

## ABSTRACT

Title of Dissertation: AFRICAN-AMERICAN COMPOSERS FOR THE CONCERT SAXOPHONE: A LOOK AT THREE PROLIFIC COMPOSERS  
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African-American composers within the field of classical music have made very profound contributions to the literature. In the field of chamber music, Scott Joplin, William Grant Still, Adolphus Hailstork and other composers illustrious composers have created an established and well-documented body of repertoire for many orchestral wind instruments. The saxophone repertoire, however, has not been developed as fully due to its limited tradition as an orchestral instrument and its prominence in the tradition of jazz and popular music. African-American composers in particular appear to be significantly under-represented within the standard concert saxophone literature. My personal experiences with saxophone repertoire in academic settings, solo recitals, conferences and in surveys of standard repertoire from nationally-recognized saxophone teachers support this assertion.

There are many African-American composers who have made substantial contributions to the body of repertoire for the concert saxophone. This dissertation examines the works of three prolific African-American composers for the concert saxophone; Dr. Yusef A. Lateef, Andrew N. White III, and Dr. David N. Baker. All have composed more than five separate works featuring the concert saxophone.

This project comprises three recitals, each dedicated to one of the three composers selected for this dissertation. Each recital presented will present their compositions featuring the saxophone as a soloist with various types of accompaniment. The project also includes newly-created piano reductions of Dr. David Baker's works for saxophone and orchestra made collaboratively with Baker and arranger John Leszczynski.

AFRICAN-AMERICAN COMPOSERS FOR THE CONCERT SAXOPHONE:  
A LOOK AT THREE PROLIFIC COMPOSERS

By

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## Dedication

This project is dedicated to my family who supports me, inspire me, and fill me with life. Santiago, Gabriela and Roselena I love you all beyond measure.

This work is also dedicated to Dr. Yusef Abdul Lateef (1920-2013) for his enormous contribution to music and art and his generous spirit offering his talents and wisdom to others and this project even up to his last time on this earth.

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## Chapter 1: Introduction

For most people the words “African-American composers” and “saxophone” evoke the sounds of master jazz composers and performers such as Duke Ellington, John Coltrane and Charlie Parker. There are, however, a significant number of African-American composers creating works for the concert saxophone in the classical tradition that are often overlooked. These composers are creating a growing body of works that are diversifying the concert saxophone repertoire both racially and stylistically.

While teaching at a historically black university I realized that the standard repertoire I had learned during my formal education (and as a result, began to pass on to my students) lacked any representation by African-American composers. When I brought my students to concerts, conferences, and festivals I noticed that this demographic of composers appeared to be almost non-existent. I surveyed select repertoire lists from nationally recognized concert saxophone teachers<sup>1</sup> throughout the United States and found that only one list contained a work by an African-American composer (William Grant Still’s “Romance” for saxophone and piano). I decided to seek out works by African-American composers for the concert

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<sup>1</sup> This conclusion was drawn by reviewing college repertoire collected from major figures in saxophone pedagogy at the University level from across the United States. Saxophone educators included in the review were; John Sampen, Kenneth Tse, Steven Mauk, Fred Hemke, Dale Underwood, and Eugene Rousseau. Participants were contacted via e-mail and generously agreed to provide lists of repertoire they deemed important for study at the university level.

saxophone in order to better elucidate what music is available by these composers and why they are under-represented in classical saxophone performances.

Preliminary research showed very few documents exploring this subject, however, one invaluable resource led me to discover many hidden treasures within the concert saxophone world. Aaron Horne's *Woodwind Music of Black Composers* exposed many African-American composers that have contributed works to the repertoire of the concert saxophone.<sup>2</sup> I chose to focus on three particularly prolific composers for this dissertation. Chapter two in this dissertation outlines the criteria used for selecting these specific composers.

Dr. Yusef A. Lateef, Andrew N. White III, and Dr. David N. Baker have all composed more than five separate works featuring the concert saxophone. This project includes three recitals, each one dedicated to a specific composer with the intention of presenting works representative of each composer's unique voice. The project also includes newly-created piano reductions of Dr. David Baker's works for saxophone and orchestra made collaboratively with Baker and arranger John Leszczynski. The goal of this research and these recitals is to bring more awareness to this demographic of composers. This hopefully encourage more saxophonists to play these works and more African-American composers to compose for the concert saxophone.

Each of these composers has a unique style that demonstrates the breadth of works contributed to the concert saxophone world by African-American composers.

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<sup>2</sup> Horne's book listed eight composers in the category of saxophone soloist with accompaniment. Yusef Lateef was not listed among them as all of his works were published on or after the publishing date of Horne's book. There are also other categories with a variety of composers that include works for the saxophone.



In spite of their differing styles, however, all of these composers began their careers as performers within the jazz tradition. Lateef strays furthest from the jazz idiom; his compositions feature a melodic language from the modern classical tradition and a harmonic vocabulary that only very subtly borrows from the jazz tradition. He composes within strict formal structures and his works contain no improvisation.

White's compositions, including his "Sonatina" and "Concerto" are also in the tradition of classical chamber music and are completely written out, multi-movement works with no improvisation. However, many of his compositions feature a melodic and harmonic language rooted in the jazz tradition. Some of his compositions, such as *Look but Don't Touch My Lord* encourage performers to add their own personal approach to the performance including a "chord guide" showing the soloist the underlying harmonic devices so they may have the freedom to embellish the music, however none of the compositions presented in this project specifically call for improvisation.<sup>3</sup>

Baker balances classical tradition with his jazz background. Three of his four compositions for solo saxophone are in strict concerto style while featuring sections of improvisation. His composition *Concerto for Tenor Saxophone and Orchestra* is scored for solo tenor saxophone accompanied by chamber orchestra and jazz rhythm section.

Another common thread that these composers share is in addition to being accomplished performers on traditional jazz instruments, Lateef and White being saxophonists, and Baker a trombonist, they are also accomplished performers on

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<sup>3</sup> Andrew White, interview by author, 29 March 2014.

traditional orchestral instruments. White is an accomplished oboist and having served as principle oboist for the American Ballet Theater of New York. Lateef is proficient on both oboe and flute and frequently incorporates both into his compositions and performances. Baker was involved in an automobile accident that left him unable to continue to perform on trombone and led him to learn to play the cello.

## Chapter 2: Criteria for selecting repertoire

Preliminary research for this project turned up very few resources on African American composers for the concert saxophone. It wasn't until I came across Aaron Horne's *Woodwind Music of Black Composers* that I was able to put together a more cohesive list of the contributions of African Americans to the music of the concert saxophone. This book lists in great detail works by African-American composers in groupings of instrument and instrumentation; such as composers that have written pieces for solo saxophone, saxophone duets, mixed ensembles with saxophone, etc. One listing that proved very promising was "solos with accompaniment: saxophone." This section listed all composers that had composed music featuring the saxophone as the main solo voice with any type of accompaniment. At first it seemed appropriate to present an overview of all the composers who had written for the saxophone. However, three composers that immediately stood out were David Baker, Yusef Lateef, and Andrew White. All three of these composers were particularly prolific – all having written at least five works for the concert saxophone. Therefore, the selection process was purely one of intrigue. I had a desire to put a program together of these three prolific composers. This would give me the opportunity to study in depth their individual styles across a wide body of their literature. Criteria considered for choosing literature were the following:

- Compositions written for saxophone soloist and accompaniment.
- Compositions for upper-level college level-students
- Compositions of a high artistic quality

- Compositions that showed promise as pedagogical tools
- Compositions that fit into a varied and balanced recital program
- Composers that are still living that could possibly contribute their expertise to the project
- Familiarity with the composers
- Accessibility of scores to be purchased or rented
- Volume of works for saxophone<sup>4</sup>

I was familiar with Dr. Baker's work as he is a very well known figure within the world of jazz, especially within academia. I was surprised that being so familiar with his works these compositions had remained unknown for so long. One large problem, however, presented itself with his works; I didn't have an orchestra at my disposal. I decided to contact Dr. Baker with the proposal of creating piano reductions of his works for saxophone and orchestra. This would allow me to present what I felt were significant contributions to the saxophone repertoire while at the same time reconfiguring these works to become more accessible and more marketable for Dr. Baker. He responded very positively to the proposal and was excited to participate in this project. Baker has four works for orchestra with saxophone soloist but only three of them would fit within a recital program of reasonable length. Scores of works were reviewed for aesthetic qualities and functionality as a piano reduction.

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<sup>4</sup> The amount of works needed to constitute a full 50-minute recital. This immediately limited the choices to the three composers I ended up choosing.

Another problem arose when reviewing Horne's list of works by Andrew White. Upon reviewing the literature some of the works appeared to be transcriptions of other composer's works. I contacted Mr. White and he shared a more detailed catalog of his works. He assisted me in choosing works that fit the criteria of a college level work that had pedagogical possibilities within them. The one exception I made for music written for saxophone was his *Sonatina* for oboe and piano. This was originally conceived for oboe but after discussion with Mr. White I decided that it would be effective to transcribe the work for soprano saxophone. The rationale for this was that it was seed material for *A Jazz Concerto*.<sup>5</sup> It also added balance to the program by adding another multi-movement work and varied instrumentation by adding a work that featured soprano saxophone versus solely works for alto saxophone.

Lateef's catalogue included sonatas, saxophone quartets, saxophone sextets, reed quartets, unaccompanied works, trios and duets, among others. I decided that the two sonatas would be the most appropriate as they fit the typical protocol for solo instrument with accompaniment. I chose the romance for harp and soprano saxophone because it featured the saxophone soloist in a setting completely different from any of the other music chosen for this project. I chose the trio also for the unique instrumentation and its feature of saxophone as a soloist even though it is titled "trio."

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<sup>5</sup> Andrew White, "Program Notes," preface to the score of *Sonatina for Oboe and Piano* (Washington D.C.: Andrew's Musical Enterprises, Inc., 1963).

## Chapter 3: Issues with jazz influenced improvisation within the classical concerto format

The compositions of David Baker for the saxophone present certain unique challenges to the performer in their melding of jazz improvisation within the classical idiom. Improvisation by definition is a spontaneous act of melodic creation, asking the performer create new music extemporaneously. Nettl et al. describe improvisation as “The creation of a musical work, or the final form of a musical work, as it is being performed. It may involve the work's immediate composition by its performers, or the elaboration or adjustment of an existing framework, or anything in between.”<sup>6</sup> Often in jazz music, the melodies that are spontaneously created are only distantly related to the original themes of the composition. Melodic, rhythmic, and harmonic approaches may vary greatly from one improviser to the next. In this space of uninhibited exploration lies the essence of great jazz masterpieces. Individual artists have the freedom to create something unique and organic from an established formal structure. This is to say that in jazz music and specifically the art of jazz improvisation, the performer is both the interpreter of composed music and the composer of new music in real time.

Within the classical model there is a strict separation of composer and the interpreter of music. Much like an actor brings the lines of a script to life through

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<sup>6</sup> Bruno Nettl et al., “Improvisation,” Oxford Music Online, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/13738> (accessed March 20, 2014).

his character, each artist will have his own voice as to how he will shape the story that the composer has written. In the traditional classical concerto format, the process of melodic, rhythmic, and harmonic development is set in stone. The journey that the music takes throughout the composition is a testament to the true creative genius of the composer and is virtually unchangeable once the composition is finished. It is the charge of the performer to take these ideas of the composer and bring them to life on the stage.

In the works studied here, the improvisational elements are often introduced in the development section of a sonata form. The extemporaneous invention of the performer takes the place of the composer's development of his themes. These two very contradictory yet essential elements of each genre must coexist within the works of Dr. Baker and within this is the true virtuosity of these pieces. The performer must decide as to how they will balance the freedom allowed within the improvisational sections with the level at which one will adhere to the formal and thematic structure that the composer has put in place.

## Chapter 4: Yusef Abdul Lateef

### **Yusef Abdul Lateef (October 9, 1920 – December 23, 2013)**

Yusef Abdul Lateef is probably best known as a multi-instrumentalist (tenor saxophone, flute, oboe, bamboo flute, shanai, shofar, argol, sarewa and Taiwan koto) jazz performer. Lateef did not care for the label jazz as he felt it did not warrant the respect it deserved and carried with it many misconceptions.<sup>7</sup> He describes his art as being in the “African-American tradition of autophysiopsychic music – that which comes from one’s spiritual, physical and emotional self.”<sup>8</sup>

Lateef was also an educator (professor emeritus at the University of Massachusetts in Amherst, MA), author, visual artist, philosopher, and Grammy Award winning composer. In addition to the countless works he has for small jazz ensembles as that he has led, he has also composed for symphonies, chamber orchestras, vocalists, choruses, woodwind quintets and many works for his main instrument, the saxophone.

