.¹¹⁶ In 1929, he visited and taught at the University of California, Berkeley. In the same year, his symphonic poem *La Joie Païenne* (*Op.46, no.5*) won the Hollywood Bowl Prize for composition. Koechlin was awarded many other prizes such as the Prix Primont (1935), Prix Lasserre (1935), Prix Cressent (1936), Prix Halphan (1937), Prix Laguerre (1942), Prix Chabrier (1946), and Grand Prix de la Musique Fran-

¹¹⁶ Keith Ray Young, *The Solo and Chamber Saxophone Music of Charles Koechlin (1967-1950)*. D.M.A. diss., University of Maryland College Park, 1991, 6.

çaise by SACEM (1949).¹¹⁷ Koechlin was a prolific composer who wrote many orchestral works and chamber music with different instrumental combinations as well as sonatas. Many of his chamber music works were composed for piano and woodwinds. He wrote for film scores, outdoor music, and works for wind band. Koechlin was fascinated with the early film stars and dedicated several of his works to movie actors and actresses.¹¹⁸ His beautiful chamber piece *Építaphe de Jean Harlow*, op. 164 for alto saxophone, flute and piano is one such work.

Koechlin was considered one of the foremost French theorists of the twentieth century. Many of his pedagogical publications, such as the vast treatises on harmony and orchestration, are significant to academic study.¹¹⁹ Although Koechlin was a seemingly important composer, scholar and pedagogue, he was never given a full-time position in any conservatory. One reason could have been his outspoken defiance of many academic procedures.¹²⁰ He was an active composer throughout his life and completed more than ten pieces in the last two years of his life.¹²¹ Koechlin died at his mediterranean home at Le Canadel on New Year's Eve, December 31, 1950.¹²²

Koechlin incorporates the saxophone extensively in his orchestral and chamber works. He was associated with many composers of the saxophone such as Florent Schmitt, Gabriel Pierné, Daruis Milhaud, and Jacques Ibert.¹²³ While Koechlin was never successful in his attempts to gain a permanent position at a university, he was often invited as an external examiner for many schools of music such as conservatories in Paris, Brussels, Rheims and Marseilles.

¹¹⁷ Robert Orledge, *Contemporary Music Studies series v.I, Charles Koechlin (1867-1950): His Life and Works* (Chur: Harwood Academic, 1989), 16.

¹¹⁸ Young, 7.

¹¹⁹ Orledge, 36.

¹²⁰ Young, 6.

¹²¹ Ibid, 325-416.

¹²² Ibid, 16.

¹²³ Young, 22-23.

Many of his pedagogical compositions for saxophone were inspired by these external examination experiences. The *24 Duos, Op. 186* is one such example. It was written for saxophone teachers and students with whom he was associated at these schools.¹²⁴

24 Duos, Op. 186 was originally written as twenty four lessons of solfège for both voice and instruments. In the original manuscript, Koechlin specifically indicated that this piece could be performed by soprano and contralto without accompaniment or by soprano saxophone and alto saxophone. This composition was composed in 1942, the same year Marcel Mule was appointed professor of saxophone at the Paris Conservatory, a position first held by the instrument's inventor, Adolphe Sax.¹²⁵ Although Koechlin never wrote a piece for Marcel Mule, and there is no recorded correspondence between them, Koechlin's son Yves Koechlin acknowledged that his father "knew very well Marcel Mule and he was certainly influenced by him."¹²⁶

The modern edition of the *24 Duos* by Gérard Billaudot contains the transposed music with three different instrumental combinations: two Eb saxophones, two Bb saxophones and the original one Eb and one Bb saxophone.¹²⁷ With regard to the range of the saxophone, Koechlin composed music for the saxophone in the regular register of the saxophone. In the version of the duet for two alto saxophones, there are a few altissimo notes; however, those notes could be performed in the optional lower octave as indicated by the composer.

Koechlin's compositions provide clear examples of various compositional techniques such as canonic procedures. He composes different types of canons in many of these duets such as a strict canon (No. 3), an inversion canon (No.12, 23), a canon in octave (No.18, 19), canon at the fourth (No.2, No. 22), canon at the fifth (No.5, 6, 20, 21) and canon at the ninth (No.24).

¹²⁴ Ibid., 24-25.

¹²⁵ Rousseau, 3.

