

A Recording and Commissioning Project

Aimed at Developing New Repertoire for Pre-College and Early-College  
Saxophonists Focused on the Early Applications of Extended Techniques.

by

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## ABSTRACT

Composers and performers alike are pushing the limits of expression with an ever-expanding sonic palette. There has also been a great expansion of saxophone repertoire over the past few decades. This has led to an increasing number of advanced pieces incorporating saxophone extended techniques. As younger saxophonists discover these compositions, they too become inspired to implement these techniques in their own playing. There is a need for broader selections of introductory to intermediate compositions with saxophone extended techniques. It is the goal of this project to expand this repertoire for pre-college and early-college saxophonists. These target-level saxophonists are those who have already begun their studies in extended techniques.

Three commissioned composers have contributed pieces for this target level of saxophonist with the purpose of bridging the gap between first attempts of extended techniques and the advanced pieces that already exist. Saxophonists who have the standard techniques to perform compositions such as *Sonata for E-flat Alto Saxophone and Piano* by Paul Creston will be suited to approach these compositions. In addition to the compositions, the author has composed short warm up exercises, utilizing selected extended techniques. A professional recording of the resulting compositions and exercises are also included. The enclosed document will provide a performer's analysis to help instructors of potential performers navigate the extended techniques and provide insight on other challenging aspects of the compositions. It is not the intention of the following document to teach the individual techniques.

## DEDICATION

To my parents, Wayne and Debbie Charbonneau, I dedicate this project to them for all of their sacrifices when I was younger giving me the opportunity to find my passion in life.

## ACKNOWLEDGEMENTS

I would like to acknowledge and offer my deepest gratitude to all the members of my committee: Andrew Campbell, Christopher Creviston, Sabine Feisst, and Martin Schuring, their guidance through the final steps of this degree were truly invaluable. To my co-chairs Christopher Creviston and Sabine Feisst an extra special thank you for stepping in on such short notice for other professors who have either moved on or retired.

This project would not have been possible without three talented young composers: Kevin Timothy Austin, Michael Markowski, and Gil Dori. I am greatly indebted to these three composers for their extraordinary work under pressure. I learned so much from our collaborations and hope to continue working with them far into the future. In addition, a big thanks to recording engineer Clarke Rigsby. His countless hours of recording and editing along with profound musical insights were priceless throughout the recording process.

I would also like to acknowledge and thank my sister, Amanda Charbonneau, for her timely editing skills on the first drafts of this paper. Her advice on how to overcome writer's block allowed me to meet seemingly impossible deadlines throughout this process. Finally, thank you to my pianist and love, Hanah Vutipadadorn, for offering her talent to this project during an extremely busy semester. Most importantly, I would not be at this stage without her unrelenting support and encouragement to pursue my dreams. Thank you.

## TABLE OF CONTENTS

	Page
LIST OF FIGURES .....	vi
CHAPTER	
1 INTRODUCTION .....	1
2 <i>FLIRTATIONS</i> : 3 SONGS FOR SOLO ALTO SAXOPHONE .....	3
“SWEET NOTHINGS” .....	5
“THESE SOFT SHOE” .....	9
“SHOWTUNE” .....	11
3 <i>FORGOTTEN RITUAL</i> FOR SOLO ALTO SAXOPHONE .....	16
I .....	18
II .....	24
III .....	31
4 <i>SEVEN MOMENTS</i> FOR ALTO SAXOPHONE AND PIANO .....	35
I .....	36
II .....	37
III .....	40
IV .....	43
V .....	44
VI .....	45
VII .....	46
5 SUMMARY .....	50
REFERENCES.....	52

APPENDIX	Page
A INTERVIEW WITH MICHAEL MARKOWSKI .....	53
B INTERVIEW WITH KEVIN TIMOTHY AUSTIN .....	58
C INTERVIEW WITH GIL DORI .....	63
D LETTERS OF PERMISSION .....	67
E <i>FLIRTATIONS</i> : 3 SONGS FOR SOLO ALTO SAXOPHONE SCORE .....	73
F <i>FORGOTTEN RITUAL</i> FOR SOLO ALTO SAXOPHONE SCORE .....	82
G <i>SEVEN MOMENTS</i> FOR ALTO SAXOPHONE AND PIANO SCORE .....	88
H WARM-UP EXERCISES FOR SELECTED EXTENDED TECHNIQUE .....	106

## LIST OF FIGURES

Figure	Page
1. <i>Sweet Nothings</i> (mm. 6-9) .....	6
2. <i>Sweet Nothings</i> (mm. 18-20) .....	7
3. <i>Sweet Nothings</i> (mm. 32-35) .....	8
4. <i>Sweet Nothings</i> (mm. 45-46) .....	9
5. <i>These Soft Shoes</i> (mm. 7-8) .....	10
6. <i>These Soft Shoes</i> (mm. 11-12) .....	11
7. <i>These Soft Shoes</i> (mm. 29-31) .....	12
8. <i>Showtune</i> (mm. 7-10).....	13
9. <i>Showtune</i> (mm. 14-15).....	13
10. <i>Showtune</i> (mm. 37-38) .....	15
11. <i>Showtune</i> (mm. 53-56).....	16
12. <i>Showtune</i> (mm. 72-75).....	16
13. <i>Forgotten Ritual I</i> (intro) .....	21
14. <i>Forgotten Ritual I</i> (mm. 1-2).....	22
15. <i>Forgotten Ritual I</i> (m.5) .....	22
16. <i>Forgotten Ritual I</i> (m.9) .....	23
17. <i>Forgotten Ritual I</i> (m.11) .....	24
18. <i>Forgotten Ritual I</i> (mm. 14-15).....	24
19. <i>Forgotten Ritual I</i> (m. 20) .....	25
20. <i>Forgotten Ritual II</i> (12 o'clock) .....	27
21. <i>Forgotten Ritual II</i> ('center,' 3 o'clock, End or 4 o'clock ).....	28

Figure	Page
22. <i>Forgotten Ritual II</i> (11 o'clock, 1 o'clock, 2 o'clock) .....	29
23. <i>Forgotten Ritual II</i> (10 o'clock, 9 o'clock).....	31
24. <i>Forgotten Ritual II</i> (8 o'clock) .....	32
25. <i>Forgotten Ritual III</i> (Beginning) .....	33
26. <i>Forgotten Ritual III</i> (Start of 3 <sup>rd</sup> line).....	34
27. <i>Forgotten Ritual III</i> (Start of 2 <sup>nd</sup> page) .....	35
28. <i>Seven Moments: I: "Prelude"</i> (mm. 11-12).....	38
29. <i>Seven Moments: II: "Taqsim"</i> (end of 3 <sup>rd</sup> system).....	40
30. <i>Seven Moments: II: "Taqsim"</i> (start of 4 <sup>th</sup> system).....	40
31. <i>Seven Moments: III: "Sama'i"</i> (mm. 1-2) .....	42
32. <i>Seven Moments: III: "Sama'i"</i> (mm. 9-10).....	43
33. <i>Seven Moments: IV: "Intermezzo"</i> (m. 3).....	44
34. <i>Seven Moments: IV: "Intermezzo"</i> (m. 5).....	45
35. <i>Seven Moments: V: "Red Balloon"</i> (mm. 14-15) .....	46
36. <i>Seven Moments: VI: "Tefila"</i> (mm. 1-4) .....	47
37. <i>Seven Moments: VII: "Freylekhs"</i> (mm. 7-8) .....	48
38. <i>Seven Moments: VII: "Freylekhs"</i> (mm. 28-29) .....	49

## Chapter 1

### Introduction

Composers and saxophonists alike are pushing the limits of expression with an ever-expanding sonic palette. Over the last few decades concert saxophone repertoire has expanded a great deal and an increasing number of advanced compositions incorporate saxophone extended techniques. These compositions expose younger saxophonists to a wider palette of sounds and inspire them to implement extended techniques in their playing. However, very few compositions are suited for these younger musicians. There is a need for broader selections of introductory to intermediate compositions with saxophone extended techniques. This recording and commissioning project expands the repertoire utilizing extended techniques for advanced pre-college and early-college saxophonists.

Three composers have composed pieces for the targeted level of saxophonists, bridging the gap between the first attempts of extended techniques and existing advanced compositions. The targeted levels of saxophonists are those who have already begun their studies on extended techniques. Apart from the extended techniques, these compositions require a level of technique analogous to that of *Sonata for E-flat Alto Saxophone and Piano*<sup>1</sup> by Paul Creston. In addition to the compositions, the author has provided short warm-up exercises that utilize selected extended techniques. Included in this project is a professional recording of the subsequent compositions and warm-up exercises.

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<sup>1</sup> Paul Creston, *Sonata for E-flat Alto saxophone and Piano*, Opus 19 (Delaware Water Gap, PA: Shawnee Press Inc., 1945).

Performance notes and suggestions are included in the following document that will provide an overview of the extended techniques and guidance on other challenging aspects of the compositions. This project does not intend to teach these extended techniques but will offer instructors of young students guidance on certain particularly challenging applications. Interview questions and the composer's answers have been included in the appendices to provide insight into the compositional process.

## Chapter 2

### *Flirtations: 3 Songs for Solo Alto Saxophone*

Michael Markowski (b. 1986) won first prize in the 2006 Frank Ticheli Composition Contest with his composition *Shadow Rituals* for Concert Band.<sup>2</sup> This exposure led to many performances of the composition and many more commissions, effectively launching his burgeoning career as a composer. These commissions have taken his music around the country from middle schools to collegiate honor bands with performances in the United States and abroad. Markowski has also composed for musicals, live comedy shows, silent films, and web series. He was recently named as one of ASCAP's Film & TV Composers to Watch in 2014. Born and raised in Arizona, Markowski recently relocated to Astoria, New York where community bands have played many of his pieces.<sup>3</sup>

In 2009, Markowski was a sound technician on the author's final DMA recital. This meeting led to many discussions of music, focused in particular on concert saxophone repertoire. Born out of these conversations was the composition of *Unfamiliar Territories: 3 Sketches* for Alto Saxophone and Piano. The author of this document premiered this work with pianist Hannah Creviston at the North American Saxophone Alliance 2012 Biennial Conference held at Arizona State University. Throughout this composition, Markowski incorporates several extended techniques to further color the

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<sup>2</sup> Michael Markowski, *Shadow Rituals* for Concert Band (New York: Manhattan Beach Music, 2006).

<sup>3</sup> "About," Michael Markowski Composer, accessed March 5, 2015, <http://www.michaelmarkowski.com/about.htm>.

tonal nature of the composition. His use of extended techniques in a tonal style and understanding of younger performers led to his inclusion in this recording and commissioning project.