Yusef A. Lateef was born William Emanuel Huddleston on October 9, 1920 in Chattanooga, Tennessee. He moved to Detroit when he was 5 years old and it was in Detroit that he received some of his first musical opportunities and began his career as a professional musician. His early music teacher, Joe Cabrera, had suggested that he study oboe. He instead began with the saxophone, but a seed was planted, as oboe would later be one of his signature instruments. Once out of high school he

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<sup>7</sup> Yusef Lateef and Herb Boyd, *The Gentle Giant, The Autobiography of Yusef Lateef* (New Jersey: Morton Books Inc., 2006) 111-112.

<sup>8</sup> Yusef Lateef, “About Yusef Lateef,” Yusef Lateef, <http://www.yuseflateef.com/about-yusef-lateef> (accessed March 18, 2014).



was hired to tour with swing bands such as Roy Eldridge and eventually the Dizzy Gillespie Orchestra.

In 1950 his wife became ill and he moved back to Detroit to help take care of his two children, Iqbal and Rasheed. While life on the road certainly gave him great opportunities to hone his musical skills, it was in Detroit that Lateef began to pursue interests that would have a great impact on his unique musical personality. Lateef learned the flute at the suggestion of Kenny Burrell and enrolled in Larry Teal's music school to study flute, theory, and composition. It was here that he studied the Joseph Schillinger system of composition, which he said was an indispensable element of his composing.<sup>9</sup> Kenny Burrell also persuaded him to begin classes at Wayne State University. He began studying the oboe at this time with Ronald Odmark of the Detroit Symphony Orchestra. It was also during his time in Detroit working at Chrysler that a coworker introduced him to some non-Western instruments sparking his interest for incorporating these unorthodox instruments (at least for the United States) into his playing.<sup>10</sup>

Lateef has a deep devotion to Islam, which he adopted in 1948, later changing his name to Yusef Lateef in 1950. "I took Yusef after the prophet Joseph, and Lateef means gentle, amiable and incomprehensible."<sup>11</sup>

In January, 1960, Lateef took his family and moved to New York City looking for more opportunities as a performer. In 1962 Lateef was signed to the group that Cannonball Adderley led with his brother Nat Adderley. It was at this time that he

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<sup>9</sup> Ibid., 65-66.

<sup>10</sup> Ibid., 75.

<sup>11</sup> Ibid., p61.

continued his formal education at the Manhattan School of Music beginning in 1966. He graduated with a bachelor's degree in music in 1969 and a master's degree in Education in 1970. He then went on to become part of the school's theory department and taught courses in autopsychic music.<sup>12</sup>

Lateef had been composing for a while in various idioms but in 1969 the Georgia Symphony Orchestra premiered his first major work for large orchestra entitled the "Blues Suite." In 1975, Lateef graduated from the University of Massachusetts at Amherst with a Doctor of Education. His dissertation was titled *An Overview of Western and Islamic Education*.<sup>13</sup>

In 1981 Lateef accepted a fellowship as a researcher in the Center for Nigeria Cultural Studies in Ahmadu Bello University to study the Sarewa flute. He began delving deeper into composition at this time and producing a large body of his works in the classical idiom including, woodwind quintets, saxophone quartets, symphonies, suites, and sonatas. It was during this time that all four of the works for this project were composed. He began applying aspects of Nigerian music into his works. He had this to say of his observations of Nigerian music and musicians and how they influenced his own process:

During my stay in Nigeria, I discovered that Nigerian musicians perceived the sound of quartal chords as those that denote sadness.

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<sup>12</sup> Yusef Lateef, "About Yusef Lateef," Yusef Lateef, <http://www.yuseflateef.com/about-yusef-lateef> (accessed March 18, 2014).

<sup>13</sup> Yusef Lateef and Herb Boyd, *The Gentle Giant, The Autobiography of Yusef Lateef* (New Jersey: Morton Books Inc., 2006) 121.

It should be noted as well that the structuring of their xylophonic instruments was different from those in the Western world. For example the instruments lowest note was sometimes in the middle and sometimes the highest note on the far left.

Noticing these structural differences of their musical instruments as well as the psychological evaluations of sounds, my take on music was completely altered.<sup>14</sup>

Lateef passed away on Monday, December 23, 2013 at his home in Shutesbury, MA, at the age of 93, during the preparation of this project.<sup>15</sup> Lateef left behind a legacy of excellence, brilliance, and selflessness as a performer, composer, educator and human being. He will truly be missed.

### ***Sonata No. 1 for Alto Saxophone and Piano (1990)***

Sonata No. 1 was written in 1990 shortly after Lateef returned from living in Nigeria for four years on a fellowship to study indigenous Nigerian music and instruments. Sonata No. 1 for Alto Saxophone and Piano is a three-movement work in fast-slow-fast order that is typical of traditional sonatas. Atypical of this work is Lateef's treatment of thematic development. The motives in Lateef's work have a more through-composed and improvisatory development, never fully recapitulating within movements.

The first movement is in 3/4 and begins with a very percussive march-like procession in the left hand. The right hand states repeated augmented triads punching through this driving texture. The saxophone enters with two brief, fast-

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<sup>14</sup> Yusef Lateef and Herb Boyd, *The Gentle Giant: The Autobiography of Yusef Lateef*. (New Jersey: Morton Books, 2006) 134 – 135.

<sup>15</sup> Peter Keepnews, "Yusef Lateef, Innovative Jazz Saxophonist and Flutist, Dies at 93," *New York Times*, <http://www.nytimes.com/2013/12/25/arts/music/yusef-lateef-innovative-jazz-saxophonist-and-flutist-dies-at-93.html> (accessed March 22, 2014).

moving cadenzas setting the mood for the work. The movement consists of four sections: A march-like section in 3/4 with running 16<sup>th</sup> notes in the saxophone part, a quicker transitional section consisting of very pointed and disjunct rhythmic dialogue between the saxophone and piano, a more lyrical section in 6/8 with “sing” indicated in the saxophone part, and a fast 3/4 with rhythmically active saxophone part over long sustained ringing chords to complete the movement.

The second movement is marked *meditative*<sup>16</sup> and is a very slow, still creation in 5/4. The movement features repeated ostinato patterns in the bass part over subtly changing chords and textures in the piano. The melody in the saxophone part explores a wide array of rhythms, intervals and scales including scoops and pitch bends throughout the movement. The melodies in the saxophone vary from contemplative to singing and lyrical, pointed and disjunct, to strong and bluesy.

The finale is a fast 4/4 that begins with a fury of driving 16ths in the piano answered by the saxophone. The piano establishes a frenzied tempo in the first two bars of the movement and quickly passes off the melody to the saxophone. Soon after the fury of trading 16ths passes the music moves to pointed chords in the right hand of the piano reminiscent of the first movement. The music calms in measure 43 to a slower tempo and a sparse accompaniment in the piano; consisting of single notes, long sustained chords or measures of complete rest. The inactivity of the piano part is starkly contrasted by a still very rhythmically active saxophone part. The saxophone scurries through groupings of quintuplets, sextuplets and septuplets,

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<sup>16</sup> Yusef Lateef, *Sonata for Alto Saxophone and Piano* (Amherst, MA: Fana Music, 1990) 4.

and repeated rhythms on sustained pitches, scoops and bends. Then the piano takes off with the saxophone again in a flurry of fast moving interjections accented by punches in the piano only to quickly come to rest and conclude the work.

This work contains many challenging technical passages for the saxophone. One of the signature elements of Lateef's composition is his rhythmic intricacies. The rhythm between the saxophone and piano is very rarely repetitive and often elusive. The performer must be very intimately aware of the coordination of the parts. Another signature element of Lateef's style is sparseness of dynamics. This requires the performers to make artistic decisions as to when it is appropriate to take liberty with the dynamics notated (or in this case a lack thereof). The performers must collaborate and agree upon an overarching shape to the work as well as shaping smaller phrases within larger sections.

### ***Romance for Soprano Saxophone and Harp (1991)***

Lateef's romance is a beautiful setting of two truly unique timbres. The work was written for either harp and oboe d'amore or soprano saxophone. The composition follows the traditional lyrical quality of an instrumental romance, however the work's three-movement structure is unusual of a romance.

The distinguishing feature this composition in comparison to Lateef's other compositions is its range. The soprano saxophone's written range is concert Ab 3 to Bb 5 – approximately the vocal range of a mezzo-soprano – soprano. It utilizes the soprano saxophone's lowest end range but is shy of the pre-altissimo top end by an augmented fourth. These are only examples of the extreme ranges, the bulk of the

melodic material stays within an octave span of F4 – F5. In Lateef's other compositions he utilizes the entire working range of the saxophone, but here he stays within a very narrow range similar to the voice, giving this work much more song-like quality. The tempo of the work also gives the character of a vocal romance, never extending into uncharacteristically fast tempi.

This work begins in a moderate 3/4 at quarter note = 100 with repeated minor chordal figures in the harp followed by a flowing lyrical melody in the soprano marked "with love."<sup>17</sup> A walking bass line in eighths that gives the impression of the piece now moving twice as fast follows the chordal texture. The middle part of the work includes chordal textures interspersed with ostinato bass lines in the harp. The soprano maintains a very intervallically disjunct approach to the melody. The final section has a drone E flat, B flat, F natural chord in which the soprano explores various tonal colors over this canvas.

The second movement very slightly increases tempo to quarter = 104 in 4/4 marked "cheerfully."<sup>18</sup> The texture in the harp is similar to the previous movement starting out with sustained repeated quartal chords falling on each bar. The saxophone plays a very rhythmically persistent melody over this texture. This is followed by another walking bass line in eighth notes increasing the intensity of the music while the soprano line settles to more sustained tones. The rhythm of the solo line then becomes much more insistent and dance like in contrast to the lyrical setting of the first movement. The work moves to more rhythmically intersecting

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<sup>17</sup> Yusef Lateef, *Romance for Soprano Saxophone and Harp* (Amherst, MA: Fana Music, 1991) 1.

<sup>18</sup> Yusef Lateef, *Romance for Soprano Saxophone and Harp* (Amherst, MA: Fana Music, 1991) 4.

lines between the harp and soprano. The second half of the movement is marked “lento, molto misterioso.”<sup>19</sup> The rhythm of the solo line becomes more ambiguous and sustained.

The third movement retains the 4/4 meter of the second movement but returns to the tempo of the first movement. The movement begins with 11 measures of a bright unison duet between the harp and saxophone. The piece then morphs into pointed rhythmic interjections between the soprano and harp. The second half of the piece is characterized by a long connected descending melody complemented by glissandi and harmonics in the harp part. The final melody is indicated “dance like”<sup>20</sup> and is played over an ostinato pattern in the harp. The piece gently slows and calms to nothing in typical Lateef fashion.

This piece is a very beautiful work for soprano saxophone and harp. The writing is very voice-like and lyrical and as such is not inherently technically challenging. Saxophonists not accustomed to collaborating with harp may need to pay close attention to rhythmic coordination of frequent use of glissandi. Other challenges will include maintaining voice-like connected phrasing across Lateef’s typical wide and sweeping intervals of his melodies.

### ***Trio for Malcolm (1997)***

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<sup>19</sup> Yusef Lateef, *Romance for Soprano Saxophone and Harp* (Amherst, MA: Fana Music, 1991) 5.

<sup>20</sup> Yusef Lateef, *Romance for Soprano Saxophone and Harp* (Amherst, MA: Fana Music, 1991) 11.

The *Trio for Malcolm* is a trio for soprano saxophone, piano and bass that was commissioned by Ann Malcolm in Basel, Switzerland.<sup>21</sup> This is a contemplative work in three movements that features the soprano saxophone mostly as the main melodic voice. The trio explores wide intervals and complex rhythmic interactions between the three voices in a very similar way to his Sonata No. 2.

The first movement is in 3/4 and marked at quarter note = 76. It opens with a contemplative aesthetic featuring a series of ostinato patterns and drones in the bass and repeated chords in the piano. This sets a placid texture for the soprano to explore various rhythmic and intervallic groupings against this backdrop. The soprano utilizes sweeping intervals such as major and minor sevenths but also frequent sixths, fifths, fourths, and thirds. Coupled with rhythmic groupings of quintuplets, sextuplets, septuplets and octuplets that are characteristic of Lateef's rhythmic writing style gives the movement a disjunct sound that is at the same time sweet and bright.

Movement two is a slightly brighter tempo at quarter = 88 in 4/4 meter. This movement again utilizes many repeated figures in the bass and piano parts. The soprano part begins as it does in the first movement with disjointed rhythmic groupings, but this time much more linear. The music soon breaks apart from the ostinatos and moves into more pointillistic interjections from all three ensemble members. This soon gives way to more ostinato figures featuring a much slower moving, linear and singing melody from the soprano. This is followed by two sections featuring the bass as the melodic voice, utilizing both arco and pizzicato

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<sup>21</sup> Yusef Lateef, "Trio For Malcolm," Yusef Lateef, <http://www.yuseflateef.com/FANAMusic/malcolm.html> (accessed March 18, 2014).



with accompanimental figures in both the piano and soprano. This is followed by a brief closing statement from the soprano.