¹²⁶ Young, 22.

¹²⁷ Georges Gourdet, Preface. *24 Duos Pour Deux Saxophones*, Opus 186, Editions Billaudot, 1942.

Each etude is listed in the figure below with its corresponding tonality. Different meters and tempo indications in each duet provide pedagogically — appropriate exercises for sight-reading and rhythmic training. Below is the list of key (concert pitch), tempo and meter for each duet from the two volumes:

Figure 5: Koechlin etudes per volume

Volume I

Title	Key (Concert Pitch)	Tempo Indication	Meters
No.1	G minor	None	12/8
No.2	E flat major	None	6/8
No.3	F minor	Andante sostenuto	4/4
No.4	A flat major	Allant	3/2
No.5	F# minor	Andantino	3/4
No.6	A major	Allegro moderato	3/4
No.7	A minor	None	4/4
No.8	E major	Allegretto	4/4
No.9	Eb minor	Andante, presque adagio	None
No.10	D major	Allegro moderato	4/4
No.11	F major	Tranquillo (sans trainer)	6/8
No.12	D minor	Andante con moto	4/4

Volume II

No.13	G major	Allegretto con moto	6/8
No.14	Gb major	Allegretto	4/4

No.15	B major	Andante con moto	2/2
No.16	Bb major	Allegretto con moto	4/4
No.17	B minor	Andante espressivo	3/4
No.18	Ab minor	Presque adagio	4/4
No.19	C minor	Moderato tranquillo	3/2
No.20	E minor	Moderato	4/4
No.21	Bb minor	Andante: pas trop lent	3/4
No.22	Db minor	Dolce: très clair	3/2
No.23	Db minor	Andante molto tranquillo	3/4
No.24	C major	Allegretto moderato: ben legato espressivo	3/4

The difficulty level of these duets is appropriate for an intermediate student or perhaps a college freshman. Each duet provides different pedagogical challenges. In Duo No.1, Koechlin writes complex rhythmic figures in the meter of 12/8. Specifically, Koechlin writes quartuplets in a compound meter, creating challenges in subdivision for students learning to count accurately (see Example 70).

Example 70: Koechlin, *24 Duos, op. 186*, No.1, mm. 7-9¹²⁸

7

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In Duo No.9, Koechlin provides neither a meter signature nor measure lines (see Example 71). The slow, melodic motion and syncopation created between the two parts requires a stable pulse regardless of the melodic phrasing and lack of measures. The suspensions with their resolutions provide ample opportunity for students to improve their skills of intonation as each resolution creates a major third, minor third or unison.

Example 71: Koechlin, *24 Duos, op. 186*, No.9, Third system¹²⁹

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¹²⁸ Version of two E-flat saxophones

¹²⁹ Version of two B-flat saxophones

Lauba, Christian, *Six Duos*

Title: *Six Duos* (1995)

Composer: Christian Lauba (b. 1952)

Movement title / Tempo markings:

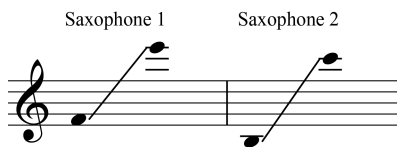
- I. Pas sur le sel
- II. El Djem
- III. Al Khebir
- IV. Sfax
- V. Nour
- VI. Gabès

Type of saxophones: two saxophones in the same key

Duration: c. 10 minutes

Range: Saxophone 1: F1 – E3

Saxophone 2: B1 – C3



Required extended techniques:

Dedication: Philippe Geiss

Availability: Edition Robert Martin

Available recording: None Available

Comments:

Christian Lauba's *Six Duos* were written in 1995. According to Jean-Marie Londeix's book, *Guide to the Saxophone Repertoire 1844-2012*, this piece was written for Jean-Pierre Caens; however, it is clearly marked above the title on the score as "Pour Philippe Geiss."

In the foreword of the score, Lauba writes:

Les titres évocateurs de ces petits duos pour saxophones sont des indications poétiques qui aideront les interprètes à retrouver les parfums, les couleurs, les timbres et les rythmes caractéristiques de l'Afrique du nord dont le compositeur s'est inspiré. La nonchalance du temps permet de mieux préparer les quelques difficultés qui émaillent ces pièces délibérément très courtes. Le saxophone se prête magnifiquement aux nouveaux paramètres du son: bisbigliando, vibrato ¼ de ton, sons multiples, bruits de clefs etc, dans le but d'inventer un langage qui correspond réellement à sa personnalité.