The following composition contributed by Michael Markowski to this project is entitled: *Flirtations: 3 Songs for Solo Alto Saxophone*. This composition will suit the young saxophonist looking to implement extended techniques into a crowd pleasing tuneful work. The saxophonist will need to have a proficient control over the full range of the instrument as well as the required extended techniques. Throughout the composition, there are many tempo fluctuations as well as moments of dense rhythmic passages.

*Flirtations: 3 Songs for Solo Alto Saxophone* is a seven minute unaccompanied work consisting of three whimsical songs. These songs are entitled *Sweet Nothings*, *These Soft Shoes*, and *Showtune*. In each of these songs, there is a strong connection between the music and the title. The music and title may easily evoke imagery in the listener's mind even though there is no specific program or storyline. This connection is especially true in the middle movement. *These Soft Shoes* clearly depicts a soft shoe routine musically with the addition of key clicks and visually with the performer snapping, clapping, and stomping on stage. Markowski's usage of extended technique is reminiscent of one of the greatest early American saxophonists, Rudy Wiedoft, known for his slap tongue among other extended techniques.<sup>4</sup> Both draw upon the theatrical nature of vaudeville acts popular in the United States between the late 19<sup>th</sup> and early 20<sup>th</sup> centuries.

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<sup>4</sup> Fred L.Hemke, "The Early History of the Saxophone" (Ann Arbor: University Microfilms International, 1975), 279.

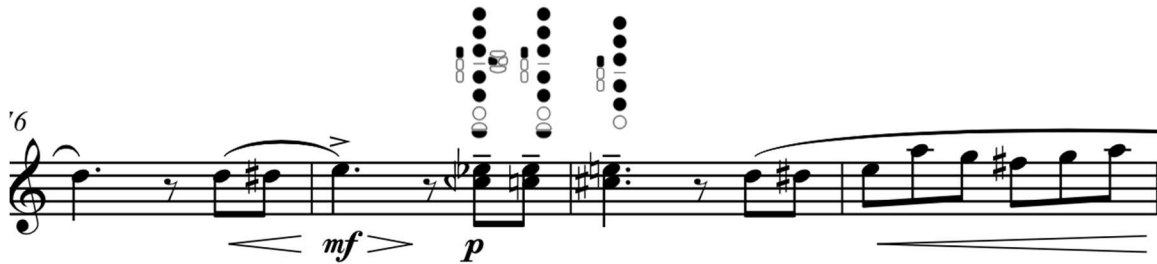
## **Sweet Nothings**

*Sweet Nothings* is a piece in a 6/8 time signature that would fit well with a song and dance routine. Considering the title of the movement, the listener may easily imagine a male and female duo engaged in a flirtatious dance routine reminiscent of vaudeville or early Hollywood. The movement begins slowly as if the pair is easing into the dance. As the movement progresses the tempo incrementally accelerates reaching a brisk tempo halfway through the song before returning to a more relaxed tempo at the end. The melodic material is tonal and charming with short deviations from traditional sounds. These sounds hint at an underlying complexity that the composer discusses later in this section.

Extended techniques such as multiphonics, flutter tongue, altissimo, and harmonics add extra flair throughout the song. The first three multiphonics used in measure six of figure 1 are of particular interest in the fact that the performer must remove their thumb from the thumb rest in the right hand. This frees the right hand thumb to depress key C3 to properly execute the multiphonic progression. This sequence is based on a sonorous multiphonic that creates a minor third dyad of C-sharp and E-natural. By adding the low C key and then again adding the low B key, you lower the pitch slightly each time achieving a sense of harmonic motion. In this case, Markowski has started with the lowest and ends on the aforementioned base multiphonic. This creates a slightly distorted imitation of the preceding ascending chromatic line. After the multiphonic sequence, the material returns to the chromatic fragment expanding into a melodic line.

### Figure 1

Michael Markowski: *Sweet Nothings* (mm. 6-9)



This distorted sense of imitation appears again with harmonics later in the piece. In measure 19 and 20 of figure 2, Markowski imitates the notes of F-sharp and F-natural with their harmonic counterparts built on a low B and B-flat. This time the distorted sense of imitation creates a sense of tension that eventually is unwound into a faster tempo at rehearsal number 23.

### Figure 2

Michael Markowski: *Sweet Nothings* (mm. 18-20)



This use of extended techniques in imitation adds an element of depth to the simple melodies. Markowski discusses this very idea in our interview:

The first iteration sounds sweet and pure. When played with the multiphonic fingerings, the motif becomes strange, a dastardly aside that makes us feel a bit uncomfortable when juxtaposed with the more romantic melody. Perhaps these flirtations are not as innocent as they seem.<sup>5</sup>

Markowski takes this idea even further when he adds the technique of flutter tonguing after the multiphonics. This sequence occurs at measure 32 in figure 3, letting the sonic distortion slip even further into the melody. The flutter tongue and crescendo have the effect of building to a climax yet the dynamics suddenly drop and the drama subsides if only temporarily.

**Figure 3**

Michael Markowski: *Sweet Nothings* (mm. 32-35)

The image shows a musical score for measures 32-35. Measure 32 is marked with a box containing the number 32 and a tempo marking of quarter note = 64. The score begins with a double bar line and a piano (*pp*) dynamic. The melody consists of several notes, some of which are multiphonics, indicated by diagrams above the staff showing multiple notes on a single stem. The dynamics progress from *pp* to *mp* (mezzo-piano) and then to *f* (forte) during a section labeled 'flutter-tongue'. The section ends with a 'norm.' (normal) marking and a return to *pp*. The 'flutter-tongue' section is characterized by a rapid, oscillating pattern of notes.

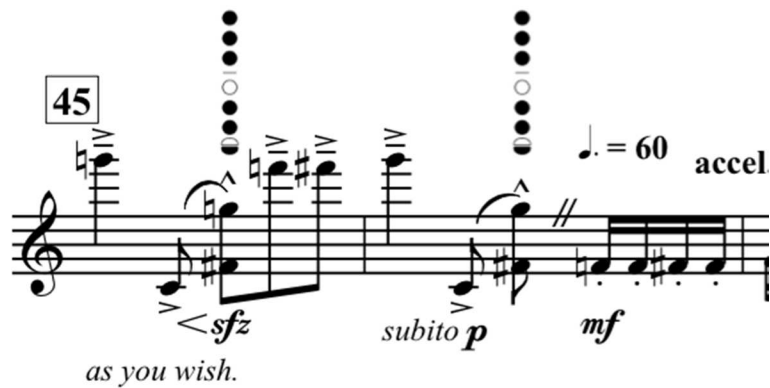
The real climax occurs just a few phrases later in figure 4 when two extended techniques occur in very close proximity. The brilliance of altissimo and the punch of a far less tonal multiphonic combine to create an impact that brings the motion in the piece to an abrupt halt. The close proximity of these two extended techniques may present a challenge to the performer in first attempts. Visually this phrase ending may cause some anxiety, as the material looks quite dense. Practicing this section drastically slower than

<sup>5</sup> Michael Markowski, interview by author, 19 March 2015, Appendix A, 53.

the written tempo should alleviate this anxiety. The performer should quickly become aware that the biggest challenge is the large intervallic leap from altissimo G to low C and then again from the multiphonic to the front F. Isolating these transitions from high to low and back again will aid in the overall execution of this phrase. Careful attention to the voicing of each of these notes will assure a precise intervallic leap.

**Figure 4**

Michael Markowski: *Sweet Nothings* (mm. 45-46)



The piece rebuilds the motion through a series of phrases that push and pull the time until settling upon a recapitulation at measure 74. The original multiphonic sequence returns in the recapitulation but seems far less shocking and distorted. The recapitulation fades away softly and ends on an Altissimo G. This effectively lightens the mood and clears way for the more light-hearted second song, *These Soft Shoes*.

## These Soft Shoes

*These Soft Shoes* is a simple swing-rhythm tune depicting a soft shoe dance. The soft shoe is a fluid dance, a series of brushing and shuffling steps performed in a casual manner. Grace, ease, and understated skills are the hallmarks of the soft shoe.<sup>6</sup>

Performers can benefit from keeping this description in mind when approaching the material in this movement. The light-hearted nature of this movement serves to balance the drama of the previous movement, *Sweet Nothings*. This middle entry into the composition is also the shortest of the three with a performance time under two minutes. The only true extended technique included in *These Soft Shoes* is key clicks. Markowski uses the key clicks in a very direct way emulating the tapping and shuffling of feet throughout a soft shoe routine.

The first use of this technique as shown in figure 5, is a simple break in the musical action almost preparing the listener for this new sound. Later in the phrase, the key clicks will become part of the melody.

### Figure 5

Michael Markowski: *These Soft Shoes* (mm. 7-8)



<sup>6</sup> Frank Cullen, Florence Hackman, and Donald McNeilly, *Vaudeville, old and new: an encyclopedia of variety performers in America* (New York: Routledge, 2004), 1: 1054.

Markowski proceeds with a restatement of the opening melody in figure 6, altered by omitting notes and interjecting key clicks in their place. The key clicks become less of an extraneous sound and more integral to the melody. At first, this interwoven nature of the techniques may be challenging to the performer. It will be tempting to produce sound while attempting the key clicks. Isolating and attempting the first key clicks will help to draw the performer's attention to the rhythmic effect. Once the saxophonist can hear this effect, the desire to produce sound should subside. The challenge going forward will be to keep the tempo steady and maintaining the light nature of the song throughout.

**Figure 6**

Michael Markowski: *These Soft Shoes* (mm. 11-12)

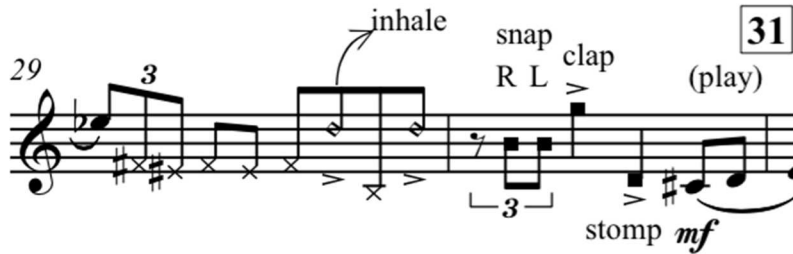


Other extra-musical elements included in this song are: audible inhalations, foot stomping, snapping, and clapping. These elements as seen in figure 7, bring a theatrical aspect to the performance that will help to reinforce the spirit of this movement. It is important to test the acoustical space to make sure that the key clicks are audible to everyone in the audience. It is also important to have a surface in which the stomping will be audible to the audience. The individual snaps, clap, and stomp should all be equally audible. It is not necessary to include other idiomatic elements other than the swing

rhythm but ghosting and scooping could be included if the performer is familiar with these techniques.