The final movement is in a quick 4/4 marked quarter note = 108. The movement begins with complex rhythmic and intervallic interjections between all members of the ensemble. The middle section drops down to *ppp* and slowly builds in dynamics to a *forte* over the next thirty measures. Once it reaches this intensity it quickly dies down in dynamics and tempo over the final seven measures to conclude the work.

Much like Lateef's other compositions the rhythmic layering can be challenging in this work especially with the added texture in this work. In addition to the fast moving disjunct melodies in the bass part Lateef also utilizes melodies incorporating harmonics for the bass.

### ***Sonata No. 2 for Alto Saxophone and Piano (1997)***

*Sonata No. 2 for Alto Saxophone and Piano* was originally conceived for clarinet but also transcribed for saxophone. The work for clarinet was originally commissioned by clarinetist Marcus Eley in 1996 and was premiered in Austria in 1999.<sup>22</sup> The saxophone transcription retained the same key of the clarinet sonata

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<sup>22</sup> Yusef Lateef, "Sonata No. 2 for Eb Alto Saxophone and Piano," Yusef Lateef, <http://www.yuseflateef.com/FANAMusic/sonataAltoPianoNo2.html> (accessed March 18, 2014).

and was premiered by Wayne Tice and Nadiene Shank at Amherst College, Amherst, MA (New Music Festival) also in 1999.<sup>23</sup>

Of the four compositions studied here, Lateef's Sonata No. 2 strays furthest from tonality and explores a complex collection of chromatic harmony and melody.

Lateef's sonata is modeled after the clarinet sonata No. 1 by Johannes Brahms. Both are four-movement sonatas with the same meter and tempo markings for each movement. Each movement begins almost identical to the Brahms, however, it seems that Lateef uses Brahms' ideas as a launchpad to enter into his own uniquely creative space. Whereas Brahms themes' follow the typical structure of development and recapitulation, Lateef's melodies are more through-composed. Pervasive through this work is his utilization of large intervals often with quite a bit of tension such as minor and major ninths, minor and major sevenths, and tritones.

Movement one is marked *Allegro appassionato* in 3/4 and begins with a four-measure introduction in the piano as in the Brahms. The melodies between the two works are nearly identical in shape and rhythm. After the statement of the themes in the manner of Brahms, Lateef departs into his unique ethos. He borrows from Brahms' rhythmic interplay between the soloist and piano but adds his own adventurous harmonies, expansive intervals, and intricate rhythmic groupings of quintuplets, sextuplets, septuplets and 32<sup>nd</sup> notes. He uses these rhythmic groupings throughout the middle of the developmental section and varies their

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<sup>23</sup> Yusef Lateef, "Sonata No. 2 for Eb Alto Saxophone and Piano," Yusef Lateef, <http://www.yuseflateef.com/FANAMusic/sonataAltoPianoNo2.html> (accessed March 18, 2014).

frequency to add gradual rises and falls in intensity throughout the movement. The Movement concludes with a gradual calming of rhythms until he reaches the final 13 bars where it repeats various rhythms on a concert A; the same tone as the first note stated by the soloist giving the movement a sense of closure and setting up the mood for the following movement.

The challenge of this movement is the sheer magnitude. At 233 measures (compared to the second movement's 80 measures, the third containing 127 and the fast, cut time finale's 199) it requires the performer to have a keen sense of musical development. Lateef's work contains only fifteen dynamic shaping indications throughout the movement, whereas the Brahms includes indications of dynamic shaping every three to four measures and often more frequent than that. My approach was to collaborate with the pianist and create an overarching dynamic plan. Obviously, if the performer strictly observed the written dynamic markings the piece would become very stagnant. As stated above, I believe that due to Lateef's strong background in jazz and improvisation, as well as his philosophy of autophysiophyschic music, the assumption is that each performer will create their own expressive phrasings as the music unfolds through them.

Movement two is marked "Andante un poco adagio," like the Brahms, and again begins in the same rhythm and contour as the Brahms second movement throughout the statement of main themes. However, where Brahms' work stays very sustained and lyrical with many soaring melodies, Lateef moves directly into his signature fragmented, rhythmic complexities and wide, sweeping intervals.

This is clearly intended to be the slow, lyrical section of the sonata as is the case with the Brahms. Certainly there are opportunities for singing, linear lyricism, especially in the first half of the movement. However, as the movement unfolds the rhythmic and intervallic intensity increases. I found it important to continue the flowing, lyrical spirit established in the first part of the movement.

The third movement marked “Alegretto grazioso” again mirrors the Brahms with a 3/4. The fast rhythmic groupings and passages with continuous large intervals (up to a minor 13<sup>th</sup>) make this movement extremely difficult to perform at the tempo of the Brahms. In the Brahms third movement there is nothing quicker than an eighth note, where as Lateef’s third movement is almost constant running 16<sup>th</sup> notes. The challenge to the performer is to master a tempo that is bright and playful yet does not sound forced. The “grazioso” should not refer to the performer’s struggle with the execution of the material.

The final movement begins in a fast cut time marked “Vivace” and is again a reflection of the Brahms in shape, tempo and rhythm. As ferocious as this movement begins the second half of the movement is much more sparse and reserved, consisting mostly of quarter note and half note rhythms with occasional eighth note passages. In typical Lateef fashion this movement eventually calms to a conclusion over a drone B with a diminished tonality to it. The final six measures is indicated “morendo,” or dying away; a stark contrast to the lively finish in the parallel major that the Brahms concludes in.

The overarching challenge of this work, including the last movement is the far-reaching intervals. At brisk tempos these quick passages can prove very difficult

in their execution. The music demands that the performer maintain complete technical control while at the same time connecting larger phrases and conveying the overall character of the work.

## Chapter 5: Andrew Nathaniel White III

### **Andrew Nathaniel White III (September 6, 1942 – )**

Andrew Nathaniel White III was born on September 6, 1942 in Washington, D.C. In 1948 his father was appointed pastor of Saint Paul A.M.E. Church and the family moved to Nashville, TN. In 1948 his parents enrolled Andrew in Carter-Lawrence Elementary School. White's uncle who played saxophone, flute, and guitar, gave him a soprano saxophone when he was 9 years old and at age 11 he joined his middle school band on the soprano saxophone his uncle gave him. This was an unusual instrument to start on due to the amount of muscle strength required to sustain a tone, in tune and with a desirable tone. From early on he discovered he had perfect pitch; the ability to accurately identify pitches without a reference pitch.

In 1954 he graduated to Cameron Junior High School and in 1955 his school was converted to Cameron Senior High School where he attended until his graduation in 1960. It was at this school that he began studying with his band director, John Collin Reed. White notes that Reed was an influential person in his development as a musician and it was through him that he became exposed to jazz.<sup>24</sup> He also recollects beginning to transcribe music from phonographs. White recalls in 1954 at age 12 transcribing J.S. Bach's Toccata and Fugue in D minor and how it laid the seeds for a lifelong affinity for classical music and J.S. Bach. Months

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<sup>24</sup> Andrew White, *Everybody Loves the Sugar – The Book* (Washington D.C.: Andrew's Music, 2001) 108.

later he began to play the oboe, an instrument that would be an important part of his musical identity. He would continue transcribing classical works for his oboe, especially works by G.F. Handel and J.S. Bach and was particularly fascinated by their ability to “Instill in his works, the feeling of the spontaneous improviser, as well as the staidness and predisposition of a composer.”<sup>25</sup>

White began performing professionally since the seventh grade. By the eighth grade he was applying his ability to transcribe to jazz solos. Around this time he also began taking piano lessons and started playing the upright bass and the bassoon. He soon began working as a bass player in the area.

In 1960 White was accepted into his father’s alma mater, Howard University, moving back to the city of his birth. Here he began a Bachelor of Music degree majoring in oboe performance, which he later changed to a music theory major with a minor in oboe. In 1963 he auditioned and was awarded a scholarship to study at the Tanglewood Institute in Lenox, Massachusetts. While at Howard he also began his first jazz group entitled the J.F.K. Quintet. He went on to graduate from Howard University cum laude in June of 1964

After graduation he was invited to Dartmouth College in Hanover, New Hampshire through a grant he received to study oboe with Stephen Adelstein as well as play with the orchestra and chamber groups. Shortly afterward, he traveled to France to study oboe at the Paris Conservatoire under Etienne Baudo. This was supported by a fellowship he was awarded by the John Hay Whitney Foundation. While in Paris he still made time to perform as a jazz artist, despite his rigorous

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<sup>25</sup> Andrew White, *Everybody Loves the Sugar – The Book* (Washington D.C.: Andrew’s Music, 2001) 45.

schedule at the Conservatoire. He performed at the Blue Note (Paris) and Chat-Qui-Peche and subbed in for saxophonists such as Orenette Coleman.<sup>26</sup>

Following his time in Paris White moved to Buffalo, NY on a Rockefeller grant to perform on oboe and English horn for the Center of Creative and Performing Arts at the State University of New York at Buffalo. He would then go on to spend another summer at the Tanglewood Institute in 1966.

White has played bass since middle school but his most notable collaborations took place in the 1960's and 1970's. He served as bassist for the singer-songwriter Stevie Wonder from 1968 – 1970. Wonder had originally intended on contracting him full time with the band but White had already been contracted full-time as the principle oboist for the American Ballet Theatre Orchestra of New York. During this time whenever White was not working with the American Ballet Theatre he would be playing electric bass for Stevie Wonder. In addition to working with Wonder he also performed with other outstanding Motown groups at the time including, but not limited to The Temptations, Marvin Gaye, Diana Ross and the Supremes.<sup>27</sup>

In 1970 White felt that he had fulfilled all of the creative aspirations that he had desired for his career as an oboist. He his contract with the company and resigned from the Ballet Company and resigned from the oboe.<sup>28</sup> At this time he also left Stevie Wonder's group to join the popular music group *5<sup>th</sup> Dimension* on bass. White would tour with them for the next six years. During this time he also

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<sup>26</sup> Ibid.,329.

<sup>27</sup> Ibid, 370.

<sup>28</sup> Ibid., 359.



did substitute work on bass for various jazz / rock fusion groups. Most notable was his work with the group *Weather Report* led by pianist Joe Zawinul and saxophonist Wayne Shorter. He is featured on bass and English horn on the 1973 album *Sweetnighter*.

With the money he saved performing pop music he had enough capital to open his own business; Andrew's Musical Enterprises, Incorporated in 1971. Currently White's catalog boasts over 2,800<sup>29</sup> works and includes symphonies, woodwind quintets, big band compositions, and over 800 transcriptions of John Coltrane's music.<sup>30</sup>

As a jazz artist White is still active as a performer with his own groups as well with other famous jazz musicians such as Kenny Clarke, Elvin Jones, and McCoy Tyner. As a soloist he has performed in venues such as The Kennedy Center in Washington, D.C., Lincoln Center, Carnegie Hall as well as countless other venues across the globe.

More recently White has received international and national recognition including the Gold Medal Honoree of the French Society of Arts, Sciences and Letters, on May 14, 2006, and on April 24, 2013 he was officially recognized as "Andrew White Day" by the City Council of the District of Columbia.

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<sup>29</sup> At the time of this writing Andrew White informed me of having over 2800 works and over 800 transcriptions correcting the amount listed in his most recent published catalogue.

<sup>30</sup> Andrew White, *Comprehensive Catalogue* (Washington D.C.: Andrew's Music, 2011).

***Sonatina for Piano and Oboe (1963) (transcribed for soprano saxophone)***

*Sonatina for Piano and Oboe* was written during his junior year at Howard University in Washington, D.C. where it was premiered. This *Sonatina* is an influential part of his catalogue as it acts as “seed material” for some of his later works, specifically his *Jazz Concerto* in which each movement *Concerto* is based on each movement of the *Sonatina* respectively.<sup>31</sup> White says this about his *Sonatina*:

This work captures and displays many of the charms, traits and contrasts that I would later be well-known for throughout my catalogue of compositions, adaptations, arrangements and transcriptions of such. It also offers coloristic impressions of textures ranging from early twentieth century atonality in the opening statement of the first movement to the earthy, bluesy, church-like sonorities that close out the third movement.<sup>32</sup>

The *Sonatina* is a shorter three-movement work as the name suggests in fast-slow-fast order. The first movement, entitled “Agitation” opens up with a fragment of the main theme, a four-measure rush of 16<sup>th</sup> notes, stated in the piano followed by a full statement of the theme in the saxophone. A transitional section leading into a slow *meno mosso* (quarter = 88) follows the statement of the first theme. This then returns to a statement of the first theme, this time varied. A *largo* section follows this with new material leading back into an *Allegretto espressivo* section to finish the work.