The evocative titles of these little saxophone duets are poetic indications to aid the interpreters to find the fragrances, colors, timbres and rhythms characteristic of North Africa, which have inspired the composer. The freedom of time allows for the best preparation for the few difficulties which coat these deliberately short pieces. The saxophone lends itself beautifully to the new parameters of sound: bisbigliando, quarter tone vibrato, multiphonics, key noise etc., in order to invent a language which corresponds to its personality.¹³⁰

Although Lauba did not specifically compose the *Six Duos* for pedagogical purposes, these individual pieces serve as appropriate study material, introducing atonal music and extended saxophone techniques to intermediate and advanced students. Two features of these duets are beneficial for study: one is the length — each movement is less than two minutes; secondly, the tempo of each of the six movements is moderately slow — the range of tempo is quarter note equals 52-72.

In each piece, Lauba attempts to provide a different challenge to the performers. In the beginning of the first duo, *Pas sur le sel* (Steps on the Sand,) the pedagogical purpose is the study of sudden and extreme dynamic changes. Given that each note receives its own dynamic marking in a homorhythmic setting, albeit complex, allows the students to master the quick dynamic changes.

¹³⁰ The translation is provided by Alexander Richards.

Example 72: Lauba, *Six Duos, No.1, Pas sur le sel*, mm. 1-2

♩ = 52

mp f p pp mf pp mf p pp

mp f p pp mf 3 pp mf pp

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In both the second and fifth movements, the pedagogical purpose behind these duets is the combination of the soft dynamic with the extended technique of multiphonics. In the duos No.2, *El Djem*¹³¹ and No.5, *Nour*, the performers are required to create and maintain a smooth legato connection between the regular note and the multiphonics (the fingerings are supplied by the composer), especially while playing a soft dynamic (see Examples 73a and b).

Example 73a: Lauba, *Six Duos No.2, El Djem*, mm. 1-2

Expressif ♩ = 72

p > pp

p pp

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Example 73b: Lauba, *Six Duos No.5, Nour*, mm. 25-29

molto rall.

pp

molto rall.

p pp sub. p pp sub.

25

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¹³¹ Most titles of this piece represent different cities of Tunisia, the birthplace of the composer.

The pedagogical purpose of duos No.3 and No.4 is the manipulation of timbre through the use of vibrato quartertone and bisbigliando. The duo No.3, *Al Khebir*, begins with an aggressive attack and contains much stronger dynamic markings. In contrast, the following duo, *No.4*, *Sfax*, contains only soft dynamic ranges from pianississimo to mezzo piano. In both movements, Lauba uses two different approaches to alter the tone colors in these two movements: “vibrato quartertone” (vib. $\frac{1}{4}$) and “bisbigliando” (bisbi). Vibrato quartertone is different than the normal quartertone (microtone). Instead of using a specific fingering, the saxophonist employs an embouchure manipulation in order to create a much slower and wider vibrato.

Regarding the bisbigliando, Londeix defines this technique as, “A natural technique for the harp, the bisbigliando is a type of timbral trill: soft, subtle and rapid, bringing the sound alive from within, without noticeably modifying the pitch.”¹³² Marcus Weiss confirms Londeix’s detailed explanation as well as provides many timbral fingerings and different possible fingerings for bisbigliando.¹³³ In Lauba’s duet, the composer offers specific fingerings for the bisbigliando.

Example 74: Lauba, *Six Duos No.3, Al Khebir*, Third system

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¹³² Jean-Marie Londeix, *Hello! Mr. Sax (Parameters of the Saxophone)* (Paris: Editions Musicales Alphonse Leduc, 1989), 46.

¹³³ *Ibid.*, 41-60.

In the last piece of this collection, *Gabès*, Lauba extensively applies the interval of a minor second to create harmonic tension between both parts (see Example 75). Throughout the entire movement, the combination of the dissonant intervals, vibrato quartertone, soft dynamics and soft multiphonics creates a mysterious and uncertain ending to the piece.