### Figure 7

Michael Markowski: *These Soft Shoes* (mm. 29-31)



### Showtune

*Showtune* starts with a very slow tempo of quarter note equals 36 beats per minute giving the performer a sense of easing into the song. The tempo will gradually accelerate to the frantic pace of quarter note equals 92 at measure 44. The author of this document suggests the performer to play these opening passages with an eighth-note pulse for control and accuracy. Markowski introduces the extended technique of slap tongue at measure seven (*A Bit Faster*). This technique shown in figure 8, is integral to the style of this movement as Markowski explains in his interview for this document:

In the third movement, *Showtune*, the performer is asked to slap-tongue – an effect that not only enhances the vaudeville-like slapstick style, but that also works as a timbral counterpoint to the primary theme. In a way, the slap-tongues become a second voice in this movement, and the saxophone almost has a duet with itself at m. 7 and m. 28.<sup>7</sup>

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<sup>7</sup> Michael Markowski, Interview by Author, 19 March 2015, Appendix A, 53.

The tempo of quarter note equals 44 should make the first implementation of slap tongue less difficult than later uses in the movement. This gives the performer a sense of warming up and allowing the tongue to execute all the different techniques included in the composition. The performer should finger the G-sharp starting in measure seven with the low B-natural key instead of the normal G-sharp key. This will help facilitate the ease of technique throughout the measure. Repeat this in measure nine as well.

### Figure 8

Michael Markowski: *Showtune* (mm. 7-10)



The second extended technique that appears in this song is that of pitch bends shown below in figure 9. The first is a fingered pitch bend from middle B to side C in measure 14. The performer will execute this technique by slowly opening the side-C key while fingering a middle B. The pitch change is almost immediate when a fingered pitch bend is actually opening a tone hole. A slight aid from voicing will smooth the transition to the next note. Later in the movement, in measure 43, the performer will execute a pitch bend purely through voicing.

## Figure 9

Michael Markowski: *Showtune* (mm. 14-15)



The next extended technique incorporated is double-tonguing. Markowski uses this device in short bursts in only three places as seen in figure 10. His use is quite effective in enhancing the intensity in each phrase without adding an inordinate amount of difficulty keeping the technique isolated to single pitches. The first use of double tonguing is only one short burst on a single pitch in measure 37. Markowski applies these passages in tempos that are well suited for double tonguing. Many saxophonists will apply the technique of double tonguing at different tempos. Determining the tempo at which double tonguing will be applied is dependent on the threshold of single tonguing. A standard threshold range for single tonguing will occur at sixteenth notes at quarter note equals 126 to 132 beats per minute.<sup>8</sup> It is advisable to study double tonguing at tempos slower than the single tongue so that these techniques can overlap.<sup>9</sup> This passage includes thirty-second notes at quarter note equals 84 which translate to sixteenth notes at 168 beats per minute. Applying this technique in short motives at this speed allows the

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<sup>8</sup> Trent Kynaston, *Daily Studies for All Saxophones* (Van Nuys, CA: Alfred Music Publishing Co., Inc. 1981), 33.

<sup>9</sup> Larry Teal, *The Art of Saxophone Playing*. (Secaucus, NJ: Summy-Birchard, 1963), 85-86.

performer to apply the technique at a fast tempo and avoid the more challenging slower double tonguing technique.

**Figure 10**

Michael Markowski: *Showtune* (mm. 37-38)



The final extended technique in this movement revisits one that Markowski utilizes in the first movement, *Sweet Nothings*. Although this passage only reaches high G-flat above the staff, the author of this document considers this altissimo. The surrounding notes make playing this passage with palm keys quite problematic. It is highly suggested to use front fingerings throughout this passage. Assuming the player will use the front fingering for high G-flat, this passage clearly uses altissimo.

Markowski consistently uses extended techniques as pickups and downbeats throughout the movement. The aforementioned use of altissimo is no different. The large leaps to high F-natural and high G-flat above the staff occur on the last eighth-note subdivision of each measure of figure 11. Each leads to the other on the following downbeat of the next measure.

### Figure 11

Michael Markowski: *Showtune* (mm. 53-56)



This movement includes four different extended techniques with a focus on slap tonguing. The piece concludes with a final use of this technique repeatedly over a three-note motive as seen in figure 12. The articulations in this last passage will challenge the performer to distinguish between accented with staccato, staccato, and multiple slap tongues fading to the end of the movement. Proper timing with the fingers will be a challenge as well to produce the clarity needed in executing this rhythm without losing tempo.

### Figure 12

Michael Markowski: *Showtune* (mm. 72-75)



## Chapter 3

### *Forgotten Ritual* for Solo Alto Saxophone

Kevin Timothy Austin (b. 1988) is a composer whose knowledge and use of modern compositional processes is as vast as his aesthetic is profound. To explain an approach that is so deeply personal, the author respectfully leaves the description to the eloquent words of the composer himself, as put forth in his Artistic Statement:

As a composer I draw musical influence principally from the idea that sound is the primal creative force in the universe – a notion extant from ancient Vedic philosophies and the Hindu aspect of the divine, *Nada Brahman*. Accordingly, I approach composition, and for that matter music in general, with a unique and refreshing perspective: music is eternal and therefore cannot be created. Composition then, takes on a new definition for me, in that it becomes a method of “tapping in” to the musical ether and presents an array of omnipresent sounds specific to the emotional message and artistic purpose of the composer. With this in mind, my compositions achieve an aesthetic that is imbued with deep personal feeling, which looks toward the core of what it means to be human, and which seeks the divine spark in every aspect of reality resultant from the eternal music that reverberates through the cosmos.

Currently I am interested in the synthesis of eastern and western musical traditions. I have explored this amalgam in many modalities, yet one that I have settled on, and that has governed the formal construction of many of my recent compositions, is one in which I juxtapose motion and stasis. In this context, stasis takes on a broad overarching role achieved by a commonality of pitches, parameters, and gestures weaved throughout the entire texture of the piece. The goal being to maintain a sense of aural centrality or familiarity that extends beyond the contraptions of resolution or recapitulation. Motion in this formal setting becomes more localized, and while it provides contrast it is tethered to the static canvas upon which it rests. I liken this form to the image of a billowing cloud on a calm summer day. The column of white engulfs the horizon and holds its course with meditative serenity, barley moving. And yet if we were to look closer we would notice its amorphous structure churning and cascading in upon itself: a microcosm of activity that forms a macrocosm of stillness.<sup>10</sup>

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<sup>10</sup> “Biography,” Kevin Timothy Austin, accessed February 15, 2015, <http://www.kevintimothyaustrinmusic.com/biography/>.

In October of 2013, the author of this document approached Austin in the hopes that the composer would be interested in writing a piece for Alto Saxophone and Piano. We discussed the venture over the course of several weeks, leading to the composition *13 Dreams of the Lotus* for Alto Saxophone and Piano. Austin explains that the inception of this composition began even before these initial discussions in a blog post on his website:

This was perhaps the most apparent impetus for writing the piece, but I had felt the roots of this work growing within me long before I chose this particular medium.<sup>11</sup>

*13 Dreams of the Lotus* has an expansive sound palette using several extended techniques, including multiphonics, slap tongue, key clicks, varied vibrato, flutter tongue, and microtones. The premiere took place on March 13, 2015 at the North American Saxophone Alliance 2015 Region II Conference held at Northern Arizona University with pianist Hanah Vutipadorn. Austin's knowledge of the saxophone and adept use of extended techniques made him a perfect fit for this recording and commissioning project.

Kevin Timothy Austin's contribution to this project is a three-movement composition entitled *Forgotten Ritual* for Solo Alto Saxophone. The length of this composition is dependent on a few factors determined by the performer. Both outer movements have elements of non-measured time with long pauses. This will fluctuate the performance time on a small level. The factor that will cause the most fluctuation in overall performance time is the form of the middle movement. This is a mobile form and allows the performer to choose a path through the many repeated sections. In theory, this

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<sup>11</sup> Kevin Timothy Austin, "13 Dreams of the Lotus - An Exploration of Subconscious Sound," *Kevin Timothy Austin Music* (blog), June 30, 2014, <http://www.kevintimothyastinmusic.com/blog/?offset=1418916788435#.VTRA9IzEPIJ>.

movement could be infinite in length down to short durations under a minute. The outer movements are approximately three minutes long each. The author's recording of this composition is ten minutes long with a middle movement of four minutes in length.

*Forgotten Ritual* is also a great example of the composer's interest in both Western and Eastern musical traditions. The outer movements seem more heavily influenced by Eastern instrumental music like that of the Shakuhachi or other Eastern instruments. This leaves the middle movement bearing the mark of Contemporary Western influence with the inclusion of a mobile form. Each movement has a title that seems to encourage both the performer and listener to imagine a scene, a feeling, or an action. In turn, this may have the effect of sparking a level of introspection that will put the performer in a mindset more fitting for performance of such music. This too may be true for the listener.

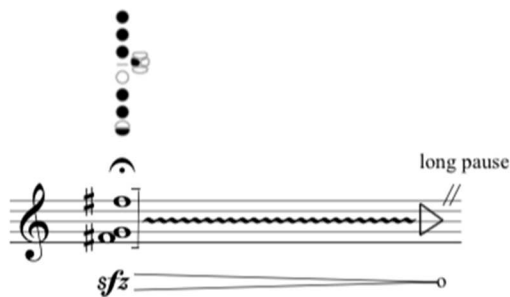
#### **I. "I rang a bell three times and turned my eyes toward the clouds"**

This is the first movement in the three-movement composition entitled, *Forgotten Ritual*. Austin's eastern influences are immediately apparent in this movement in the treatment of sound versus silence. The use of silence in Eastern music can serve as a formal device in the sense that it can organize the material and provide a sense of tension and resolution as cadences do in Western music. At the outset of this composition, the composer uses tone painting to create a direct sonic realization of the bell mentioned in the title. Doing so with an extended technique seamlessly integrates the directive of this project with the spirit of the composition.

This movement utilizes three extended techniques: multiphonics, harmonics, and microtones. The opening use of multiphonics emulates the striking of a large bell three times. Each multiphonic fades to nothing with long pauses between them as shown in figure 13. The performer must immediately consider the balance of sound and silence. In the first and third movements, silence will play an integral part in both pacing and phrasing. Initially, this phrasing will challenge most young performers who may not be comfortable allowing long silences in performance. Younger performers are accustomed to silence organized in rests with rhythmic value. In this case, the effect and long pause are elements of tone painting linked to the title. Imagining ringing a large bell and waiting for the sound to fade will help the student to create the necessary length of silence. Players might also overcome this challenge by recording practice sessions during which they experiment with various lengths of silence until they achieve the pacing they desire. Performers will need to achieve full control of this multiphonic by paying particular attention to air speed and voicing. This will allow the performer to successfully execute both the sforzando and decrescendo.