This opening movement, while short, has a wide array of technical challenges. The sixteenth note runs are long winded, fast, atonal and angular. Of particular concern are wide intervallic leaps within these melodies. There are many

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<sup>31</sup> Andrew White, “Program Notes,” preface to the score of *Sonatina for Oboe and Piano* (Washington D.C.: Andrew’s Musical Enterprises, Inc., 1963).

<sup>32</sup> *Ibid.*

repeated leaps from the low to middle register challenging the performer to maintain a clean and connected line across the quick register jumps. Overall this first movement varies in tempo frequently throughout including multiple cadenzas.

Another passage in the tempo primo states a long series of sixteenths over 12 measures without opportunity for breath. While this may be achievable on oboe, on saxophone the line must be altered or circular breathing must be implemented.

During the performance for this project I chose to utilize circular breathing; a technique I would also use during the *Jazz Concerto* when this theme recurs.

The second movement is a short, slow movement entitled "Sorrow" and is marked "adagio espressivo con molto." The movement is unmeasured, however it does have barlines marking off phrases and strong beats. The measures freely flow from one meter to another without notation of the metric change. A large portion of this movement is unaccompanied. The saxophone melody is very slow and lyrical featuring mostly quarter notes or notes of greater duration. The piano accompaniment is mostly single line or dual line counterpoint. Only at the end does there appear to be any type of chordal-based accompaniment. This movement is very natural and lyrical, however attention must be paid to phrasing and overall character of sound.

The third movement – as White describes it – is more bluesy and church-like and is aptly titled "Groove." Similar to the second movement this movement begins with a slow, unaccompanied melody in the saxophone for 24 measures. The form of the main theme is AABA where the A is a slow, six measure melody in F minor and utilizes the minor pentatonic scale. The B melody is the exact same pentatonic

melody of the A transposed up a fourth to B flat minor. The theme then trades off to solo piano for another 24-measure statement of the opening theme. The piece then goes through a series of developments adding some very quick passages and difficult rhythmic figures. The piano part becomes much more rhythmically intricate and adds in bluesy motoric rhythms giving the piece a slow 12/8 gospel feel. The piece also ends with the solo piano playing a slow plagal cadence evoking the feeling of a church hymn.

The performer must pay very close attention to coordination of parts during this movement, as there are many instances of rhythmic complexity. Like the first movement, there are also many occurrences of fast passages with repeated jumps across registers including in 32<sup>nd</sup> note passages. Because of this the performer needs to be very cautious of tempo when starting the piece since the solo melody is slow and simple and susceptible to being played too fast.

Another technically challenging aspect of this work is in the translation of the work up a whole step for soprano saxophone. The piece was originally written for oboe and many of the melodies were written to lay more ergonomically with a certain pattern of fingerings. Some of the registers jumps that are problematic in the soprano version do not exist in the oboe version since dropping the work down a step puts the intervals below the break and into the same register. Also noteworthy is the transposition of the themes from the *Sonatina* to the *Jazz Concerto*. The fingerings for the Concerto and the Sonatina remain the same across instruments indicating that these melodies were designed to feel a certain way under the fingers.

While some of White's other works call for jazz phrasing and articulations due to the implications of melody this work is strictly in a classical aesthetic. Although some of the underlying harmonies and texture point to other stylistic influences, the overall aesthetic of the work is classical and must be performed as such.

### ***Anna Mae's Chicken (1983)***

Anna Mae's Chicken is a short, light-hearted work. At the time White was working with the famous jazz drummer Elivin Jones. This composition was written for the Jones' sister, Anna Mae and her culinary prowess.<sup>33</sup> The initial form of this piece is AABA made popular through Tin Pan Alley compositions, which subsequently became standard form jazz compositions as well. The second and final cycle of this form can be seen as AAB<sup>1</sup>B<sup>2</sup>B<sup>3</sup> transition A. The form is similar to the standard song form in structure, but the A's are 12 measures instead of the typical 8. White borrowed this compositional device from John Coltrane's composition *Traneing In*.<sup>34</sup>

The opening measure can be challenging as it begins with a glissando in the piano leading to a unison melody between the piano and saxophone beginning on the "and" of beat four. Since there is nothing other than an ascending glissando care has to be taken in the coordination of the parts so the tempo and rhythm is in sync from the very beginning. Attention must be paid to the duration of the glissando and a strong sense of the initial tempo must be well established. The other challenging part is the highly technical melody in the B3 section.

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<sup>33</sup> Andrew White, interview by author, 29 March 2014.

<sup>34</sup> Ibid.

The beginning of the works is marked “Groove”<sup>35</sup> at quarter = 120. Style is also of concern to the performer here. There are many jazz elements in the composition – typical jazz rhythmic figures, pentatonic scales, blues scales, glissandi, jazz harmonies – however this piece is completely written out using very specific expressive markings typical to concert saxophone composition. Artistic decision has to be taken into careful consideration as to how the performer will approach their sound, phrasing, and rhythmic interpretation in order to convey the most authentic and compelling performance. I believe that there are many passages in this work that demand a more jazz-influenced approach to the execution, however I intended on remaining as true to a traditional classical saxophone sound as possible while bringing out the underlying intentions of the music.

### ***Theme and Variations (1983)***

The form of Theme and variations is AABB. This work combines a wide range of styles from the Baroque suite to jazz. The piece begins with a solo statement of the melody in the saxophone marked “Courtly” quarter = 112.<sup>36</sup> The second appearance of the theme is slightly more embellished in the saxophone and is complemented by a steady quarter note counter melody in the piano in the bass clef register, reminiscent of the Baroque basso continuo style. The theme for this

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<sup>35</sup> Andrew White, *Anna Mae’s Chicken* (Washington, D.C.: Andrew’s Musical Enterprises, Inc., 1983) 1.

<sup>36</sup> Andrew White, *Theme and Variations* (Washington, D.C.: Andrew’s Musical Enterprises, Inc., 1983) 1.

composition is taken from a theme that White used with his jazz group, the J.F.K. Quartet in 1963.<sup>37</sup>

Where the A section was completely melodic and contrapuntal, the B section is completely chordal. The first four measures of the melody is a simple rhythmic figure on a collection of three pitches spanning only a major third and the second four measures is the same motive transposed down a half step. The chord structure is a series of quartal chords, a stark contrast against the bare basso continuo style.

Marked “pesante,”<sup>38</sup> the first variation stays melodically in the classical variation style with the underlying harmony in a jazz style accompanied by polychords such as the C major 7 over B flat major 7 in the first measure. Variations two and three depart completely from the classical style melodically, harmonically and stylistically. Marked “swing,”<sup>39</sup> it has running dotted eight / sixteenth lines in typical swing rhythm accompanied by a piano accompaniment in the jazz style as well. The fourth movement makes a dramatic shift back to the classical style shifting to a 3/4 meter and slowing tempo to a meno mosso quarter = 84. Marked “a little melancholy”<sup>40</sup> the variation returns to the structure of the beginning of the work where the saxophone plays the melodic variation accompanied by walking bass in the piano. The second half of this variation marked “a little Chopin,”<sup>41</sup> briefly passes the melody to the piano before taking over with a series of running sixteenths. This section is new material and acts as a diversion from the original

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<sup>37</sup> Andrew White, interview by author, 29 March 2014.

<sup>38</sup> Andrew White, *Theme and Variations* (Washington, D.C.: Andrew’s Musical Enterprises, Inc., 1983) 2.

<sup>39</sup> *Ibid.*, 3.

<sup>40</sup> *Ibid.*, 4.

<sup>41</sup> *Ibid.*, 5.

theme. White took this approach from typical theme and variation practices by classical composers. The “A little Chopin” section was an emulation of the “Un poco di Chopin” section in Tchaicovsky’s *Swan Lake* that White performed when he was with the American Ballet Theatre.<sup>42</sup>

The final variation maintains the slower tempo but enters with a fury of rhythmical groupings in sextuplets, septuplets and 32<sup>nd</sup> notes. The second theme appears in its original form followed by a series of harp-like arpeggios in the saxophone to finish the work.

This work is one of the more thinly scored of all of the works of White with many unaccompanied passages and passages accompanied solely by single note lines in the piano. This makes delicacy of sound, blend, vibrato, and intonation of utmost importance. There are also many complex rhythmic figures traded back and forth between the piano and saxophone so rhythmic stability and confidence must be maintained while at the same time giving the piece the lyrical quality that it requires.

Like all of White’s compositions there are elements of classical and jazz harmony and phrasing mixed throughout the composition; particularly obvious in the sections marked “swing.” However, a majority of the piece does demand a more classical approach to the sound, unlike *Anna Mae’s Chicken* or *Look But Don’t Touch*, which can be effectively performed with the jazz aesthetic. This work has many passages strictly in the classical style and a delicate balance must be found between the two sounds.

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<sup>42</sup> Andrew White, interview by author, 29 March 2014.



### ***A Jazz Concerto (1988)***

The jazz concerto is a three-movement work like a typical concerto. This is a reduction of White's composition for chamber orchestra and alto saxophone. The themes are taken directly from White's Sonatina for oboe and piano. At 25 minutes it is twice as long as any of his other works presented in this dissertation.

The first movement titled "Cool and Spiffy"<sup>43</sup> begins in a fast quarter = 168 with the theme from movement one of the Sonatina played in the saxophone. The beginning of the first movement is almost identical to the Sonatina. Unlike the first movement of the Sonatina there are long sections of cadenza for the saxophone. After the first statement of the main two themes the saxophone plays a long cadenza. This is followed by the development of the first main theme in the same style as the development section of the Sonatina. The return of the main theme is followed by another extended cadenza. Portions of the second theme reappear and the movement closes with an even faster vivace (quarter = 176) recapitulation of the first theme.

All of the technical challenges that are present in the Sonatina are not only present here but also augmented by the increase in tempo of an extra 52 beats per minute as well as the addition of very technically challenging extended cadenzas. The 12 measure section of constant running 16<sup>th</sup> notes that requires circular breathing now appears as a 20 measure passage challenging the performer's

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<sup>43</sup> Andrew White, *A Jazz Concerto* (Washington, D.C.: Andrew's Musical Enterprises, Inc., 1988) 1.

technique even more. The second cadenza also includes arpeggiatic figures that utilize overtones and false fingerings.

The second movement is entitled "Dream Boogie"<sup>44</sup> and begins with a long adagio introduction in the piano. The introduction is an expansive 29 measures long and states very directly the main theme from the second movement of the Sonatina. This is followed by a change in tempo to quarter = 96 and a slow, steady 12/8 groove with a steady ostinato in the piano. The saxophone then enters with a long and flowing eight-measure pentatonic melody in D dorian minor. The eight-measure form is repeated eight times. The form begins with three statements in D dorian minor then cycles through the dorian key signatures of E flat minor, E minor, F minor, then back to D minor for the final two statements. After all of these different variations are stated the theme from the Sonatina second movement that was stated in the piano in the beginning of this movement now returns. This is followed by an embellished version of this melody in the saxophone part to bring this work to a calm, gentle ending.

Unlike the first movement, and much unlike the Sonatina that it is based on, this movement contains many nuances typical to the jazz idiom. The entire middle section is built off of pentatonic melodies, some use of blues notes, glissandi and scoops. The accompaniment is a slow 12/8 groove over a typical jazz ostinato including chord voicings typical of the jazz idiom.

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<sup>44</sup> Ibid., 8.

The final movement entitled "Slow Down, Sweetie!" is marked "Fast and Fonky" at a blistering half note = 168.<sup>45</sup> The movement begins with the first theme: a long string of eighth note melody spanning forty measures with only 6 eighth note rests for the entire passage. The character of the theme and harmonic structure is reminiscent of a bebop improvisation over a fast rhythm changes form. This is followed by a transitional passage leading into a much slower 3/8 where the second theme is heard, an appearance of the original theme from the third movement of the Sonatina. The theme is first stated clearly in the piano and then embellished in the saxophone. This section is followed by a shift into the development section moving into a steady 4/4 marked "Fonky!." The character marking very accurately depicts this section. It contains a very rhythmically driving accompaniment part in the style of a jazz or blues pianist. The saxophone melody is abound with blues figures and melodies that are very much in the tradition of a funk saxophone player. This is concluded with a series of very rapid arpeggiatic figures leading into a brief recap of the second theme. The work concludes with the fast and unceasing eighth note runs of the first theme.