Example 75: Lauba, *Six Duos No.6, Gabès*, mm. 1-8

The musical score for Example 75 consists of two systems of music for two staves. The first system covers measures 1-4, and the second system covers measures 5-8. The score is in 3/4 time with a tempo marking of quarter note = 52. Red boxes highlight specific intervals, with lines and 'm2' labels indicating minor second intervals between the staves. Dynamics include *mp*, *pp*, and *p*. Performance markings include vibrato (*vib. 1/4*), accents (*>*), and phrasing slurs. A measure number '6' is at the start of the second system.

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Savari, Jérôme, *Duo*

Title: *Duo* (1861 published)

Composer: Jérôme Savari (1819-1870)

Movement title / Tempo markings:

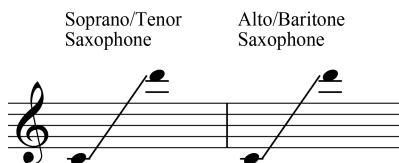
Andante
Andante con moto
piu mosso, quasi Allegro
Allegretto
Tempo primo
piu mosso, quasi Allegro
Allegretto

Type of saxophones: soprano and alto saxophone or tenor and baritone saxophone

Duration: c. 5 minutes 40 seconds

Range: Soprano / Tenor saxophone: C1 – D3 (Sounding Pitch Bb3 – C5 / Bb2 – C4)

Alto / Baritone saxophone: C1 – D3 (Sounding Pitch Eb³ – F5 / Eb2 – F4)



Required extended techniques: None

Dedication: Henri Berthoud

Availability: Chez Adolphe Sax / Musik Fabrik

Available recording: None Available

Composer's other published works for saxophone:

Fantaisie sur des motifs du Freischütz de Weber, op.24, for alto saxophone and piano,

Sax

2me Fantaisie sur un theme original, for alto saxophone and piano, Sax

3me fantaisie sur un theme original, for soprano or tenor saxophone and piano, Sax

Octuor, for eight saxophones, Sax

Quatuor en quatre parties, for saxophone quartet, Mol

Quintetto, for five saxophones, Sax

Septuor, for seven saxophones, Sax

Sextuor, for six saxophones, Sax

Trio en 3 parties, for soprano, alto and baritone saxophone, Sax

Comments:

Since Savari's *Duo* for soprano and alto saxophone (the composer indicates that it could be performed by tenor and baritone saxophone) is one of the earliest original compositions for saxophone duet, the historical importance is obvious. With regard to the composer of this piece, there is confusion between the name. some sources identify him as either "Jean-Nicolas Savari(y)" or "Jérôme Savari." The French saxophonist Serge Bertocchi addresses confirming sources:

Savari: indeed, all the pieces edited by Sax mentioned his name under this spelling (without his first name), and specified that he was "Bandmaster of 34th regiment of line," while all the modern editions presented him as "Jean-Nicolas Savary." To increase the confusion, some catalogs mentioned him under both spellings.¹³⁴

Fortunately, Bertocchi discovered strong evidence to identify the composer for Adolphe Sax's publication is in fact Jérôme Savari, the soprano saxophonist, composer and band master and not Jean-Nicolas Savari, the famous bassoon maker. Bertocchi's research provides a detailed biography of Jérôme Savari. The abstract of this biography is below:

Jérôme Savari was born in Paris, where his mother Marie-Louise was a needle-woman, of unknown father, on July 24th, 1819. He was probably given serious

¹³⁴ "Looking for Savari" Serge Bertocchi, accessed March 4, 2015, http://saxophonemes.fr/eng.saxophonemes.fr/Looking_for_Savari.html.

general and musical studies, since his academic level will be judged "Well over his position" by his immediate superiors...He could not play our instrument during his first commitment, because Sax settled down in the French capital only in 1842: he was certainly a clarinetist previously, as most of the future pupils of Sax. He thus got acquainted with the soprano saxophone between this date and 1856 (his appointment as bandmaster), probably with the very inventor, of whom he seems to be a close friend: he will be one of the first composers to be published by the Sax editions, from 1861, and several of his pieces are dedicated to Sax's close relations (Singelée and Kastner, among others). This explains his musical production, essentially dedicated to the saxophone, and which had probably been ordered by the inventor to supply his catalog of a number of ensemble compositions, ranging from the duet to the octet...He is appointed Bandmaster to 34 ° of Line on March 19th, 1856, with second lieutenant's rank: he will thus never be a member of Sax's class in the Imperial Music academy (section reserved for military pupils), which opened its doors only in 1857...The service records of Savari describe him "good harmonist and composer." These qualities were apparently appreciated, and indicated the capacity of a bandmaster to supply with the musical material for his orchestra...Furthermore, the instrument list often includes two soprano saxophones: he played certainly one of the parts himself...He died in Bayonne on June 3rd, 1870, little time after the death of his wife (between June, 1867 and August, 1869). His last report, while aged 50, described him "old and a little tired, but very energetic."¹³⁵