**Figure 13**

Kevin Austin: *Forgotten Ritual I* (Introduction)



Once the bell-like multiphonics fade, the movement continues in a mostly metered fashion alternating between 5/4, 3/4, unmetered passages labeled *freely*. The tempo is quite slow interspersed with rests and long pauses creating a meditative pace throughout. Harmonics are the next most prevalent extended technique in this movement. Austin introduces the first of these in the first measure seen here in figure 14. Here we have a second mode harmonic of low B, producing an octave F-sharp growing out of its lower octave counterpart. Starting on the lower octave counterpart will serve as a guide tone for the performer to easily execute an approachable harmonic.

**Figure 14**

Kevin Austin: *Forgotten Ritual I* (mm. 1-2)



There are eleven harmonics spread throughout this movement, some of which the player will slur into like the one above. The others are articulated and come out of breath marks or rests like the one shown in figure 15. Here it is advisable to use the “kuh” attack produced by the back of the throat.<sup>12</sup> It may be tempting to use the octave key as a vent to easily achieve this note. This is not advisable. Using the octave key will affect the timbre and lessen the pedagogical value of practicing true harmonics.

<sup>12</sup> Donald J. Sinta, *Voicing: An Approach to the Saxophone’s Third Register* (n.p.: Blaris Publications, 2008), 11.

**Figure 15**

Kevin Austin: *Forgotten Ritual I* (m. 5)



This movement only uses the first and second modes limiting the challenges for the performer. Every harmonic based on low B-flat or C uses the first mode producing an octave. Austin only uses the second mode when building on the low B-natural fundamental as shown in Figure 14.

As the movement progresses multiphonics continue to play a role in the fabric of the composition. In measure nine shown here in figure 16, the multiphonics reminds the listener one last time of the bell tones that begin the movement. This quickly fades into another less intense multiphonic as if foreshadowing the more melodic nature the multiphonics will take on going forward.

**Figure 16**

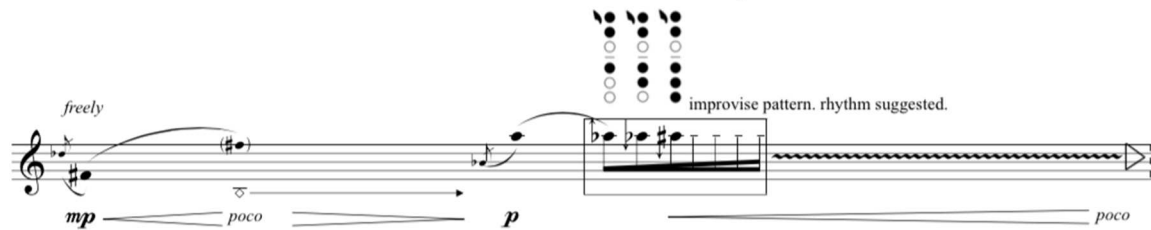
Kevin Austin: *Forgotten Ritual I* (m.9)



The above section gives way to a long pause and starts again with the first section marked *freely*. This section will begin with a phrase similar to the one shown in Figure 14, but then gives way to the last extended technique introduced in the movement. In figure 17 alternate fingerings are used that produce microtonal pitch deviations. This gives the effect of a microtonal bisbigliando with the composer suggesting an accelerando-like pattern increasing in volume to the next metered section. This technique will not require a great deal of preparation, as it should come natural to most players of any level.

**Figure 17**

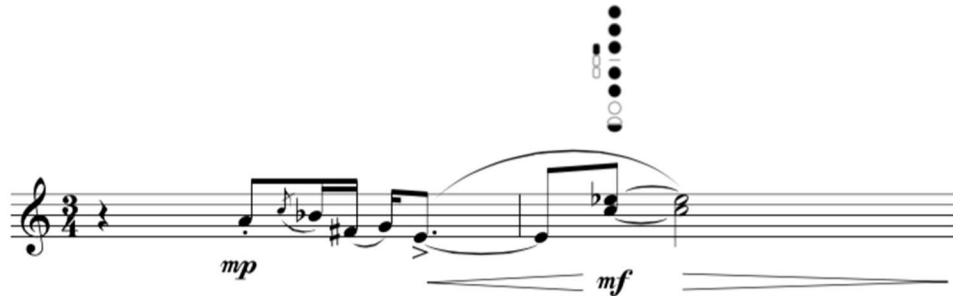
Kevin Austin: *Forgotten Ritual I* (m. 11)



A few measures later, the multiphonics return in a more melodic nature than in the beginning. In measure 15 of figure 18 the multiphonic produced is a simple dyad. This specific multiphonic appeared in figure 1 of the first chapter under the section *Sweet Nothings*. This multiphonic foreshadows a much larger progression of similar multiphonics to appear a few measures later.

### Figure 18

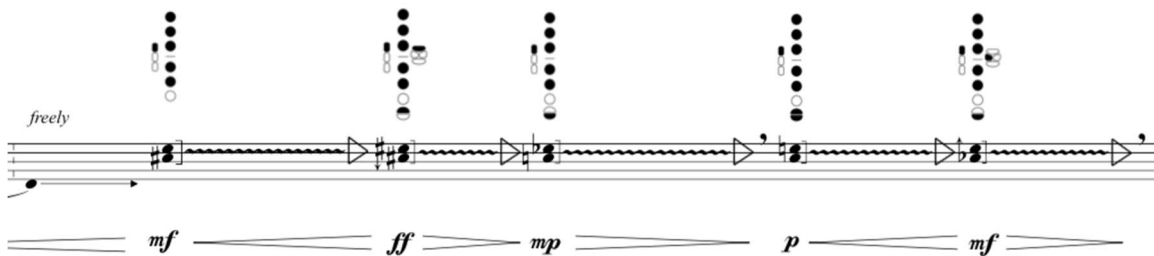
Kevin Austin: *Forgotten Ritual I* (mm. 14-15)



In figure 19, Austin uses multiple multiphonics of which are all based on the first. This allows the performer to start on the least complicated fingering adding and subtracting fingers as the multiphonics dictate. The composer creates a sense of harmonic progression, threading the dyad-based multiphonics with a series of crescendos and decrescendos.

### Figure 19

Kevin Austin: *Forgotten Ritual I* (m. 20)



After a long pause, the final section returns to softer dynamics. In this section, a sense of calm follows the intense progression of multiphonics in the previous section.

These last phrases incorporate more harmonics and settle upon an octave A-natural. This

aids in the sense of resolution, because a listener will hear this pitch unaffected by microtonal inflections only briefly before this conclusion.

## II “I felt my soul trickle slowly off the edge of a tea cup”

The next movement is rather unique in form when compared to the rest of the project. Here Austin utilizes a mobile form for the middle movement of *Forgotten Ritual*. The musical material is in short one to three measure phrases. The performer has a certain amount of liberty in regards to form. The directions on the music explain below:

Start playing where indicated. Repeat each section as many times as desired, following pathways to subsequent sections. Dotted lines may be followed in either direction. Solid lines may only be followed in the direction indicated. Pathways with an asterisk allow for interjections (see note at bottom). End the piece by following the indicated pathway.

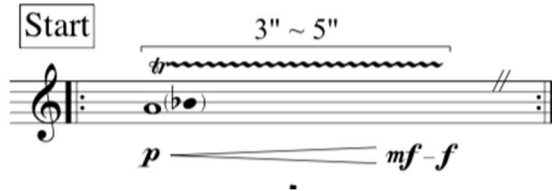
No two performances will be identical, allowing the performer to decide the actual form of the movement. The concept of this form will almost certainly be new to the target-level performer for this project, providing a new way of looking at musical composition. Certain challenges will arise in learning this movement, because of its non-traditional format. The next portion of this document is a systematic approach on how to practice this movement.

The author of this document envisions the second movement as a clock with the *Start* representing twelve and the *End* representing four. This places the Interjections at five, six, and seven o'clock when following the form clockwise. The *Start* and *Interjections* at the bottom of this form do not include any extended techniques. The *Start* is an isolated trill with a caesura shown in figure 20, making this the only section that

includes a break. Once the performer moves to the next section, the remainder of the performance is continuous.

**Figure 20**

Kevin Austin: *Forgotten Ritual II* (12 o'clock)



The *Start* and *Interjections* are similar in that they are both equivalent to 60 beats per minute on the metronome. The performer can ease into the piece by practicing these sections first. The interjections do not appear nearly as frequently as other sections, but are equally important because they serve as transitions between two sections. The performer may use these interjections in four different pathways. In one pathway, the player may use the interjection regardless of the direction they are travelling between sections. The performer may utilize the interjections in 15 possible combinations, and might initially underestimate the importance of practicing them.

Proper preparation in a musical form such as this one will allow the performer more freedom in performance. It is this author's suggestion to next practice the section at the center of the form, moving to the *end* section located in the four o'clock position, and then to the section in the three o'clock position. The center is the next section after the opening trill. This is where Austin first introduces the extended technique of slap tongue shown in figure 21. Slap tongue will serve as a percussive constant through a majority of

this movement. Each of these three sections includes slap tongue and are all set to the fastest tempo in the piece of 130 beats per minute.

**Figure 21**

Kevin Austin: *Forgotten Ritual II* ('center')



(3 o'clock)



(End or 4 o'clock)



Transitioning between sections with different tempos will create specific groove-oriented effects that are essential to the very nature of the movement. Despite the fact that these three sections are the fastest, intermittent eighth rests offset this difficulty.

Practicing the quickest sections after learning the slower *Start* and *Interjections* will provide the performer a sense of scope as pertaining to the range of tempos throughout the movement. Tempo control will prove to be one of the bigger challenges in this

movement outside of the extended techniques incorporated. Once the performer can confidently play the slowest and fastest sections, only half the sections remain.

The next six sections will most likely take the bulk of the performer's preparation time. In practicing these sections, it will help to group similar sections together. The biggest grouping consists of all the sections written in six-eight time signatures. For clarity, we return to the clock analogy. Figure 22 shows the sections in the positions 11 o'clock, 1 o'clock, and 2 o'clock have the same time signature and include key clicks. See Figure 22. The first two sections also include slap tongue, while the third does not. The third section deviates slightly in that it is slightly slower.



various elements of expression. Next, the player should isolate the two slurred eighth note figures at the beginning of each grouping, focusing on the difference between accentuated and non-accentuated notes. Omitting the key clicks and slap tongue will allow the performer to hear the difference between these groupings, providing an audible example of what to listen for once played as written. The final step is to put together all the various techniques and play as written. Starting slowly is advisable remembering that one section has a slower tempo than its counterparts do. Next, the player should practice transitioning from the sections at 1 o'clock and 2 o'clock to perfect this slight tempo change.