The final movement is extremely technically challenging. Particularly, the first theme is at a very fast tempo and the eighth note lines are unrelenting. There are multiple 12-measure phrases without rest. This is not only technically challenging but also demanding from a breath control standpoint requiring circular breathing. The "Fonky" development section also has a wide array of technically challenging aspects including demanding passages and complex rhythmic figures to

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<sup>45</sup> Ibid., 12.

coordinate with the pianist. This section does require knowledge of jazz phrasing, as there are many melodies that are traditionally interpreted a certain way within the idiom.

***Look But Don't Touch My Lord (1996)***

*Look but Don't Touch my Lord* is a one movement work for saxophone and piano with gospel choir. There are two versions of this piece: one is entitled "Look, Don't Touch" and includes only the saxophone and piano parts and the sacred version entitled "Look, Don't Touch My Lord" that includes the four-part choir. I had the privilege of working with the incredible talents of the UMES Concert Choir for this performance. Obviously, this setting is quite different from any of the other works presented in these recitals. The choir was under the direction of Dr. Sheila Harleston and she did a superb job of coordinating everyone in the choir in a way that made the performance feel unified and natural. The choir does not enter until very late in the work and their score only includes a handful of cues as to what is going on in the saxophone and piano parts leading up to their entrance. Extra attention was given in rehearsals to familiarizing the choir and the director to the formal structure of the piece, especially the music that occurs just before their entrance.

This piece is written in a traditional gospel 12/8 feel and Mr. White markets this piece in his catalog as giving the saxophonist the opportunity for saxophonist to

play a gospel song.<sup>46</sup> There are many nuances within this work that suggest a gospel or jazz style of playing. The writing style is heavily based in development of pentatonic scales, utilizes bends, scoops, and blues notes. Despite the melody, the piano texture evokes the feeling of a traditional gospel or blues song and can have a huge influence on how the performer chooses to phrase and articulate their melodies.

The performer – especially performers accustomed to adjusting their approach to the saxophone for changes in musical style – must make a decision as to how they will interpret Mr. White’s writing. On the demo tape that accompanies this work the saxophonist approaches his sound from a more jazz influenced approach than the classical saxophone sound. I decided I would perform this piece from the vantage point of the traditional classical saxophone sound.

After the work concludes there is an optional reprise of the final section. We decided play the optional reprise and took it at a slightly brighter tempo to give it a more uplifting and final quality to it. I also took the liberty to add an improvised cadenza between the penultimate and final chords of the work.

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<sup>46</sup> Andrew White, *Comprehensive Catalogue* (Washington D.C.: Andrew’s Music, 2011) 23.

## Chapter 6: Dr. David Nathaniel Baker

### **Dr. David Nathaniel Baker (December 21, 1931 - )**

David Baker is a Grammy award winning composer and performer and has received countless awards including the National Endowment for the Arts American Jazz Masters award as well as being a Pulitzer Prize nominee. Baker has composed over 2,000 works, ranging from symphonic pieces to chamber music, film score and jazz. Baker is a distinguished professor of music and chair of the Jazz Department at the Indiana University School of Music in Bloomington, Indiana where he was a leading figure in the establishment of jazz education in academia.

David Baker was born in Indianapolis, IN on December 21, 1931 into a working-class family. At age four his mother and his father later remarried. No one in Baker's family was deeply involved with music but his father played the saxophone in college. As a child Baker attended Crispus Attucks High School where his formal musical training began. This school was the result of a movement within the school board (at the time dominated by members of the Klu Klux Klan) to create a "separate but equal" school for African-American children. Crispus Attucks High School, however, became a paradox within the era of segregation. While African-American children within integrated schools "were not encouraged to complete high school and get diplomas," the highly educated faculty and strong communal support

of Crispus Attucks High School provided a fertile ground for excellence in education.<sup>47</sup>

In the seventh grade Baker selected the trombone to begin studies on a musical instrument. "...the rental fee was 50 cents a semester. That'll tell you how long ago it was. I remember that after about the first two weeks, she wrote a note home to my mother – [I mean] my stepmother – and sent the 50 cents back, saying I had no talent and not to bother with that."<sup>48</sup> After a discouraging start the next year, under the guidance of a more supportive teacher, he began studies on the E flat tuba. Later in high school he switched back to the trombone. Students from Crispus Attucks High School and the talented community of Indianapolis musicians went on to achieve great success regionally and nationally served as inspiration to the generation of young musicians coming up with Baker. The famous trombonist J.J. Johnson, who graduated from Crispus Attucks High School 8 years before Baker was a particular inspiration to Baker in his adolescence.<sup>49</sup>

Upon graduating high school Baker was accepted at the Arthur Jordan Conservatory of Music. At the time the conservatory was completely segregated but admitted a select few African-American students each year.<sup>50</sup> Here he studied baritone horn while simultaneously taking trombone lessons from Thomas

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<sup>47</sup> Monika Herzig, *David Baker: A legacy in Music*, (Bloomington, IN: Indiana University Press, 2011) 3.

<sup>48</sup> Lida Baker, "David N. Baker," Smithsonian National Museum of National History, [http://www.smithsonianjazz.org/oral\\_histories/pdf/joh\\_DavidNBaker\\_transcript.pdf](http://www.smithsonianjazz.org/oral_histories/pdf/joh_DavidNBaker_transcript.pdf) (accessed March 26, 2014) 8.

<sup>49</sup> Monika Herzig, *David Baker: A legacy in Music*, (Bloomington, IN: Indiana University Press, 2011) 8.

<sup>50</sup> *Ibid.*, 18

Beversdorf at Indiana University. Baker was dismissed shortly after for having been seen dancing with a white female at a Christmas dance.<sup>51</sup>

Fortunately he was able to transfer to Indiana University and within a short time was performing bass trombone with the university orchestra as well as the Indianapolis Philharmonic. These first professional experiences gave Baker the aspirations of becoming a symphonic trombone player. After auditioning for the Indianapolis Symphony Orchestra, however, he soon realized that his race put severe limits on opportunities within professional orchestral organizations and refocused his attention to the jazz world.

Baker graduated from Indiana University in 1954 with a Master's degree in music education and would later return to Indiana University to pursue a doctoral degree. Baker continued to study and perform and a small jazz group he was a part of was invited on scholarship to a summer jazz program at the Lenox school of Jazz. In those days the Lenox School of Jazz was one of the very few places a musician could get formal training in jazz. One of teachers there, George Russell, later invited Baker to be part of his ensemble.<sup>52</sup> It was at this time that Baker was picked up by Quincy Jones' band to do a tour of Europe in 1960. In 1962 Baker was given the "New Star Award" from *DownBeat Magazine*. Everything seemed to be falling into place for a successful career as a jazz trombonist.

In the midst of all this success was a very serious and debilitating issue. He had been playing trombone on a dislocated jaw for years due to a car accident in 1953. By the time he won the *DownBeat* award his doctor informed him that

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<sup>51</sup> Ibid., 18.

<sup>52</sup> Ibid., 30.



because of the damage done by the accident he will never play trombone again. As demoralizing as it was to realize at the height of his success that he had to start over and learn a new instrument from scratch, he was determined to continue in the direction of his aspirations of a performer and educator. He tried piano and bass and eventually decided to play cello at the behest of his old band director from Crispus Attucks High School. Baker soon developed an incredible capacity for the cello and much to the confusion of audiences at the time pioneered the instrument as a solo voice in jazz.<sup>53</sup>

As his career as a musician was slowly recuperating, an opportunity opened for what would prove to be one of the most influential positions in his life; a position to lead a new degree in Jazz Studies at Indiana University. Jerry Coker, who attended Indiana University at the same time as Baker, was officially responsible for jazz classes and ensembles from 1964 until 1966. When he accepted a position to begin a jazz program at the University of Miami he adamantly recommended to the dean that he hire Baker to take his place at Indiana University. Baker was hired and began developing a jazz program that would go on to be one of the most renowned in the country.

48 years later Baker continues to serve as distinguished professor of music and chair emeritus of the department of jazz studies at the Jacobs School of Music at Indiana University. During his tenure at IU he has written numerous pedagogical texts that are used throughout the world to teach improvisation and has written over 400 articles and 70 books on jazz and African-American music.

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<sup>53</sup> Ibid., 51.

Baker has received countless honors and awards including, but certainly not limited to an Emmy Award, a Grammy nomination, three *DownBeat Magazine* awards, a Pulitzer Prize Nomination, an induction into the National Association of Jazz Educators Hall of Fame, the National Endowment for the Arts American Jazz Masters and the John F. Kennedy Center for the Performing Arts Living Jazz Legend Award.

Baker has served in countless organizations including the former president of International Association for Jazz Education, membership in the National Council on the Arts; American Symphony Orchestra League, juror for the Pulitzer Prize in Music, director of the Smithsonian Jazz Masterworks Orchestra and chair of the Jazz Advisory Panel to the Kennedy Center among others.

As a composer Baker has a catalog of over two thousand works for instrumental and vocal ensembles including small jazz combos and big band to symphonic works and ballet. Baker has studied with a diverse array of composers such as J.J. Johnson, George Russell, Gunther Schuller and Bernhard Heiden and has been commissioned by an equally heterogeneous collection of performers and ensembles including the New York Philharmonic and the Fisk Jubilee Singers.<sup>54</sup> His compositions, such as *Ethnic Variations on a Theme of Paganini for Violin and Orchestra* and *Concertino for Cellular Phones and Symphony Orchestra* display a voice that is uniquely his own, rooted in African-American musical heritage.<sup>55</sup> When

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<sup>54</sup> John Andrew Johnson, "Baker, Dr. David Nathaniel," in *International Dictionary of Black Composers*, ed. Samuel A. Floyd Jr, (United States: Fitzroy Dearborn Publishers, 1999), 52.

<sup>55</sup> Daniel J. Wakin, "Horns Up. Bows Ready. Cellphones On.," *New York Times*, October 3, 2006.

asked to define the most prominent aspects of his music his response was the following:

I would say ... polymeter, improvisation, a general lack of obsession with tradition—the fact that I don't adhere rigidly to any kind of tradition or even any genre or style because I have total respect and love for all music—and the fact that I view music in a decidedly African way, as a total experience and not apart from other aspects of life. . . . The fact that many of my works have been devoted to, dedicated to, and are about black people says, I think, something about what I feel philosophically, politically, and socially about music<sup>56</sup>

David Baker's works for saxophone, although utilizing a full orchestra and written in a strict classical style, are the closest to bridging the gap between the three composers' jazz background and the genre of classical saxophone. All of Baker's works utilize improvisation extensively. Because of this it demands a performer who is well-versed in the two worlds. Baker's melodic writing is not inherently virtuosic which is usually a staple of classical concerto composers. What is virtuosic is the demand on the performer to weave his improvisations seamlessly into the aesthetic of a formal classical composition.

Four of the five pieces that Baker composed for solo saxophone are for saxophone and orchestra. Because of this format the accessibility for performance of these great works is greatly diminished, leaving their study and performance by college students practically impossible. During this project I embarked on collaboration with Dr. Baker and John Leszczynski to create piano reductions of Dr. David Baker's works for saxophone and orchestra. His pedagogical texts and jazz compositions are already a staple within academia and beyond and these more

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<sup>56</sup> David Baker, *The Black Composer Speaks* (Netuchen, N.J.: Scarecrow Press 1978), 18.

accessible works can add even more depth to his already profound contribution to music and music education.

I contacted Dr. Baker about the possibility of reducing these works for piano and saxophone. He agreed and I began to collaborate with composer John Leszczynski in reducing the orchestral format for piano. The tenor saxophone concerto was originally written for saxophone, orchestra, and rhythm section. The piece morphs through different textures of the classical concerto style and jazz improvisation in its traditional setting of piano, bass and drums with soloist. When the piece was reduced for piano and saxophone there seemed to be a missing texture during the improvisation sections. We looked it over and decided that the piece would work best if the rhythm section were included in the piano reduction. The texture and drive that the rhythm section adds stays consistent with the original intent of the composition.

Baker at times is very specific with what he wants in the improvisation sections. As an improviser, I found this at times to be a bit restricting. There were sections of improvisation where the harmony didn't necessarily imply one tonality or another, but Baker indicated a specific scale or harmony. I found that it was appropriate to take some artistic discretion in regards to the suggested in order to feel that I did have control of expression. At the same time there were sections where he left harmonic implications unspecified and put a blanket scale over moving tonalities. As it is with any type of jazz improvisation, chord symbols and suggested scales are usually generalizations of a more complex harmonic scheme. A

good improviser will look past the letters and symbols, internalize the sound, and make their own artistic decisions as to how they will best interpret the music.