Jérôme Savari wrote several compositions for the saxophone, his most popular work still performed today is his *Fantaisie sur des motifs du Freischütz de Weber*, for alto saxophone and piano (1855). In 1857, Adolphe Sax became the first saxophone professor at the Paris Conservatory. Undoubtedly, he required more compositions for his students and ensembles. Sax published a series of original compositions between 1861-1862, including several of Savari's solos, quartets, ensemble pieces and *Duo* for soprano and alto saxophone (or tenor and baritone saxophone).¹³⁶

The *Duo* only contains one movement with few tempo changes. Savari's application of imitation between the two voices is easy to identify and can be exemplified in mm. 89-95 (see Example 76). The principal themes and motivic ideas present themselves equally in both parts.

¹³⁵ "Looking for Savari," Serge Bertocchi, accessed March 4, 2015, http://saxophonemes.fr/eng.saxophonemes.fr/Looking_for_Savari.html.

¹³⁶ Ibid.

Another characteristic feature of Savari's writing also can be found in this example is the motivic repetition. In mm. 5-12, mm. 13-20, mm. 37-44, mm. 53-60, mm. 65-72 and mm. 89-95, Savari either repeats the four-measure phrase twice or begins with exact the same melodic line.

Example 76: Savari, *Duo*, mm. 89-95

The range of the *Duo* for both voices is limited. In each part, the highest note Savari writes is D3 and the lowest note is C1, both in the regular register. Since Adolphe Sax's original keywork and fingering design was not completed at the time, it was common for the early saxophone repertoire to encompass a more limited range than what is available today. The range of the saxophone in 1861 was from note B1 to F3 of the saxophone register.¹³⁷ Today, the regular range of the saxophone is from note B-flat1 to F-sharp3.

From today's perspective, Jérôme Savari's *Duo* for soprano and alto saxophone contains neither profundity of harmonic and melodic design nor technical challenge for the performers. On the contrary, this piece contains historical meaning and value for the genre of the saxophone duet. Especially in the infant stages of saxophone history, it contributed to the repertoire

¹³⁷ According Jaap Kool, the original design of saxophone does not contain the low B-flat key until 1887. Jaap Kool, *Das Saxophon*. English translation by Lawrence Gwozdz. London. Egon Publishers Limited, 1987, 99.

and supported the early saxophone as a classical instrument which certainly encompasses artistic and aesthetic possibilities.

Vereecken, Ben, *Sixteen Artistic Duets*

Title: *Sixteen Artistic duets* (1926)

Composer: Ben Vereecken (1867-1938)

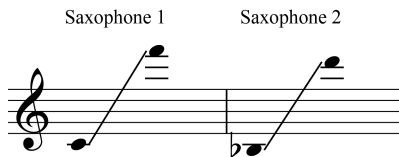
Movement title / Tempo markings:

- | | |
|---------------------------------------|--------------------------------------|
| 1. Twilight Shadows (Waltz) | 2. Remember Me (Fantasy) |
| 3. Thoughts at Eventide (Fantasy) | 4. Chatterers (Polka) |
| 5. Two Artists(Grand duet de Concert) | 6. Reminiscences of Youth (Romance) |
| 7. Two Butterflies (Caprice) | 8. Midgets Dance (Characteristic) |
| 9. A Conversation (Characteristic) | 10. The Boatmen (Barcarolle) |
| 11. A Witches Frolic (Characteristic) | 12. In the Days of Knights (Fantasy) |
| 13. Bay of Monterey (Romance) | 14. Memories of the Ballet (Waltz) |
| 15. Shepherds Dance (Characteristic) | 16. Tenderness (Duet de Concert) |

Type of saxophones: two like saxophones

Range: Saxophone 1: C1 – F3

Saxophone 2: Bb1 – D3



Required extended techniques: None

Dedication: None

Availability: Rubank

Available recording: None Available

Composer's other published works for saxophone:

A Shepherd's Dream, for alto saxophone and piano, Bar

Admiration, for alto saxophone and piano, Bar

Autumn Life – Blue Bells of Scotland, for saxophone and piano, CF

Bouquet de fleurs, for alto saxophone and piano, Bar

Complete Chart for all saxophones, CF

Cupid's Courting – Narrative East, for saxophone and piano, CF

Foundation to Saxophone Playing, CF

Junior Saxophone Method, Rub

Last Rose of Summer – Mocking Bird, for saxophone and piano, CF

Love's Declaration – Fading Blossoms, for saxophone and piano, CF

The Saxophone Virtuoso, CF

Song of the Desert – Queen of the Night, for saxophone and piano, CF

Waternymphs, for alto saxophone and piano, Bar

Comments:

Benjamin Vereecken was a virtuosic soloist and pedagogue of the saxophone in the early twentieth century. He was born in Temse, Belgium in 1867. He was recruited into the Belgian military band in 1885. Vereecken joined John Philip Sousa's band for the world tour of 1910 and stayed with Sousa until 1915.¹³⁸ He moved to the United States at the beginning of the twentieth century and became a citizen in 1929.¹³⁹ Vereecken died in 1938 at the age of seventy-one. Vereecken's most significant publication is his method book, *Foundation to Saxophone Playing: An Elementary Method*, published by Carl Fisher in 1917. This book was considered an important standard method book for all the saxophone students during the first half of the century.¹⁴⁰

In 1926, Finner & Urbanek (later Rubank) was founded in Chicago, and published Vereecken's *Sixteen Artistic Duets* in the same year. These delightful duets were written in a simple

¹³⁸ Gee, 17.

¹³⁹ Walter F. Hoehn, Jr., "Mr. Saxophonist," *Benjamin Vereecken: Performer, Pedagogue, Composer*. D.M.A. diss., University of Memphis, 2014, 36.

¹⁴⁰ Gee, 17.

form each depicting specific characteristics and styles. Vereecken adopted various musical styles in these duets, including Waltz, Fantasy, Polka, Romance, Caprice, Barcarolle and several different folk dances. He provided interesting and imaginative titles to each duet. Although these compositions can be performed in a concert program, they are more apt to be used for their pedagogical purposes.

With the exception of the two duets intended for concert, *No.5 Two Artists*, and, *No.16 Tenderness*, the length of the remaining duets is short. These are appropriate for teaching and most of the duets are given specific tempo indication.

Vereecken composes in relatively easy keys in these pieces. In Vereecken's duet, each voice is equally important. The writing is characterized by a strong sense of imitation and themes are freely shared between the two parts. Example 77 demonstrates the equality and independence of voice parts as well as the composer's penchant for imitation.

Example 77: Vereecken, *Sixteen Artistic duets No.16, Tenderness*, mm. 6-20

Solo
p

6

Solo

10

mf Duet
mf

14

poco rall.

17

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APPENDIX A
LIST OF SELECTED REPERTOIRE

Composer	Title	Date	Types of Saxophones	Publisher
Adler, Samuel	<i>Contrasting Inventions</i>	1998	Alto, Tenor	Theodore Presser
Bumcke, Gustav	<i>38 Duette, op.43</i>	1927	2 like saxophones	Boosey & Hawkes
Caravan, Ronald	<i>Three Modal Dances</i>	1979	Soprano, Baritone	Ethos
Cowell, Henry	<i>Hymn and Fuguing Tune No. 18</i>	1964	Soprano, Contrabass	To The Fore
Cockcroft, Barry	<i>Slap Me</i>	2005	2 Alto	Reed
Dubois, Pierre-Max	<i>Six Caprices</i>	1967	2 like saxophones	Alphonse Leduc
Fox, Frederick	<i>Visitations</i>	1982	2 Alto	Dorn
Hartley, Walter	<i>Dance</i>	1990	2 like saxophones	Ethos
Hindemith, Paul	<i>Konzerstück</i>	1933	2 Alto	Schott
Klosé, Hyacinthe Éléonore	<i>10 Duets</i>	1877	2 like saxophones	Alphonse Leduc
Koch, Erland von	<i>Birthday Music for Sigurd Raschèr</i>	1987	2 Alto	Dorn
Koch, Erland von	<i>Dialogue</i>	1975	Soprano, Alto	Dorn
Koechlin, Charles	<i>24 Duos, op. 186</i>	1942	Soprano, Alto	Editions Billaudot
Lacour, Guy	<i>Suite en duo</i>	1971	2 like saxophones	Editions Billaudot
Lamb, John David	<i>Barefoot Dances</i>	1962	Soprano, Alto Or 2 Alto	Näckens Vänner
Lauba, Christian	<i>Six Duos</i>	1995	2 Alto	Edition Robert Martin
Lauba, Christian	<i>Adria</i>	1985	2 Alto	Resolute Music Publications
Lauba, Christian	<i>Ars</i>	1992-94	2 Soprano	Alphonse Leduc
Morosco, Victor	<i>Six Contemporary Etudes for Saxophone In</i>	1974	2 like saxophones	Morsax