The next grouping includes the sections at the 9 and 10 o'clock positions seen in figure 23. These two sections are strikingly similar; each beat is a reversal of its counterpart. Performers must play sixteenth notes where written, otherwise these figures could slip easily into a triple feel. This is especially likely when moving from the 11 o'clock section to the 10 o'clock section. These two sections and the section at 7 o'clock have two different tempos, creating even more combinations with which players may experiment in both practice and performance.

**Figure 23**

Kevin Austin: *Forgotten Ritual II* (10 and 9 o'clock)

Figure 23 shows two staves of musical notation in 4/4 time. The tempo is marked as quarter note = 78 or 92. The first staff has a dynamic marking of *p - mf* and a dotted line with arrows pointing up and down. The second staff also has a dynamic marking of *p - mf*.

The remaining section at the 7 o'clock position is the most diverse in both pitch and rhythmic content. Although this section shown in figure 24 shares some similarities with the previous grouping, it certainly stands alone as the most melodic of the sections. Again, the performer will benefit from fingering through the section in time before implementing the various articulations. A player might consider practicing individual beats, slowly putting them together until they can play the section securely at both tempos.

**Figure 24**

Kevin Austin: *Forgotten Ritual II* (7 o'clock)

Figure 24 shows a single staff of musical notation in 4/4 time. The tempo is marked as quarter note = 78 or 92. The first part has a dynamic marking of *p - mf*. The second part has a dynamic marking of *mp <- mf >* and a star symbol.

A systematic and detailed approach is particularly necessary in learning a mobile form piece. This detailed approach will allow the performer more confidence in freely navigating through the form at will, thus creating a seamless and unique performance as the composer intended.

### **III. “I left a votive offering at the foot of a nameless idol”**

In the third and final movement of *Forgotten Ritual*, there are five different extended techniques. Harmonics, multiphonics, and microtones also appear in the first two movements. The techniques that are new to this movement are flutter tongue and varied vibratos. In direct contrast to the prior movement, this entire movement is non-measured without specific rhythms. Pacing and phrasing are at the performer’s discretion and sensitivity to both sound and silence.

It is difficult for this author to not make a connection with this movement and the compositions for saxophone written by Ryo Noda.<sup>13</sup> Similar to Noda’s pieces, this movement is reminiscent of shakuhachi music with the use of large intervallic leaps as grace notes. Varied vibrato and quarter tones seem to invoke the haunting qualities of the shakuhachi as well. It will be important for the performer to break from their normal expectations of tension and resolution through Western harmonies. The shape of the phrase, the intensity of the effects, and the balance of sound and silence will govern the balance of this movement.

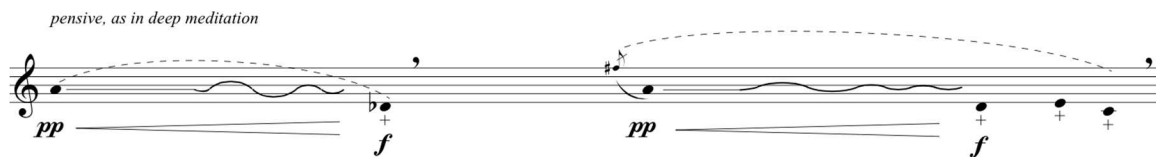
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<sup>13</sup> Ryo Noda’s compositions for solo saxophone *Improvisation I, II, III*, and *Mai* are all pieces inspired by the shakuhachi, an end-blown flute made from the root of bamboo. Noda is known for his successful blend of Japanese and Western art forms.

The opening of this movement sets the tone almost immediately. Here in figure 25 we have a single note growing from almost nothing increasing in volume and in presence with the addition of a wide vibrato. This culminates in a loud slap tongue on a low D-flat followed by a breath mark. Throughout the movement, there will be several breath marks and four major breaks marked by caesuras. These moments of rest and pause will aid in organizing the music and further the mood of *pensive, as in deep meditation*. The opening phrase is repeated but in an embellished and expanded manner.

**Figure 25**

Kevin Austin: *Forgotten Ritual III* (Beginning)



This movement synthesizes the ideas and extended techniques from the other two movements. The use of slap tongue in the final movement helps to connect the vastly different second movement. Connections between the outer movements are more obvious. In the beginning of the third line of the first page shown in figure 26, the connection becomes irrefutable. Here we have a nearly direct quote of measure one of the first movement, embellished by added grace notes and varied vibrato. Comparing this with figure 14 from earlier in this chapter, the thread between the two movements is clear.

**Figure 26**

Kevin Austin: *Forgotten Ritual III* (start of 3<sup>rd</sup> line)



As the movement progresses the swells of volume and intensity grow more complex. Austin's use of extended techniques starts conservatively but gradually becomes more complex. One technique will fade into the next, creating seamless changes in the sonic landscape. This section challenges the performer to transition quickly from one technique to the next. A perfect example of this phenomenon is at the beginning of page two shown in figure 27, where a flutter tongued A-natural swells to a sforzando. This gives way to an abrupt slap tongued low C that transitions to a second mode harmonic built on low B.

**Figure 27**

Kevin Austin: *Forgotten Ritual III* (Start of 2<sup>nd</sup> page)



This compression of extended techniques will reach a peak just before the last long pause. A flutter tongued B-flat will grow into a series of loud dyadic multiphonics

harkening back to the first movement. The more pensive mood returns with a few loud slap tongue interjections as the movement fades to the silence from which it began.

## Chapter 4

### *Seven Moments* for Alto Saxophone and Piano

Composer Gil Dori (b. 1986) is a Graduate Teaching Assistant currently pursuing his Doctor of Musical Arts in Composition at Arizona State University, where he designed and teaches a class on the historical development of Jewish music. Dori was born and raised in Haifa, Israel, where he graduated summa cum laude from Haifa University. He also received the Joan Frazer Judaism and the Arts Award for his piece *Vanitas*, and won the Itay Weiner Composition Competition for his piece *Two Nights*. He recently received the Schwartz Scholars Fund Grant to support his research on the Holocaust-inspired works by Arik Shapira. His compositional and academic interests include indeterminacy, proportional procedures, electronic music, and Jewish music.<sup>14</sup>

Many of Dori's influences as a composer are apparent throughout his contribution to this project entitled: *Seven Moments* for Alto Saxophone and Piano. His approach to this composition adds another dimension that he speaks about in his interview:

Besides extended techniques, I also wanted this project to act as an introduction to contemporary compositional techniques, whereas it includes microtones, polytonality, modality (natural and syntactical modes), and set theory. I was also interested in introducing non-western musical practices. Taqsim and Sama'i are two movements based on Arabic music modes and forms. Jewish music and forms inspire the last two movements. Tefila draws material from Jewish biblical *cantillation* and prayer modes, and Freylekhs are joyful klezmer tunes.<sup>15</sup>

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<sup>14</sup> "Gil Dori," LinkedIn, accessed March 16, 2015, <https://www.linkedin.com/in/gildori>.

<sup>15</sup> Gil Dori, Interview by Author, 22 March 2015, Appendix C, 64.

*Seven Moments* introduces the target level performer to many elements of contemporary music. A complete analysis of the theory and compositional techniques is beyond the scope of this paper, but it is important to note that this composition serves as a window into several different genres and techniques and exposes the performer to new ways of approaching music. *Seven Moments* for Alto Saxophone and Piano is the only composition in this project that includes piano. Dori composed the piano part for a performer at a level similar to that of the saxophonist providing an opportunity for a true duo experience amongst peers.

## **I. Prelude**

*Prelude* is an introductory movement for the saxophone and piano. The lack of extended techniques in the opening to the composition serves as a useful warm-up for the saxophonist and pianist, allowing the two performers to establish a strong connection that will serve them well as the piece increases in difficulty. This movement is much like a short introductory piece to French Impressionism. Use of the whole-tone scale and rhythms that obscure the beat are characteristic of this style. The passage shown in figure 28 shows the alternation between duple and triple divisions of the beat. It is important that the saxophonist remains subdividing in eighth notes throughout this passage. This will help the saxophonist avoid playing quarter note triplets emulating the pianist in the prior measure. Examples of compositions written in this style for saxophone include Claude Debussy's *Rapsodie pour orchestre et saxophone*<sup>16</sup> and Florent Schmitt's

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<sup>16</sup> Claude Debussy, *Rapsodie saxophone and piano reduction* (Paris: Durand, 1919).

*Légende pour saxophone alto et orchestre opus 66.*<sup>17</sup> Following the “Prelude” is an unaccompanied movement for alto saxophone incorporating the first extended techniques.

### Figure 28

Gil Dori: *Seven Moments: I*, “Prelude” (mm. 11-12)

The image shows a musical score for two instruments: Alto Saxophone and Piano. The Alto Saxophone part is written in treble clef with a key signature of one sharp (F#). It begins at measure 11 with a melodic line of eighth notes: F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6. A slur covers the entire line, and a dynamic marking of *p* (piano) is placed below the staff. The Piano part is written in grand staff (treble and bass clefs) with the same key signature. It begins at measure 11 with a melodic line in the right hand: F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6. The left hand plays a triplet of eighth notes: F#4, G4, A4. A slur covers the right-hand line, and a dynamic marking of *p* is placed below the staff. The score ends at measure 12 with a whole rest for both instruments.

## II. Taqsim

As mentioned earlier, the next two movements are based on Arabic forms, beginning with a *taqsim*, which is one of the principal instrumental genres of Arabic and Turkish classical music. Improvisatory in nature, this form can serve as a stand-alone

<sup>17</sup> Florent Schmitt, *Légende Op. 66* (Paris: Editions Durand, 1919).

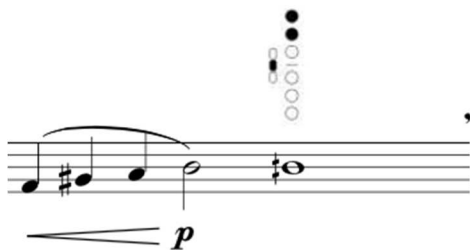
solo or as an introduction to a vocal performance.<sup>18</sup> The *taqsim* exists here as an introduction to a, *Sama'i* a Turkish vocal form.

The first extended techniques introduced in *Seven Moments* are air affects, subtone, variable vibrato, and quarter tones. Dori applies these techniques in free time, allowing more flexibility for the performer to investigate their implementation. Pacing is crucial for an effective performance in pieces played in free time. Dynamics and use of silence (as in the third movement in *Forgotten Ritual* by Kevin Austin) will aid the sense of phrasing. In addition, Dori introduces a few simple microtones throughout movement two, bridging the gap to the more difficult implementation of quarter tones in movement three.