In traditional jazz improvisation chord theory, there are two types of altered dominant chords. One that is based on the 7<sup>th</sup> mode of the melodic minor scale (ascending) and one built on the diminished scale. The one built on the melodic minor mode is a seven-note scale therefore resulting in non-repeating permutations. The one built on the diminished scale is a symmetric scale, meaning it has an even number of notes and when played over two octaves the same chord tones will fall on the same beats. Also it can be altered into a seemingly endless series of symmetric divisions. The two main sonic differences between the two scales are that the melodic minor form implies a flatted 13<sup>th</sup> extension and the diminished scale implies a natural 13<sup>th</sup> extension. The diminished form is certainly a favorite device of Baker and he uses it extensively throughout his compositions. When Baker notates an altered chord (ex. A7(b9)) he is usually referring to the altered chord built off of the diminished scale. Therefore even though the thirteenth is not specified in the chord symbol, if the score is analyzed one will most often find that the accompaniment uses some form of the natural 13<sup>th</sup> diminished form.

Another issue that arises is finding a pianist who can read well enough to effectively perform piano reductions in the classical style while at the same time being able to “comp” (improvise chords and chord voicings to support the soloist). A classically oriented pianist can perform the alto concerto and Parallel Planes. There are no sections of improvisation within these works however there are some sections that call for an understanding of jazz style and interpretation. The tenor

saxophone concerto may require a pianist that has a familiarity with jazz improvisation as it contains sections of comping. However, most of the work is written out so a classically oriented pianist should be able to perform it effectively with some guidance. In the grand scheme of the performance finding a pianist that can read well and tackle the challenges inherent in piano reductions is much more valuable than someone who can improvise for a few measures.

The rhythm section parts for the Tenor concerto have various elements that are of concern in the preparation of this work. The drum part is given very little information so they will have to listen and adjust using their artistic discretion to what is necessary as far as feel, style, and intricacy for the situation.

### **Concerto for Alto Saxophone and Orchestra (1989)**

Baker's *Concerto for Alto Saxophone and Orchestra*<sup>57</sup> is in the typical three-movement fast, slow, fast, concerto form. Baker demonstrates the virtuosic demand on the performer from the very beginning in this piece. The introduction to the entire concerto is an open improvisation that is indicated to last for approximately two minutes. This opening improvisation counts as approximately 25% of the material for the first movement. The improviser is instructed to "Solo freely (in and out of tempo), gradually establishing tempo, key, mood (circa 2 minutes)."<sup>58</sup> The improviser is left to complete control over his creation within that space. However

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<sup>57</sup> At the time of this writing the piano reductions of Baker's concerti have not yet received their final edits and have not been published. For this reason when I refer to an aspect of the piece I will refer to the page of the original orchestral score.

<sup>58</sup> David Baker, *Alto Saxophone Concerto*, (Maryland Heights, MO: Lauren Kesier Music, 1989) 1.

the main theme from the first movement – that also subsequently reoccurs to terminate the work – directly follows the improvisation. It was my decision to utilize melodic fragments to shape my improvisation in a way that related to the work as a whole. I broke the melody up into main sections. The first was concert C dorian minor with a bluesy quality to it based on the two opening notes Eb – C. The second section was to be based on the key of Bb major taken from the collection of pitches in measures six, seven and eight. The third section would be based on the key of E flat major taken from the collection of pitches in measures eight, nine, and ten. The next section was a bluesy G minor / Bb major taken from measures eleven and twelve. The next two sections would be based on the C and Bb whole-half diminished scales from measures 13 – 14 and 15 – 16 respectively. The melody from 16 – 18 I used directly without embellishment as a transitional phrase to the solo statement of the opening theme.

After the saxophone's initial statement of the theme, the piano repeats the theme with running sixteenth underneath. This is followed by an improvisational section for the saxophone of 43 measures. The harmonic form for the first theme and first improvisational section is a blues form. The harmonic formula for the improvisation is based on the same harmonic formula for the first theme augmented in duration times two. This is followed by a transitional section of four measures into the second theme.

The second theme is a slower, more lyrical melody in D major, a major third away from the home key of Bb major. After two statements of the theme it moves into the second solo section that is over a similar chordal scheme as the second

theme. Here Baker does not use chord changes for the improvisational section but rather suggests a tonality or scale. Instead of writing Dmaj7#11 he writes “B Lydian [transposed]”<sup>59</sup> and writes out the scale in the saxophone part. Although the second theme is over a D major tonality the motion to D Lydian in the solo section is an abrupt shift of mode. Although similar in tonality I chose only to utilize thematic fragments for my improvisation and focus on reacting to the varied rhythmic and harmonic implications in the accompaniment part.

This is followed by a six measure transition in the piano into a new solo section moving away in tonality from both themes as well as meter – shifting into 3/4 versus the 4/4 of the first two thematic groups. The solo section transitions back to a recapitulation of the first theme by the piano in the tonic key and closing with a statement of the second theme in its original key.

Movement two is in a slow 4/4 in F major with the quarter = 72. The second movement is in ABA song form, a typical form for concerto middle movements. The movement starts out with a brief introduction in the piano and then states the first theme the saxophone. The first theme is in AABA form where the saxophone states the first two As and the B and the piano finishes the final A. The solo section then moves to a cut time feel and changes to an ostinato over E flat minor, quite distantly related to the home key of F. The solo section then shifts meter to 3/4 and moves the harmony up by half steps through the key centers of E minor and F minor. There is a brief transitional episode in F sharp minor brings us to the middle theme

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<sup>59</sup> David Baker, *Alto Saxophone Concerto*, (Maryland Heights, MO: Lauren Kesier Music, 1989) 26.



This solo section is marked “outgoing” indicating to the performer to add increasingly chromatic and dissonant elements to their playing.<sup>60</sup> This is an a prime example of how the written melodic material to this piece may not initially appear to be as technically challenging as is a traditional concerto, but hidden within the demands of the improvisation (aka the development sections, which are also traditionally the most challenging parts) lie extremely demanding musical challenges. In a section that is marked “outgoing” one assumes that the performer not only has the ability to perform in a concerto setting, as well as improvise and is able to modify their improvisations chromatically to increasingly dissonant textures over increasingly complex rhythmic figures in the orchestra (reduction). The ability to seamlessly weave in and out of moving harmonies inventing melodies that delineate from and harmony as well as sound fresh and authentic are aspects of improvisation that take many years to cultivate. Even for a seasoned improviser, taking this practice to the level of increased chromaticism, and dissonance goes above and beyond what a merely competent improviser is capable of. With increased dissonance and “outgoing” detachment comes a separation of melodic, harmonic and rhythmic connection, and the ability to do all this while maintaining formal structure and coherence can be a very virtuosic feat.

The second theme reverts back to the meter and tempo of the first theme over an ostinato in B7 sonority. Unlike the first movement there is no improvisation after the statement of the second theme. It is followed by a long transitional section in the piano leading into the second improvised section that states the first five

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<sup>60</sup> David Baker, *Alto Saxophone Concerto*, (Maryland Heights, MO: Lauren Kesier Music, 1989) 63.

notes of the first theme in the key of the second theme and then moves into the second improvisation section. The second improvisation is much more angular and agitated in the accompanying figures. Baker chooses to indicate only a collection of pitches as improvisation reference over this section and marks it “freely”<sup>61</sup>. This leads to a cadenza over an F# diminished tonality for what he indicates as roughly “10 – 15 bars.”<sup>62</sup> This leads to the final statement of the first eight measures of the first theme now in the key of D major.

The final improvisation before the brief recapitulation is an example of the improviser needing to make personal artistic decisions. The first five measures of this improvisation is over an ostinato in the piano containing the pitches from lowest to highest note: D, F natural, G flat, B flat, and B natural. Baker indicates that the performer should utilize a B natural diminished scale (whole, half) over an F sharp, even though the melody leading into the improvisation is over B major pentachord and the B diminished scale has a G natural instead of the G flat in the ostinato which I felt clashed significantly. After careful listening and experimenting I felt that C sharp harmonic minor from the major seven (D natural, E flat, F natural, G flat, A flat, B flat, C flat / B natural enharmonic; which Gary Keller describes as locrian flat 4 diminished 7)<sup>63</sup> was the best choice for my ear. Baker utilizes the diminished scale extensively throughout his compositions, sometimes (as in this case) even when the harmonies don’t necessarily imply the sole usage of this scale. This could be due to his long tenure as an educator he wants to simply provide a

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<sup>61</sup> Ibid., 88.

<sup>62</sup> Ibid., 93.

<sup>63</sup> Gary Keller, *The Jazz Chord / Scale Handbook*, (Chicago: Advance, 2002) 70-71.

starting point for the performer rather than indicate one specific sound. I found that the harmonic minor mode gave the improvisation more variety of sound and a more lyrical quality to the improvisation that was more congruent with the underlying harmony. This is also a testament to the virtuosity, individuality, and complexity of improvisation. Each performer will have a different interpretation of a select set of pitches based on their own unique experience as an improviser.

The third movement returns to the sonata form that was utilized in the first movement. It is in a fast quarter = 138  $4/4$  meter beginning in Bb dorian minor. The first theme is stated and then followed by the first improvisation section in the key of the first theme. I found this particular section very conducive to using thematic fragments within my improvisation to convey continuity and stability early in the piece especially considering the extensive and far-reaching improvisation in the middle section of the movement.

The second theme increases the tempo to quarter = 200 and becomes much more angular and harmonically adventurous than the first theme. The second theme is in C minor but quickly moves through many different key centers.

The middle of the movement is the most expansive improvisation section by far of the entire work. The section is 171 measures long and goes through many different key centers, feels, and textures with only a few transitional sections within the piano. Unlike previous movements where chords lasted two to four bars or more at a time the first textural section's harmonic rhythm is quite fast and complex. The section utilizes mostly dominant chords with altered extensions, slash chords, and polychords. This is a good example of a section that presents challenges with

thematic continuity. Since the chords are not linked harmonically to the previous themes and because they are complex harmonically and fast moving, attempts to connect them with previous established melodic material without sounding too contrived becomes extremely challenging. Aesthetically I also felt that the texture put forth in the second thematic section was to capture the essence urgency and angularity rather than a specific melodic formula. In the tradition of jazz and spontaneous improvisation each exploration can take the improviser to very new and different places and that excitement is at the very core of improvisation. I believe it to be necessary to have a balance within these works of thematic connection within the musical context and the raw energy of uninhibited freedom of expression.

The improviser must navigate these complex chords quickly and effectively. The second textural section slows the harmonic rhythm greatly consisting of E flat minor for 14 measures and A flat minor for 16 measures. The third textural section is over F minor for 16 measures. The final improvisation section is indicated to become freer harmonically and the only harmonic direction the improviser is given is "E flat minor [transposed] is home, just react" and "free up completely."<sup>64</sup>

The movement is concluded by stating the second theme, first heard in the piano and then the saxophone, followed by the first theme, again heard by the piano first and then the saxophone and concluded by the statement of the opening theme of the entire work.

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<sup>64</sup> David Baker, *Alto Saxophone Concerto*, (Maryland Heights, MO: Lauren Kesier Music, 1989) 148, 154.

## **Parallel Planes for Alto Saxophone and Chamber Orchestra (1992)**

The first movement is entitled *Mirror, Mirror* and is mostly in 4/4 with some sections of 3/4 as well as brief appearances of other meters as well. The tempo is marked a moderate quarter = 138. The form of the first movement can be considered an ABA form where A states two main themes, B is a large improvisation section of new material and the return of the A restates the themes. It could also be considered a sonata form where the improvisation section is the development moving far away from the home key and eventually returning to the main themes. Unlike the form that was laid out in the first movement of the alto concerto, this movement features one long middle section of improvisation versus multiple improvisation sections immediately following the statement of each theme.

The work begins with a six-measure introduction in the piano. The saxophone then enters with the first theme over a D drone with various permutations of the diminished scale in scalar figures, chords and arpeggios moving over the drone. This opening gives the work a very mysterious and brooding quality to the first theme. The second theme enters shortly after and is in a much more pleasant B flat major. The first half of the second theme is stated by the piano and the second half is stated in the saxophone. Following the statement of the themes is a 10 measure transitional section leading into the first solo section.

The first part of the solo section cycles through 6 measure phrases of F minor, Bb minor, C7(b9), and a four-measure phrase of D7(b9). The solo section begins somewhat relaxed in F minor then to Bb minor with rushing 16ths in the accompaniment part. After the period of stability has been established, the

accompaniment moves to more angular disjunct rhythmic figures interrupting the smooth texture set out in the beginning. The harmony becomes more intense as well, moving to an altered dominant chord utilizing fragmented motives from the diminished scale. This hurdles the improviser into a more frenzied texture of improvisation and the performer must react and adapt accordingly to this new texture. This eventually leads to a much more tranquil section in 3/4 over a G minor sonority for 16 measures.