	<i>Duet Form</i>			
Noda, Ryo	<i>Murasaki no Fuchi</i>	1981	2 like saxophones	Alphonse Leduc
Robert, Lucie	<i>Rythmes Lyriques</i>	1984	Soprano, Tenor	Editions Billau-dot
Rossé, François	<i>Ximix</i>	1997	2 Soprano	Fuzeau
Savari, Jérôme	<i>Duo</i>	1861	Soprano, Alto Or Tenor, Baritone	Musik Fabrik
Stockhausen, Karlheinz	<i>Knabenduet</i>	1981	2 Soprano	Stockhausen Verlag
Tull, Fisher	<i>Dialogue</i>	1987	Alto, Tenor	Southern Music
Vereecken, Ben	<i>Sixteen Artistic Duets</i>	1926	2 like saxophones	Rubank

APPENDIX B
INFORMATION OF PUBLISHERS

Abbreviation	Full Publisher Name	Contact Information
AMP	Associated Music Publishers= HLe Hal Leonard Publication	7777 West Bluemond Road, Milwaukee, WI 53213, USA; www.hebramusic.be
Ba	Bärenreiter Verlag	Heinrich-Schütz-Allee 35, D-34131 Kassel, Germany; www.baerenreiter.com
Bar	C. L. Barnhouse Co	Box 680, 205 Cowan Avenue West, Oskaloosa IA 52577, USA; www.barnhouse.com
Bel	Belwin: = CF	n/a
Bil	Editions Billaudot	14, rue de l'Echiquier, 75010 Paris, France; www.billaudot.com , USA = Pres
Br&Ha	Breitkopf & Härtel	Walkmühlstrasse 52, 65195 Wiesbaden, Germany; www.breitkopf.com
B&H	Boosey & Hawkes	229 West 28 Street, Floor 11, New York NY 10001, USA; www.boosey.com
Chou	Choudens & Co: 38	rue Jean Mermoz, 75008 Paris, France; = Led
CF	Carl Fischer	65 Bleeker Street, New York, NY 10012, USA; www.carlfischer.com
CG	Carl Gehrman	Box 42026, 126 12 Stockholm, Sweden; www.gehrmans.se ; USA = B&H
DP	Dorn Publications	P. O. Box 206, Medfield MA 02052, USA; www.dornpub.com
Dur	Durand (Universal Music Publishing Group),	16 rue des Fossés Saint-Jacques, 75005 Paris, France; USA = HLe; www.durand-salabert-eschig.com
Eth	Ethos Publications	P. O. Box 2043, Oswego NY 13126, USA; http://ethosmusiconline.com
EK	Edwin Kalmus	P. O. Box 5011, Boca Raton FL 33431, USA; www.kalmus-music.com
E&R	Eisoldt & Rohkrämer	Berlin, Germany
Fro	Frolich	Ansbacherstrasse 52, 1000 Berlin W30, Germany; www.grahlffm.de
Fuz	Fuzeau	BP 406. Courlay, 79306 Bressuire, France; www.fuzeau.com
GrB	Gravis Edition	Grabbeallee 15, 13156 Berlin, Germany; www.editiongravis.de
HL	Harold Lyche	Edition Lyche, P. O. Box 14999 Vik, N-0116 Oslo, Norway;