Each microtone in this composition is a specific fingered note that should produce a very clear quarter tone without drastic manipulation of pitch. The composer includes the fingering at the first iteration of each specific quarter tone in each movement. Figure 29 includes the first quarter tone in this movement.

### Figure 29

Gil Dori: *Seven Moments: II*, “Taqsim” (end of 3<sup>rd</sup> system)



<sup>18</sup> Encyclopædia Britannica Online, s. v. “taqsim”, accessed March 24, 2015, <http://www.britannica.com/EBchecked/topic/583240/taqsim>.

Once this fingering is established it will remain the same each time this quarter tone returns. Players will need to practice these fingerings with a tuner to be sure that they execute the proper pitch. This will build the performer's confidence in performing sounds that are not standard in Western music. The next phrase shown in figure 30 is of particular interest due to its inclusion of multiple extended techniques. The phrase begins with short, articulated bursts of air that accelerate and decelerate. Out of this air effect, a short melodic fragment leads into a sustained note using varied vibrato. The vibrato and a crescendo provide a dramatic increase of intensity, helping to shape the phrase.

**Figure 30**

Gil Dori: *Seven Moments: II*, "Taqsim" (start of 4<sup>th</sup> system)



The only other technique yet to be discussed is subtone. This is a technique more frequently referenced in jazz but not completely foreign to classical saxophonists. The goal is to make the note sound as the fundamental without its natural overtones or harmonics.<sup>19</sup> The author of this document prefers the technique of dampening the reed slightly with the tongue. This allows the reed to vibrate ever so slightly creating the

<sup>19</sup> Jean-Marie Londeix, *Hello! Mr. Sax or Parameters of the Saxophone* (Paris: Alphonse Leduc & Cie., 1989) 84.

ghostly effect of subtone without having to distort the normal embouchure. The next movement will also use this technique on the ending note.

### **III. Sama'i**

In movement three, the usage of microtones becomes increasingly difficult. The fingerings must be confident and quick throughout this movement. Again, practicing the newly introduced quarter tones with a tuner before attempting them in context will aid in better execution. This will allow the performer to have confidence that the pitch the fingering is producing is indeed correct without any adjustments needed. As seen in figure 31, the first quarter tone is introduced in a simple manner by just adding one key to the base fingering of the preceding F-sharp. The future applications of the quarter tones in this movement will become much more complex.

**Figure 31**

Gil Dori: *Seven Moments: III*, "Sama'i" (mm. 1-2)

The image shows a musical score for two instruments: Alto Saxophone and Piano. The tempo is marked "Lively" with a metronome marking of quarter note = c. 132. The time signature is 10/8. The Alto Saxophone part begins with a first ending bracket labeled "1" and a fingering pattern "(3+2+2+3)". The melody features a triplet of eighth notes and quarter tones. The piano accompaniment also features a first ending bracket labeled "(3+2+2+3)" and includes chords and moving lines in both hands. The dynamic marking "mp" (mezzo-piano) is indicated for both parts. A fingering diagram for the Alto Saxophone is shown above the staff, consisting of a vertical line of five dots, with the top dot filled and the bottom four dots hollow.

Quarter tones are integrated into the melodic material throughout this movement. This will require great command of the unconventional fingerings of each quarter tone. Figure 32 shows how integrated these quarter tones are in the melodic material.

**Figure 32**

Gil Dori: *Seven Moments: III*, “Sama’i” (mm. 9-10)

The image shows a musical score for two instruments: Alto Saxophone and Piano. The Alto Saxophone part is written in a single staff with a treble clef. It begins at measure 9 with a series of eighth notes, some beamed together, and a dynamic marking of *f* (forte). Above the staff, there are two vertical sequences of notes: the first has five notes (G, A, B, C, D) and the second has four notes (E, F, G, A). The Piano part is written in two staves, treble and bass clefs. It features a complex rhythmic pattern with various note values and rests, and a dynamic marking of *mf* (mezzo-forte). The score is enclosed in a rectangular box.

The rhythmic nature of this movement might prove difficult for the less experienced duo. Practicing individual parts slowly with a metronome will help to solidify complex passages. It is also advisable for the duo to practice slowly together with a metronome. The intricacies of the rhythmic landscape will become clearer as the tempo diminishes. Elements of polymeter employed by the composer are evident in some of the accompaniment. Groupings of nine, eleven, and thirteen are superimposed on the actual time signature. These elements may present some challenges for the pianist. Slow practice with the metronome will guide the performer through these seemingly awkward passages until they become familiar.

#### IV. Intermezzo

The *Intermezzo* is a short movement for saxophone and piano influenced by the style pointillism. The texture in this movement is far less dense than its predecessor and the pace is far less frenetic than the next movement. Throughout this movement the author of this document is reminded of one of the great examples of pointillism in saxophone repertoire: Anton Webern's *Quartette*, Op. 22 for violin, clarinet in A, tenor saxophone, and piano, a work performed very often due to its difficulty and unique instrumentation. Throughout this work, Webern utilizes a pointillistic approach to textures very common in his early works.<sup>20</sup>

*Intermezzo* includes glissandi throughout the movement. Fingering, embouchure pressure and voicing control help execute these glissandi. For descending glissandi like the one included in figure 33, the voicing and embouchure will aid in the bending of the note while the finger is moving to the next note. It is important to start the bend while still fingering the initial note. The loosening of the embouchure and voicing will mask the abruptness of changing fingerings.

#### Figure 33

Gil Dori: *Seven Moments: IV*, "Intermezzo" (m. 3)



<sup>20</sup> Robert P. Morgan, *Twentieth-Century Music*, Norton Introduction to Music History (New York: W.W. Norton & Company, 1991), 200.

The next glissando shown in figure 34 will also include a combination of voicing, fingering, and embouchure manipulation. Here the operations involved may not be as intuitive as the others may. This glissando ascends a whole step from a B-natural to a C-sharp. When releasing a key the pitch change is almost immediate, negating any slide in pitch. In this example, the embouchure must loosen and the voicing must dip to catch the pitch and smooth the transition upwards to the octave C-sharp. Through some experimentation, the ears will eventually guide the voicing to execute this glissando.

### Figure 34

Gil Dori: *Seven Moments: IV*, “Intermezzo” (m. 5)



Also included in this movement are the effects of subtone and air effects. The air affects in this movement are single rushes of air while fingering a low-B. This requires loosening the embouchure to the point where air blowing through the mouthpiece will not cause the reed to vibrate. The movement effectively ends in a dramatic crescendo leading to a subtone G-sharp that appears out of the ringing of the last piano chord.

## V. Red Balloon

*Red Balloon* is based on another piece written by Gil Dori with a similar name: *Red Balloon - Homage to Paul Klee* for flute, clarinet, bass clarinet, viola, bass, and

percussion. According to the composer, this piece utilizes mixed sets, free atonality, and octatonic modes. Meter changes occur throughout the movement but are not overly challenging. The pace of the beginning eventually gives way to a slower tempo halfway through the movement.

Flutter tongue is the only extended technique used in this movement. The agitated quality of this technique is quite effective in adding intensity to the musical phrase. Dori uses flutter tongue to great effect as shown in figure 35 at the end of the first section.

**Figure 35**

Gil Dori: *Seven Moments: V*, “Red Balloon” (mm. 14-15)

The musical score for Figure 35 consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are marked 'rall.' and 'mf'. The top staff shows a melodic line with a flutter tongue effect indicated by a wavy line above the notes. The bottom staff shows a bass line with a similar flutter tongue effect. The music is in 4/4 time and ends with a fermata on a whole note.

## VI. Tefila

*Tefila* is a short but beautiful movement starting with unaccompanied saxophone for the first seven bars. The description of this movement and what it invokes is best left to the composer who specializes in Jewish music.

Tefila means prayer in Hebrew, and this movement indeed uses motives, melodic figures, and modes of Jewish prayer and bible cantillation. The opening bars are like a call and response between a cantor and his congregation. For the latter, I wanted to bring more of an ancient congregation singing sound, not too different than organum, with parallel quartal harmonies and the like (which are abundant throughout really, but not as explicit). Canon techniques were also central to this movement and to the atmosphere it evokes.<sup>21</sup>

In this opening call shown in figure 36, varied vibrato is used to color the first sustained notes. No other extended technique appears in this movement. The use of varied vibrato reappears once more towards the end of the movement. It is this author's suggestion to deeply consider the setting of this melody and the inspiration for the movement. The varied vibrato should match the mood of the movement and remain tasteful without an aggressive approach.

### Figure 36

Gil Dori: *Seven Moments: VI*, "Tefila" (mm. 1-4)



### VII. Freylekhs

*Freylekhs* means festive or happiness in Yiddish and is a style of Klezmer music. According to the composer, this style is typically fast paced and joyful spirited. Throughout this movement Dori utilizes three Jewish modes: Selicha, Ahava Rabbah,

<sup>21</sup> Gil Dori, Interview by Author, 22 March 2015, Appendix C, 61.

and Magen Ovov. Making use of frequent ostinato patterns the composer creates a final movement that is full of excitement.

Due to the fast tempo and technical passages, this movement may be the most difficult in *Seven Moments*. Quarter tones and flutter tongue reappear in this movement and are treated in a similar manner as before. The extended technique introduced in this movement is double tonguing, which is introduced by the composer in a simple way. The passage in figure 37 introduces sixteenth notes at the brisk tempo of quarter note equals 132 but only for a beat at a time.

### Figure 37

Gil Dori: *Seven Moments: VII*, “Freylekhs” (mm. 7-8)

The musical score for Figure 37 is presented in two systems. The first system is for the Alto Saxophone (Alto Sax.) and the second system is for the Piano (Pno.). The Alto Saxophone part is written in a single staff with a treble clef and a key signature of one sharp (F#). It begins with a measure number '7' above the staff. The first measure contains a series of sixteenth notes with double tonguing markings (two horizontal lines above each note). The second measure continues with sixteenth notes and ends with a triplet of sixteenth notes. The Piano part consists of two staves (treble and bass clefs). The first measure is marked 'f' and contains a triplet of sixteenth notes in the treble clef. The second measure is marked 'mf' and contains a triplet of sixteenth notes in the bass clef, with a sharp sign above the notes.

This author suggests using the ‘da-ga’ syllables to execute the double tonguing, as the articulation written is not purely staccato. Keeping the articulated notes on the same pitch

lessens the difficulty of the double tongue. Again, the performer gets a chance to build their confidence and test out the mechanism before it increases in difficulty.