After stability has been established again the texture moves into a series of complex chords with a fast harmonic rhythm. The next 12 measures consist almost entirely of slash chords presented over quick meter changes and rhythmically ambiguous accompaniment. This is followed immediately by a flurry of written 16<sup>th</sup> notes played in unison with the piano. After this the piano part becomes much more pointed and separated with large empty spaces of rest. The accompanimental texture continues through a series of complex harmonies and rhythms for the next 30 measures of improvisation and then stops abruptly into silence.

This section is an incredibly challenging section for the improviser. First there is the issue of navigating complex chords that only last a few beats at a time including sections that have no harmonic basis, only scalar figures. Second, there is the complexity of the meter, rhythms and the rhythmic and metric ambiguity. Third, there is the issue of having to play a fast unison figure with the piano in the middle of all of this improvising. Navigating all of these aspects of improvisation while maintaining form structure while sounding natural and organic can be extremely challenging. Especially challenging is coordinating soloing in the short silent spaces

left by the piano without leaving any of your own. This section took considerable work with the accompanist to coordinate these aspects.

The piece finishes by stating the beginning theme in the piano in the original key. The saxophone then enters with a variation of the second theme to conclude the movement.

Movement two is in ABA form and begins in a slow 4/4 at quarter = 60. It opens with the first theme, a lyrical melody in E major. After the melody is stated, there is an immediate shift to quarter = 92 and a change of key to F sharp minor. Here the soloist switches to soprano saxophone. After establishing the tempo in the lower register the saxophone begins to improvise over this repeated F sharp minor texture for the next 28 measures. Following this open improvisation enters the second theme. This theme is over a blues form in F sharp minor. After the statement of the second theme there is an improvised section over the F sharp minor blues form. The solo continues over another chorus of minor blues now in E flat minor.

After the minor blues solo section, there is a brief six measure transitional section in which the performer needs to switch back to alto saxophone. The saxophone has a short two-measure motive leading into the third solo section back to the beginning key of E major. This continues for twelve measures and the saxophone restates the first theme ends the movement with a beautiful four measure sustained high E to end the movement.

Challenging aspects of this movement include the extended improvisation section after the statement of the main melody. The entire section is 32 measures

long with the soloist improvising for 28 of those 32 measures. The entrance is marked “sneak in” on the saxophone part followed by “gradually building” 7 measures into the solo, followed by “becoming more agitated and dissonant.”<sup>65</sup> The challenge here is that the texture repeats over and over and again the composer asks the improviser incorporate more and more dissonance in their playing. Being able to pull ones improvising away from the underlying texture harmonically, rhythmically, and melodically over a long period of time without any clear indicators of the upcoming section can be challenging. Pacing, direction and a solid grasp of the form is necessary in order to arrive at the second theme in just the right moment.

The minor blues improvisation section should come as welcome familiar territory amid the demands of other sections of harmonic, textural, and formal complexity. The final improvisation section is a very moderate tempo with straightforward harmonies should also feel easy and comfortable. Other challenges to the performer may be quickly switching between alto and soprano saxophones and the long, delicate diminuendo on a high E natural at the end of the work.

The third movement is the fastest and most involved of the three movements. It is in sonata form and is structured much like sonata form presented in the concerto for alto where the improvisations immediately follow the statement of each theme. The movement begins with an angular ascending line in the piano starting from the lowest A on the piano and ascending to the highest C, spanning the entire range of the piano within three measures. As the sax enters and states the

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<sup>65</sup> David Baker, *Parallel Planes*, (Maryland Heights, MO: Lauren Kesier Music, 1993) 6, 7, 9.



first theme over this texture the piano states this repeating arpeggiated pattern in three-measure phrases, four-measure phrases, two-measure phrases and two and a half measure phrases giving the underlying texture an element of instability. After the statement of the first theme this arpeggiated texture is broken up into brief fragments and there is a section of call and response between the saxophone playing “sounds” and the piano figure. This piano figure eventually morphs into a left hand stride piano texture and the first solo section occurs over an irregular form of F sharp minor blues. After a chorus of F sharp minor blues, it modulates up a half step to a G minor blues. After a chorus of G minor blues the piece comes to a fermata and starts up the second theme.

The second theme appears in B flat minor and is followed by an expansive solo section that lasts 38 measures. After the developmental solo section, the piano enters with theme one in the original key and the saxophone enters to finish the final four measures of that theme and improvise a six-measure transition into the second theme. The saxophone then recapitulates the second theme in the home key of B flat minor trading two measure fragments of the theme with the piano. The piece increases intensity with a ten-measure improvisation over the opening arpeggiated figure in the piano grouped in two and a half measure phrases marked “Take it out.”<sup>66</sup> The final three measures consist of a unison rhythm between the piano and saxophone on a concert F natural followed by a final chord of B flat major in the piano and a sustained Db in the saxophone marked “yes, this is correct.”<sup>67</sup>

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<sup>66</sup> Ibid., 56.

<sup>67</sup> Ibid., 59.

The piano part for this final movement is one of the more demanding reductions of this project. The pianist must execute the very challenging arpeggios that span the entire register of the piano that is in the piano part of the original orchestral score while filling in the countermelodies that occur in the other orchestral voices.

The F sharp minor blues recurs in this movement, however this appearance is over a much less stable accompaniment. There are dissonant harmonies, intricate rhythms, and irregular phrasing and meter in the underlying texture. Soloist will have to be very conscious of form when soloing, as there are meter shifts that give the phrases and irregular lengths.

The second solo section contains numerous scalar indications for improvising rather than chordal indications. The soloist will need to listen and analyze the underlying texture for the types of chords used in the accompaniment in order to better understand how their improvising fits within the moving tonal implications. The final challenge in this piece is over the final improvised section. The improvisation is on an altered dominant tonality over the opening arpeggiac figure of the third movement. This figure is in repeating two and a half measure phrases and the improvisation is marked "take it out."<sup>68</sup> The soloist will need to be keenly aware of the repetition of the ostinato figure in the piano during the outgoing improvisation in order to arrive at the final figure with the piano at exactly the right moment.

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<sup>68</sup> Ibid., 56.

### **Concerto for Tenor Saxophone and Orchestra (1987)**

This concerto is noticeably different from the first two works presented in this study. The inclusion of the jazz “rhythm section” – piano bass and drums – gives this work immediately a unique sound. The previous works definitely crossed pollinated the two genres by adding improvisation, blues form, and jazz phrasing and voicing’s into the formal structure of a classical concerto. The concerto for tenor saxophone makes the blending of these two genres become even more of a stark contrast. In the works for alto saxophone, the soloist may utilize jazz inspired melodies and the orchestra (in the original score, in this case it is piano) may have figures written utilizing traditional jazz harmonies or rhythms, but the orchestration gave it a strong link to the classical tradition. In the case of the tenor concerto, not only is there a rhythm section playing to give it the feel of a traditional jazz setting, there are large sections where the orchestra (or piano in this case) completely drops out the soloist is performing strictly in a traditional jazz setting of piano, bass and drums with soloist. The rhythm section in this work is utilized almost exclusively in the improvisation sections with the exception of the final movement. Typically when main themes are being played it is either done by the piano or piano with saxophone. This piece is a slow metamorphosis from a work where the jazz ensemble and the orchestra are starkly juxtaposed against each other to where they slowly come together as one in the final movement.

The first movement of this work begins in a quick 4/4 marked quarter = 176 but shifts meters frequently between 4/4, 2/4, and  $\frac{3}{4}$  during the initial theme. Like the Sonata form utilized in the other compositions the solo sections immediately

follow the statements of each theme rather than stating both themes and then moving into a development section. The first full statement of the theme in C minor is in the piano followed by a second full statement by the saxophone. The piece then moves into the first solo section based on the harmonic movement of the first theme. Even though the bulk of the first theme is stated in 4/4 the solo section moves to a strict 3/4 with a multitude of hemiola rhythms throughout. The piano continues to play the original orchestral figures featuring a running eighth note line in the left hand and dotted quarter hemiola rhythm in the right hand. The bass is simply given chord changes and the drums are instructed “easy swing” for the duration of the solo (34 measures). Because of the personal nature of jazz performance within a combo setting, I felt that it was appropriate to make artistic adjustments to suit the ensemble’s vision for the improvisation section. One example would be the entrance of the first solo section. Due to the hemiola rhythms and eighth note accompaniment in the piano we decided to adjust the bass and drums to better enhance the excitement of this juxtaposition. The drums played a double time feel locking into the dotted quarter pulse in the piano and the bass walked a dotted eight pattern also locking into the dotted quarter feel of the piano. This gave the solo section a much brighter feel with a sort of metric modulation allowing the soloist a multitude of rhythmic possibilities. We also decided to calm the rhythmic intricacies at measure 69 to match what was happening in the piano part. The piano stops the hemiola and goes into a strict 3/4 time. The bass player discontinued the walking pattern and emphasized mostly the downbeats of each bar. The drums stopped subdividing time and simply played colors that emphasized

each down beat. This gives the eight-measure passage a sense of calming before the second theme entered.

The second theme that appears in B flat myxolydian is heard solely in the piano followed by an improvisatory section based on the harmonic scheme for the second theme. Over this initial 32-measure section of improvisation the piano keeps the underlying texture present in the second theme now transposed E myxolydian.

After this section, there is an abrupt four-measure flurry of eighth notes leading the solo into a new tonality of F altered dominant. At this point in the original score the entire orchestra is tacet and the saxophone piano, bass, and drums all have chord notation and no written melodic parts. The drum part is given the instructions “cook ala Elvin” referring to the style of drum playing by Elvin Jones.<sup>69</sup> Since this piece is a tenor saxophone feature, and later in the work Baker makes several references to Coltrane, it is safe to assume that the composer is looking for the style of playing that Jones made famous during his tenure with the John Coltrane quartet between 1960 and 1966. In measure 167 piano, drums and bass have specific unison rhythmic figures written in their part. The bass part doesn't specify to play these rhythms but the ensemble deemed it more effective if everyone was playing these figures together versus only a few members. This is a section of complex rhythmic ambiguity and the soloist needs to be closely aware of form as everyone is to stop playing at the same time beginning on beat four of measure 182.

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<sup>69</sup> David Baker, *Concerto for Tenor Saxophone and Orchestra*, (New Jersey: Subito Music, 1987) 38.

There is a brief transition in the piano before coming upon another solo section of 12 measures over an Ab7(b9) chord. The piano now has written accompanimental figures from the original orchestral version. This is followed by another transitional section played by the piano and saxophone leading into another improvisation section. This improvisation and preceding interlude are in 4/4 + 3/4 meter. The chords in the piano and saxophone part are indicated as: C7(b9), E flat 7(b9), F sharp 7(b9), and A7(b9) all at the same time signifying that they are all connected through the diminished scale (a favorite Baker device) and the performers should move freely between all of these tonalities. The orchestral parts drop out at this point as well and the piano player is free to accompany utilizing all of these different aspects as they see fit. The following section is over a D7(b9) – the same sound in theory as the previous section moved up a whole step – and is now in 5/4.

There are many technical difficulties in preparing this section. Much of the material is in an odd meter either 7/4 or 5/4 with numerous unison ensemble figures that need to be coordinated carefully. The drummer will need to listen and examine the parts in order to find a texture that effectively compliments what everyone is doing while also delineating the form clearly. The soloist will need to solo in mixed meter while being closely aligned to the form in order to execute unison lines with the rest of the ensemble. There are also multiple dynamic shifts that need to be coordinated closely amongst the ensemble.

After this there is a section of 8 measures of 3/4 in which fragments of the second theme are heard in the piano with no soloist or rhythm section followed by

four measures of 4/4 improvisation from the soloist and rhythm section. This is followed by a recapitulation of the first main theme in the saxophone to close the movement.

Movement two is in ABA form and starts with in slow 4/4 marked quarter = 42. The movement begins with a bluesy opening melody in the tenor saxophone over a slow moving progression in the piano. The introduction is only six measures long and is marked "Gently (quasi recitative)."<sup>70</sup> This sets up the piano to state the first theme now in time. This leads into the first improvisation section entering the soloist and the rest of the rhythm section. The solo section is 16 measures long on an E flat minor sonority over a G flat drone in the piano and bass. The bass is indicated to play arco and the drums are instructed to play with brushes resulting in a very delicate texture. This subsides and the piano transitions into the second theme. The second theme is stated by the saxophone then transitions into the second improvisation section. The improvisation section begins over a slow C7 in 3/4 for 16 measures before exploding into an up-tempo 4/4 blues in F minor. The F minor blues form is heard five times before modulating to F sharp minor. The F sharp minor blues is heard once only to modulate up one more half step to G minor. After a chorus of G minor, there is one final chorus of blues form in B flat minor. The soloist and ensemble members must take care to pay close attention to form in this section as Baker takes the traditional blues form and alters it to 12, 10, and 9 measure forms.