		oivin.brock@lychemusikk.no
Kal	Kalmus	P. O. Box 5011, Boca Raton, FL 33431, USA; www.efkalmus.com
Led	Alphonse Leduc	175 rue St-Honoré, 75040 Paris Cedex 01, France; www.alphonseleduc.com
Lem	Henri Lemoine	27 boulevard Beaumarchais, F-75004 Paris, France; www.henry-lemoine.com
Mar	Editions Robert Martin	106 Grande Rue de la Coupée, 71850 Charnay-Lès-Macon, France; www.edrmartin.com ; USA = Pres
Mas	Masters Music Publications	Ludwig Masters Publications, 6403 West Rogers Circle, Boca Raton, FL 33487, USA; www.masters-music.com
Mau	Maurer	7 Av du Verseau, B-1200 Bruxelles, Belgium: USA = MBCo (M. Baron Company: P. O. Box 149, Oyster Bay, NY 11771, USA)
ME	Max Eschig	16 rue des Fossés Saint-Jacques, 75005 Paris, France; www.durand-salabert-eschig.com
MFa	Musik Fabrik	18, rue Marthe Aureau, F-77400 Lagny-sur-Marne, France; www.classicalmusicnow.com
Mol	Molenaar: Industrieweg	23, NL-1521 ND Wormerveer, Netherlands; www.molenaar.com ; USA = HE (Henri Elkan Music: P. O. Box 965, Planetarium Station, New York, NY 10024, USA)
MorS	Morsax Music	http://www.morsax.com
NSM	North Star Music	P. O. Box 317, Park Ridge, IL 60068, USA
NV	Näckens Vänner	1907 East Blaine, Seattle, WA 98112, USA
Oil	L'Oiseau Lyre	B. P. 515, MC-98015 Monaco Cedex; www.oiseau.lyre.com ; USA = CF
Paq	Christine Paquelet Edition Arts	n/a
PDP	Prairie Dawg Press	514 N. Juliette Ave. Manhattan KS 66502, USA; www.prairiedawgpress.com
Peer	Peer Music Verlag	Muhlenkamp 45, 22303 Hamburg, Germany; www.peermusic.com

PhiCo	Philharmusica Corpration	305 Madison Ave., Suite 1161, New York, NY 10165, USA; www.philharmusica.com
Pres	Theodore Presser Company	588 N. Gulph Road, King of Prussia PA 19406, USA; www.presser.com
RE	Ries&Erler	Wandalenallee 8, D-14052 Berlin, Germany; www.rieserler.de; USA=CF
ReedM	Reed Music	P. O. Box 2929, Fitzroy MDC, Fitzroy, Victoria 3065, Australia; www.reedmusic.com
ResMP	Resolute Music Publications	http://resolutemusicphblications.com
RMP	Rochester Music Publishers = AM (Accura Music	P. O. Box 257, North Greece, NY 14515-0257, USA; www accuramusic.com)
RR	Rideau Rouge: USA = HLe	n/a
Rub	Rubank = HLe	n/a
Sal	Editions Salabert	16 rue des Fossés Saint-Jacques, 75005 Paris, France; www.durand-salabert-eschig.com; USA= B&H/HLe
Sax	Chez Adolphe Sax	Paris, France
Sch	Schott	Weihergarten 5, 55116 Mainz, Germany; 254 West 31 st Street, Floor 15, New York, NY 10001, USA; www.schott-music.com
South	Southern Music Co.	P. O. Box329, San Antonio TX 78292, USA; www.southernmusic.com
SMIC	Swedish Music Information Center	Sandhamnsgatan 79, P. O. Box 27327, S-10254, Stockholm, Sweden; www.mic.stim.se
StV	Stockhausen Verlag	Kettenberg 15, 51515 Kürten, Germany; www.stockhausen-verlag.com
Tms	Temperaments	70crs Alsace-Lorraine, 33000 Bordeaux, France; www.temperaments.fr
TTF	To The Fore Publishers	82 Copley Avenue, Teaneck NJ 07666, USA; www.totheforephblishers.com
Uni	Universal Edition	254 West 31 Street, Floor 15, New York, NY 10001, USA; www.universaledition.com
VAB	Verlag Anton J. Benjamin	Lützowurfer 26, 10787 Berlin, Ger-

		many; USA = B&H
Wi&Jo	Wingert-Jones Music	2480 Industrial Blvd, P. O. Box 1795, Paoli PA 19301, USA; www.wjpublications.com

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