The tempo winds down in a long *ritardando* starting at measure eighteen followed by a section marked *slowly and freely* that ends in a rest with fermata. The next section may prove to be the most technically challenging for the saxophonist. Navigating a technically challenging *accelerando* to this tempo may also prove to be the biggest challenge for the ensemble as well.

### Figure 38

Gil Dori: *Seven Moments: VII*, “Freylekhs” (mm. 28-29)

The musical score for measures 28-29 of "Freylekhs" by Gil Dori is presented for Alto Saxophone and Piano. The Alto Saxophone part begins at measure 28 with a mezzo-piano (*mp*) dynamic, featuring a scalar line that includes a trill (*tr*) in the second measure. The dynamic shifts to fortissimo (*f*) in the third measure. The Piano part also starts at measure 28 with a piano (*p*) dynamic and changes to fortissimo (*f*) in the third measure. The tempo markings *accel.* and *A tempo* are indicated above the staves.

Considerable practice time on this two-measure segment shown in figure 38 should be expected. The scalar nature of the line will present added challenges in double tongue execution. If the *accelerando* does not fully increase to the tempo the saxophonist may find themselves in the grey area between single tongue and double tongue. Great

care in personal practice can make the challenges in ensemble rehearsal much more manageable.

It is suggested for both the saxophonist and the pianist to play this section for one another alone. This will allow one another to more intimately understand the others part. This author encourages both players to experiment with different beginning tempos and different rates of *accelerando* never sacrificing the written *a tempo*. When successfully rehearsed and executed this movement will serve as an exciting finish to the entire composition.

## Chapter 5

### Summary

The primary objective of this project was to facilitate a process in which new repertoire was created for a target level of saxophonist. The composers involved in this process have made remarkable contributions to the budding young concert saxophonist's repertoire. The catchy songs of *Flirtations: 3 Songs for Solo Alto Saxophone* by Michael Markowski provide the performer an entertaining platform in which to apply extended techniques such as slap tongue, multiphonics, altissimo, key effects, and flutter tongue. Kevin Timothy Austin's *Forgotten Ritual* for Solo Alto Saxophone invites the performer to investigate the introspective and meditative qualities of eastern music. The performer is encouraged to find the balance between sound and silence while implementing extended techniques such as varied vibrato, harmonics, multiphonics, flutter tongue, slap tongue, and even some microtones. This composition also introduces the performer to a mobile form allowing them to create their own composition within the parameters provided. The last composition in this project provides a composition for the performer to work with a pianist. Gil Dori's *Seven Moments* for Alto Saxophone and Piano is a seven-movement tour of contemporary compositional styles mixed with both Jewish and Arabic influences. In *Seven Moments* the student will be introduced to elements of French Impressionism, Pointillism, Arabic and Jewish modes, and even Klezmer music. Dori weaves extended techniques such as quarter tones, flutter tongue, varied vibrato, sub tone, and air effects throughout these movements.

This author is encouraged as both a performer and educator that talented composers such as these three devoted so much of their time, energy, and creative spirit to such a project. Such a vast array of musical influences was not at first expected in this project. The balance that this has brought to the project provides material that could reach a wider variety of young performers than first expected. Performers will have the opportunity to implement various extended techniques in a multitude of settings. Projects such as this should encourage more saxophonists to engage composers to write for differing levels of performers effectively filling the gaps that remain in the modern saxophonist's repertoire.

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APPENDIX A

INTERVIEW WITH MICHAEL MARKOWSKI

**1) What is your primary instrument? If not saxophone, how familiar are you with the instrument?**

Saxophone is/was my primary instrument. I played for approximately seven years, from 5<sup>th</sup> grade through my high school graduation.

**2) Have you composed other pieces for solo saxophone (accompanied or unaccompanied)?**

Yes, *Unfamiliar Territory* is a piece for solo alto saxophone with piano accompaniment. The piece is in three short movements: *i. Local Spirits*, *ii. As Night Falls*, and *iii. Shortcuts*. This piece utilizes some basic altissimo techniques with a few alternate fingerings for timbral effect.

**3) How familiar with saxophone extended techniques were you before this project?**

My knowledge of saxophone extended techniques was definitely at a beginner level. Because I played saxophone in high school, I have been familiar with slap-tongue and altissimo, but was never in a situation where I was given music that actually included these techniques. Most of the demonstrations I've heard have been at new music concerts at universities. This is generally not the type of music on my iPod.

**4) Did your knowledge of extended techniques grow as a result of your involvement of this project?**

Absolutely. Not only has my knowledge of these techniques expanded to include harmonics and multiphonics, but by having the privilege to work so closely with a musician like Christopher, I think it has given me a great sense of how these techniques are best implemented in a practical manner. Since the target performer for this collection is the precollege musician, I think practical applications of these techniques (but not watered down ones) are key to getting students excited about these advanced playing techniques. That is, there needs to be stepping-stones. These pieces need to be within reach for this level of musician.

**5) How might your experience in this project shape future compositions you may compose for the saxophone?**

As I mentioned, the opportunity to work with a performer so intimately is invaluable. I can't imagine writing a solo piece and *not* including the musician that it's being written for in the process. That feedback is crucial to creating music that is practical *and* effective, and it ultimately makes the music immensely personal for me (and I hope the performer).

**6) What inspired or influenced your composition outside of the parameters of the project itself?**

“Extended techniques” are often stereotyped as being rather cerebral or purely for effect. Or at least, I've certainly stereotyped them as such. I've always been a rather “tuneful” writer, and so when I was asked to write a piece that

included these techniques, I became immediately curious if there was an appropriate way to use them within a “tune.” That is, could it be possible to spice up a catchy melody with these techniques while giving musical and dramatic purpose to them as well? This is perhaps most obvious in the second movement, *These Soft Shoes*, which asks the performer to use “key clicks” to imitate a subtle “soft shoe” tap dance-like percussion. In the first movement, *Sweet Nothings*, the performer is asked to play three notes D, D#, E immediately followed by multiphonics of a similar pitch structure. The first iteration sounds sweet and pure. When played with the multiphonic fingerings, the motif becomes strange, a dastardly aside that makes us feel a bit uncomfortable when juxtaposed with the more romantic melody. Perhaps these flirtations are not as innocent as they seem. In the third movement, *Showtune*, the performer is asked to slap-tongue – an effect that not only enhances the vaudeville-like slapstick style, but that also works as a timbral counterpoint to the primary theme. In a way, the slap-tongues become a second voice in this movement, and the saxophone almost has a duet with itself at m. 7 and m. 28.

**7) How was your approach affected by the knowledge that you were composing for performers new to extended techniques?**

As I mentioned, I wanted the extended techniques to be practical and somewhat easier to implement. These extended techniques are not only for the performer, but also for the audience, so I also definitely wanted the piece to be fun to play *and* fun to listen to – you know, for an audience full of moms that

might not have a background in music. That's where the "Tin Pan Alley" style of these tunes comes from – lean melody seasoned with the fancy stuff.

**8) What advice might you offer to the performer when preparing and performing your composition?**

I would say call up Chris for a private lesson.

APPENDIX B

INTERVIEW WITH KEVIN TIMOTHY AUSTIN

**1) What is your primary instrument? If not saxophone, how familiar are you with the instrument?**

The answer to this question ultimately depends on how one chooses to define the word “primary.” If by primary one means “of chief importance or principal” then I am a classical guitarist, and it is by this definition that I believe most individuals would inquire. Yet if we suppose the second definition – “earliest in time or order of development” – then my answer changes, for my first visceral exchanges with the entity of music were through the saxophone.

**2) Have you composed other pieces for solo saxophone (accompanied or unaccompanied)?**

I have composed many pieces that include saxophone though it hasn't been until the last couple of years that I have explored its timbre in a solo setting. In addition to the piece written for this project, I have also composed a piece for soprano saxophone and fixed media (*Chissá* 2013) and a piece for alto saxophone and piano (*13 Dreams of the Lotus* 2013).

**3) How familiar with saxophone extended techniques were you before this project?**

I have been interested in the extended parameters of various instruments for quite some time now. As such the two aforementioned pieces for saxophone

included numerous extended techniques. However, my vocabulary of such extensions – though of modest size and scope – was, and still is, developing.

**4) Did your knowledge of extended techniques grow as a result of your involvement of this project?**

I have truly been blessed with the opportunity to be involved in this project, and I would say that my knowledge of the saxophone and its potential extremes has grown considerably throughout this process.

**5) How might your experience in this project shape future compositions you may compose for the saxophone?**

As a composer I am constantly seeking interesting modes of expression toward an ultimate goal of true musical synthesis of seemingly disparate elements. Chiefly this has taken the form of an amalgam of eastern and western theoretical constructs that permeate my music. Within this mode of operation, and no doubt as a result of this project, I have grown fond of the sonic potential of the saxophone and I intend to use it unceasingly.

**6) What inspired or influenced your composition outside of the parameters of the project itself?**

My relationship with music is undoubtedly spiritual in nature, and it is from this wellspring that I draw inspiration. Additionally, my spirituality tends to be amorphous and at times it gravitates toward the bizarre. As a result, I had this

idea, as I was working within the parameters of this project, of a musical ritual whose patterns and processes were being dictated to me by some forgotten entity, and whose ultimate goal was to alter the consciousness of all who encounter it in performance. Initially I had envisioned a theatrical component to the piece but that proved to be beyond the scope of the project. However, all was not lost in that moment and I believe I preserved something of my original intention in the motions and patterns of the second movement – which requires the performer to choose their own path through the music given specific instructions on how to move from one section to the next. The first and third movements, which are essentially the opening and closing of the ritual, take a more meditative (stationary) role and I was inspired in these instances by the *shakuhachi* flute and the tradition of *suizen* or “blowing meditation.”

**7) How was your approach affected by the knowledge that you were composing for performers new to extended techniques?**

The fact that this piece was to be utilized in some way as a introduction to extended techniques on the saxophone proved to be a challenge, and was admittedly the impetus behind many of the edits that were made. Ultimately, in discussion with the curator of this project, I decided on a trajectory that isolated certain analogous pairs of techniques in the first two movements (e.g. overtones and multiphonics). Then in the third movement these techniques were combined to create a diversified palate. The hope then was that the piece could be better

used as an instructional tool, gradually stretching a student's abilities to execute extended techniques in an increasing variety of instances.

**8) What advice might you offer to the performer when preparing and performing your composition?**

To anyone that approaches this piece I would say that, while it may give the impression of a technical exercise, the invitation to go deeper lies just beyond the surface. The goal is always to attain a singularity of being with the music – a ritual that mustn't be forgotten.

APPENDIX C  
INTERVIEW WITH GIL DORI

**1) What is your primary instrument? If not saxophone, how familiar are you with the instrument?**

My primary instrument is guitar. I am relatively familiar with saxophone.