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<sup>70</sup> David Baker, *Concerto for Tenor Saxophone and Orchestra*, (New Jersey: Subito Music, 1987) 82.

This solo section is interrupted by a flurry running triplets in the piano and comes to a pause. The saxophone enters with the opening introduction to the second movement followed by a transitional section into the final movement.

The final movement features constant accompaniment by the rhythms section as opposed to the varied appearances in the previous movements. The final movement begins with a series of fermatti in the ensemble with saxophone improvisation over top. After this introductory section, there is a long section of melody performed by the piano and rhythm section. This section is performed to an ostinato bass pattern over a metric pattern of two measures of 4/4, one measure of 3/4, and one measure of 2/4. This ostinato is in the key of D minor, and after the melody has been stated, the saxophone enters with a long improvisation over this repeating ostinato in D minor. After this improvisation there is a fast unison line in 16<sup>th</sup> notes between the piano and saxophone.

Elements of form within this improvisational section can be challenging to the performers involved. There is the challenge of improvising in the odd meter grouping. This is coupled with the indication in the part to solo “loose harmonically” and “outgoing, 4ths, pentatonics, etc.”<sup>71</sup> After many measures of soloing over this texture the saxophone and piano need to break into a rapid unison passage of 16<sup>th</sup> notes. The soloist must keep careful attention to form in order to execute the sixteenths in exactly the right moment and have it sound seamless within the context of the improvisation.

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<sup>71</sup> David Baker, *Concerto for Tenor Saxophone and Orchestra*, (New Jersey: Subito Music, 1987) 135, 136.



Immediately after this figure the ostinato finally breaks and a new theme is heard in the saxophone and piano in a G major blues in 3/4. After the melody is stated in the saxophone, then heard in the piano, there is an expansive improvisation section over a G major blues. The improvisation section cycles through a blues in G major, followed by A flat major, then A major blues before returning to the bass ostinato from the beginning. The bass ostinato returns and part of the original theme is heard. This eventually calms to a duet between the bass and drums and then launches into a rowdy improvised section over an ascending diminished scale bass line free of time. A fragment from the opening melody of the second movement closes this work.

## Chapter 7: Conclusion

The works presented in this dissertation represent a small portion of the many contributions that African Americans have made to the classical saxophone. Many of these composers are frequently overlooked, especially in the academic world. Educators have an obvious responsibility to convey fundamental classical literature and assure that students have a firm understanding on the history and development of the saxophone. However, especially unique to the saxophone's development is its diversity of repertoire. These composers offer a bridge to genres and styles that saxophonist may not otherwise connect with. At a time where classical music struggles to find ways to reach new audiences,<sup>72</sup> it is more imperative that educators give their students the tools to seek out what is happening in the music community now. Future musicians and educators need be able to diversify their skills and connect with today's music listeners.

From a pedagogical standpoint these works have a lot to offer to students of the saxophone. All of these composers are established jazz performers and this aspect influences their personal style in different ways. Lateef's music is in a strict classical style utilizing very little language from the jazz tradition. His works are very challenging both in the intricacy of the parts but also in the extended form of the sonata as well as other forms. It also demands that the performer have a strong command of the fundamental skills of classical saxophone. Students must study traditional saxophone technique such as sound, articulation and expression. While

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<sup>72</sup> Emily Grannis, *Orchestras Fight Hard Times Through Bankruptcy Seeking New Model*, Bloomberg <http://www.bloomberg.com/news/2012-08-21/orchestras-fight-hard-times-through-bankruptcy-seeking-new-model.html> (accessed March 18, 2014)

both Baker and White's works are rooted firmly in the classical tradition there are sections where an understanding of jazz phrasing, articulation and interpretation is not only suggested, it is absolutely necessary. Lateef's works feature no sections where the jazz aesthetic is required for performance of the music. For students who are already established in the jazz idiom and wish to develop their skills within the classical idiom these works offer a composer who is a legend in the jazz world and was able to immerse himself into classical composition and structure and write from that unique perspective.

David Baker's works are the jazz counterpart to Lateef's classically centered compositions. Lateef's compositions require complete understanding of the classical idiom, while Baker's extended improvisation sections demand that the performer is an accomplished improviser. Accomplished improvisers however, will find the challenge of adapting their improvisations to the strict formal structure of the classical concerto. Performers will have to take into consideration balance, blend, dynamics, form and thematic material in their improvisational creations.

Andrew White's works are probably the most accessible of the three composers by a saxophone student coming from either direction. His works such as *Look Don't Touch My Lord*, *Theme and Variations*, and *Anna Mae's Chicken* offer the player short, one-movement works that are technically approachable and utilize a great deal of jazz language. His more lengthy compositions, such as the *Sonatina* and *A Jazz Concerto*, become much more demanding technically and formally. These works challenge the performer to pursue a more comprehensive understanding of the classical saxophone aesthetic. These works are much more technically

challenging yet still utilizes elements of the jazz idiom as well. These pieces can offer insight to jazz phrasing and expression to performers rooted in the classical style or an introduction to classical form, control, and expression to performers established in the jazz idiom.

Additionally, many students at the college level go on to be educators for the K-12 educational system. Many K-12 schools contain some form of jazz ensemble as part of their required or extra curricular program. However, the curriculum in higher education to prepare students to properly understand the history, repertoire and properly interpret these works is at best very minimal. Student may take a Jazz Ensemble as part of their electives and better understand the literature, idiom and direction of this sort of ensemble but this needs to be supplemented with understanding of interpretation at the individual level. In their applied lessons in a one on one situation the students will get the personal attention necessary to concentrate on specific aspects of sound, interpretation, history, repertoire, and aesthetic as it relates to their personal instrument. Works by composers listed in this dissertation can be utilized to elucidate these elements of music to the developing saxophonist. In addition, students preparing to teach children from the diverse ethnic and racial fabric that is the United States should be well versed in a holistic body of music that best represents and compliments that diversity.

Appendix A: Original Programs and Program Notes:

Recital I: The Music of Yusef Lateef

Sunday, 10 October 2013  
Gildenhorn Recital Hall  
University of Maryland College Park  
5:00 p.m.

Sonata No. 1 for Alto Saxophone and Piano (1990) Yusef Lateef (b .1920)

I

II *Meditative*

III

Brian Pérez – alto saxophone

Michael Langlois – piano

Trio for Malcolm (1997) Yusef Lateef (b .1920)

I

II

III

Brian Pérez – soprano saxophone

Michael Langlois – piano

Cassidy Morgan – bass

Romance for Soprano Saxophone and Harp (1991) Yusef Lateef (b. 1920)

*With Love*

*Cheerfully*

*Dance-Like*

Brian Pérez – soprano saxophone

Sara Magill – harp

Sonatina No. 2 for Alto Saxophone and Piano (1997)

Yusef Lateef (b .1920)

*Allegro Appassionato*

*Andante un Poco Adagio*

*Allegretto Grazioso*

*Vivace*

Brian Pérez – alto saxophone

Michael Langlois – piano

**About Yusef Lateef (October 9, 1920 - )**

Yusef Abdul Lateef (original birth name William Emanuel Huddleston) is probably best known as a multi-instrumentalist (tenor saxophone, flute, oboe, bamboo flute, shanai, shofar, argol, sarewa and Taiwan koto) jazz performer. He describes his performance art as being in the “African-American tradition of autophysiopsychic music – that which comes from one’s spiritual, physical and emotional self.”

Lateef is also an educator (professor emeritus at the University of Massachusetts in Amherst, MA), author, visual artist, philosopher, and Grammy Award winning composer. In addition to the countless works he has for small jazz ensembles as that he has led, he has also composed for symphonies, chamber orchestras, vocalists, choruses, woodwind quintets and many works for his main instrument, the saxophone. This concert will focus on his small chamber works featuring the saxophone.

## Recital II: The Music of Andrew N. White III

Thursday, 12 December 2013

Gildenhorn Recital Hall

University of Maryland College Park

5:00 p.m.

Anna Mae's Chicken (1983)

Andrew White III

(b .1942)

Brian Pérez – alto saxophone

Roy Hakes – piano

Theme and Variations (1983)

Andrew White III

(b .1942)

Brian Pérez – alto saxophone

Roy Hakes – piano

Sonatina For Oboe and Piano (1963)

Andrew White III

(b .1942)

Arranged by Brian Pérez

*Agitato*

*Adagio espressivo con Molto*

*Allegro Espressivo*

Brian Pérez – soprano saxophone

Roy Hakes – piano

*A Jazz Concerto* (1988)

Andrew White III

(b .1942)

*Cool and Spiffy*

*Dream Boogie*

*Slow Down, Sweetie!*

Brian Pérez – alto saxophone

Roy Hakes – piano

Look But Don't Touch My Lord (1996)

Andrew White III  
(b .1942)

Brian Pérez – alto saxophone

Veronica Knier – piano

The University of Maryland Eastern Shore Concert Choir

Dr. Sheila Harleston – director

**About Andrew White (September 6, 1942 - )**

Washington D.C. native Andrew Nathaniel White III is a performer, educator, author, publisher, musicologist, and highly prolific composer. White has received international and national recognition including the Gold Medal Honoree of the French Society of Arts, Sciences, and Letters, on May 14<sup>th</sup>, 2006, and this year, April 24<sup>th</sup> was officially recognized as “Andrew White Day” by the City Council of the District of Columbia.

White’s diverse background as a performer, including bandleader and jazz saxophonist, oboist for the American Ballet Theatre of New York, and bass player for legendary singer/songwriter Stevie Wonder, gives him a truly unique voice as a composer. White’s catalog boasts over 2,800 works and includes symphonies, woodwind quintets, big band compositions, and over 800 transcriptions of John Coltrane’s music.



## Recital III: The Music of David N. Baker

Sunday, 23 February 2014

Gildenhorn Recital Hall

University of Maryland College Park

5:00 p.m.

Concerto for Alto Saxophone and Orchestra (1989)

David Baker (b.1931)

I

arr. John Leszczyński

II

III

Brian Pérez – alto saxophone

Bob Boguslaw – piano

Parallel Planes for Alto Saxophone

David Baker (b. 1931)

and Chamber Orchestra (1992)

arr. John Leszczyński

*Mirror Mirror*

*A Crystal Tear*

*Doppelgänger*

Brian Pérez – soprano and alto saxophones

Bob Boguslaw – piano

Concerto for Tenor Saxophone and Orchestra

David Baker (b.1931)

with Rhythm Section (1987)

arr. John Leszczyński

I

II

III

Brian Pérez – tenor saxophone

Bob Boguslaw – piano

Patrick McHenry – drum set

Amy Shook – bass

**About Dr. David N. Baker (December 21, 1931 - )**

David Baker is a Grammy award winning composer and performer and has received countless awards including the National Endowment for the Arts American Jazz Masters award as well as being a Pulitzer Prize nominee. Baker has composed over 2,000 works, ranging from symphonic pieces to chamber music, film score and jazz. Baker is a distinguished professor of music and chair of the Jazz Department at the Indiana University School of Music in Bloomington, IN where he was a leading figure in the establishment of jazz education in academia.

David Baker has composed several works for saxophone including pieces featuring saxophone and orchestra. The works on this recital represent three of these compositions that were commissioned by Brian Pérez to be reduced to saxophone with piano. These are exciting works that feature spontaneous elements of jazz and improvisation woven into the virtuosic form of the classical concerto.

# Appendix B: Octave Registers Defined

## Octave Registers Defined

The diagram illustrates the octave registers defined for a grand staff, showing the relationship between notes in the bass and treble clefs. The notes are grouped into pairs (A0-B0, C1-B1, C2-B2, C3-B3, C4-B4, C5-B5, C6-B6, C7-B7, C8) with brackets indicating their octave relationship. Fingerings are indicated by numbers 1-4. An 8va symbol is shown above the treble clef staff.

Notes shown in the bass clef (from left to right): A0, B0, C1, B1, C2, B2, C3, B3, C4, B4, C5, B5, C6, B6, C7, B7, C8.

Notes shown in the treble clef (from left to right): C4, B4, C5, B5, C6, B6, C7, B7, C8.

Fingerings (shown below notes):  
A0: 1, 2, 3, 4  
B0: 1, 2, 3, 4  
C1: 1, 2, 3, 4  
B1: 1, 2, 3, 4  
C2: 1, 2, 3, 4  
B2: 1, 2, 3, 4  
C3: 1, 2, 3, 4  
B3: 1, 2, 3, 4  
C4: 1, 2, 3, 4  
B4: 1, 2, 3, 4  
C5: 1, 2, 3, 4  
B5: 1, 2, 3, 4  
C6: 1, 2, 3, 4  
B6: 1, 2, 3, 4  
C7: 1, 2, 3, 4  
B7: 1, 2, 3, 4  
C8: 1, 2, 3, 4

8va symbol is positioned above the treble clef staff.

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