**2) Have you composed other pieces for solo saxophone (accompanied or unaccompanied)?**

Yes. I have written a few pieces for saxophone. One for solo saxophone and electronics, one for saxophone and bass clarinet, one for saxophone and piano, and I also wrote a saxophone quartet.

**3) How familiar with saxophone extended techniques were you before this project?**

I was fairly familiar with saxophone extended techniques. It is something that I have a great interest in, so I generally try to explore extended techniques in my works.

**4) Did your knowledge of extended techniques grow as a result of your involvement of this project?**

Yes, definitely. I learned a lot about what are the best ways to apply these techniques, even those I was already familiar with.

**5) How might your experience in this project shape future compositions you may compose for the saxophone?**

Writing this piece and working so closely with Chris gave me great insight into saxophone, and even into woodwinds in general. This whole experience was very valuable for any piece that I will write in future.

**6) What inspired or influenced your composition outside of the parameters of the project itself?**

Besides extended techniques, I also wanted this project to act as an introduction to contemporary compositional techniques, whereas it includes microtones, polytonality, modality (natural and syntactical modes), and set theory. I was also interested in introducing non-western musical practices. Taqsim and Sama'i, are two movements based on Arabic music modes and forms. Jewish music and forms inspire the last two movements. *Tefila* means prayer in Hebrew, and this movement indeed uses motives, melodic figures, and modes of Jewish prayer and bible cantillation. The opening bars are like a call and response between a cantor and his congregation. For the latter, I wanted to bring more of an ancient congregation singing sound, not too different than organum, with parallel quartal harmonies and the like (which are abundant throughout really, but not as explicit). Canon techniques were also central to this movement and to the atmosphere it evokes. *Freylekhs* are joyful klezmer tunes.

**7) How was your approach affected by the knowledge that you were composing for performers new to extended techniques?**

I usually compose music for performers whose technical ability is almost limitless. This time I built the piece around the technical limitations, so they became integral for the composition. Not too different than the concertos for the left hand written to Paul Wittgenstein. I started with what techniques I wanted to use for a given movement, and then made compositional decisions that pertain to how should it be introduced, how should it be used, how does the rest of the material relate to it, and so on. In addition, my music usually emphasizes elements such as texture, timbre, process, etc. Here, in order to make the piece more conducive to learning all the extended techniques, I focused on more traditional aspects such as pitch, rhythm, meter, etc.

**8) What advice might you offer to the performer when preparing and performing your composition?**

Although each movement revolves around specific techniques, discovering how movements relate to each other would create a better understanding of the piece as a whole. This would not only make the performance of the piece more cohesive, but would also bring out the organic transformation of the music throughout the piece.

APPENDIX D  
LETTERS OF PERMISSION

EXEMPTION GRANTED

Sabine Feisst  
 Music, School of  
 480/965-3114  
 Sabine.Feisst@asu.edu

Dear Sabine Feisst:

On 3/16/2015 the ASU IRB reviewed the following protocol:

Type of Review:	Initial Study
Title:	A Recording and Commissioning Project Aimed at Developing New Repertoire for Pre-College and Early-College Saxophonists Focused on the Early Applications of Extended Techniques.
Investigator:	Sabine Feisst
IRB ID:	STUDY00002435
Funding:	None
Grant Title:	None
Grant ID:	None
Documents Reviewed:	<ul style="list-style-type: none"> <li>• CONSENT FORM Saxophone Recording Project.pdf, Category: Consent Form;</li> <li>• Interview Questions for Composers.pdf, Category: Measures (Survey questions/Interview questions /interview guides/focus group questions);</li> <li>• HRP-503a-TEMPLATE_PROTOCOL_SocialBehavioralV02-10-15-2.docx, Category: IRB Protocol;</li> <li>• Recruitment Script.pdf, Category: Recruitment Materials;</li> </ul>

The IRB determined that the protocol is considered exempt pursuant to Federal Regulations 45CFR46 (2) Tests, surveys, interviews, or observation on 3/16/2015.

The IRB determined that the protocol is considered exempt pursuant to Federal Regulations 45CFR46 (2) Tests, surveys, interviews, or observation on 3/16/2015.

In conducting this protocol you are required to follow the requirements listed in the INVESTIGATOR MANUAL (HRP-103).

Sincerely,

IRB Administrator

cc: Christopher Charbonneau  
Christopher Charbonneau

Consent Form

**Saxophone Recording Project**

I am a graduate student under the direction of Professor Sabine Feisst in the School of Music at Arizona State University. For my Final Doctoral Project I am commissioning and recording new works for saxophone focused on the development of extended techniques for advanced pre-college saxophonists.

I am inviting composers who are familiar with writing for the saxophone and extended techniques to compose a piece of music for saxophone. I would like to professionally record the compositions and provide commentary through a performer's analysis helping the future performers approach the compositions in a coherent fashion. I would also like to ask each composer about their experiences writing for saxophone and how this project shaped their compositions. You have the right not to answer any question, and to stop participation at any time. Your participation in this study is voluntary. If you choose not to participate or to withdraw from the study at any time, there will be no penalty.

Benefits will include a professional recording of your composition. Also included will be a written performers analysis of the composition to help future performers prepare the piece in a coherent fashion. There are no foreseeable risks or discomforts to your participation.

Interview questions will be conveyed in letters or e-mails, they will not be audiotaped and/or videotaped. All participants have the option to be identified in publications or to be quoted without names.

Your participation in this study is voluntary and the answers you provide will only be used with your permission. If you have any questions concerning my study, please contact me at [christopher.charbonneau@asu.edu](mailto:christopher.charbonneau@asu.edu) or call me at (480) 370- 4038. If you have any questions about your rights as a subject/participant in this research, or if you feel you have been placed at risk, you can contact the Chair of the Human Subjects Institutional Review Board, through the ASU Office of Research Integrity and Assurance, at (480) 965-6788.

By signing below you are agreeing to be named in the publication.

Name: Michael Markowski

Signature: 

Date: 3/19/2015

## Consent Form

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By signing below you are agreeing to be named in the publication.

Name: *Kevin Timothy Austin*

Signature: 

Date: *3 - 28 - 15*

Consent Form

**Saxophone Recording Project**

I am a graduate student under the direction of Professor Sabine Feisst in the School of Music at Arizona State University. For my Final Doctoral Project I am commissioning and recording new works for saxophone focused on the development of extended techniques for advanced pre-college saxophonists.

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By signing below you are agreeing to be named in the publication.

Name: Gil Dori

Signature:



Date: 3/22/15

APPENDIX E

*FLIRTATIONS*: 3 SONGS FOR SOLO ALTO SAXOPHONE SCORE

# MICHAEL MARKOWSKI

*Flirtations*  
3 Songs for Solo Alto Saxophone

*Sweet Nothings*  
*These Soft Shoes*  
*Showtune*



Alto Saxophone

31  $\text{♩} = 64$  **32** flutter-tongue norm.  
*f* *pp* *mp* *f* *pp*

36 *mp*

41 *sfz* *sfz* *sfz* *p* *f* rall.

**45**  $\text{♩} = 60$  accel.  $\text{♩} = 72$   
*sfz* *subito p* *mf*  
as you wish.

49

53 **56** poco accel.  
*pp* *p cresc.*

SWEET NOTHINGS  
Rev. 3/29/2015

Alto Saxophone

57

61

66

71

76

81

SWEET NOTHINGS  
Rev. 3/29/2015

Alto Saxophone

For Christopher Charbonneau

# These Soft Shoes

For Solo Alto Saxophone

Michael Markowski

(♩ = ca. 96) Swing

*p* (like a whisper)

key clicks,  
like Fred Astaire.

9

13

17

*mp*

19

21

25

29

inhale

snap  
R L

clap  
(play)

31

stomp *mf*

THESE SOFT SHOES  
Rev. 3/29/2015

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For more information, please visit <http://www.michaelmarkowski.com>

Alto Saxophone

34

Musical notation for measures 34-38. The staff is in treble clef with a key signature of one sharp (F#). Measure 34 starts with a quarter note G4, followed by eighth notes A4, B4, and C5. Measure 35 has eighth notes D5, E5, F#5, and G5. Measure 36 has eighth notes A5, B5, C6, and D6. Measure 37 has eighth notes E6, F#6, G6, and A6. Measure 38 has eighth notes B6, C7, B6, A6, G6, F#6, E6, and D6. There are two triplet markings (3) under the eighth notes in measures 37 and 38.

39

Musical notation for measures 39-42. The staff is in treble clef with a key signature of one sharp (F#). Measure 39 has eighth notes G4, A4, B4, and C5. Measure 40 has eighth notes D5, E5, F#5, and G5. Measure 41 has eighth notes A5, B5, C6, and D6. Measure 42 has eighth notes E6, F#6, G6, and A6. There is a triplet marking (3) under the eighth notes in measure 42. The notation ends with a double bar line and a fermata over the final note. Above the staff, the word "stomp" is written above a triplet of eighth notes, and "(play)" is written above the final note.

Alto Saxophone

For Christopher Charbonneau  
**Showtune**  
For Solo Alto Saxophone

Michael Markowski

WITH ANTICIPATION (♩ = 36)

7 A BIT FASTER (♩ = 44)

12

17 FASTER (♩ = 56)

21 FASTER (♩ = 68)

25 (♩ = 80) rall.

28 FASTER (♩ = 72) accel.

30 (♩ = 84)

SHOWTUNE  
Rev. 3/29/2015

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For more information, please visit <http://www.michaelmarkowski.com>

Alto Saxophone

35 36 *dbl-tongue!*

40 *accel.* *dbl-tongue!* 44 ( $\text{♩} = 92$ ) *f*

45 *tr* *fp*

51 *rall.* 53 ( $\text{♩} = 76$ ) *accel.* *f* *p* *p* *f*

57 ( $\text{♩} = 88$ ) *p* *f*

62 *rall.* 64 ( $\text{♩} = 88$ ) *dbl-tongue!* *(not too long)* *p* *3* *3* *(b)*

67 *mf* *p* *mf* *p* *mf*

72 *p* *f* *mf* *pp* *ff*

SHOWTUNE  
Rev. 3/29/2015

APPENDIX F

*FORGOTTEN RITUAL* FOR SOLO ALTO SAXOPHONE SCORE

Alto Saxophone

# Forgotten Ritual

I. "I rang a bell three times and turned my eyes toward the clouds"

Kevin Timothy Austin

sfz

long pause

mp

p

sfz

# = 54

poco

mf

f

p

long pause

freely

mp

poco

p

mp

mf

p

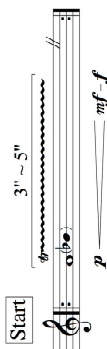
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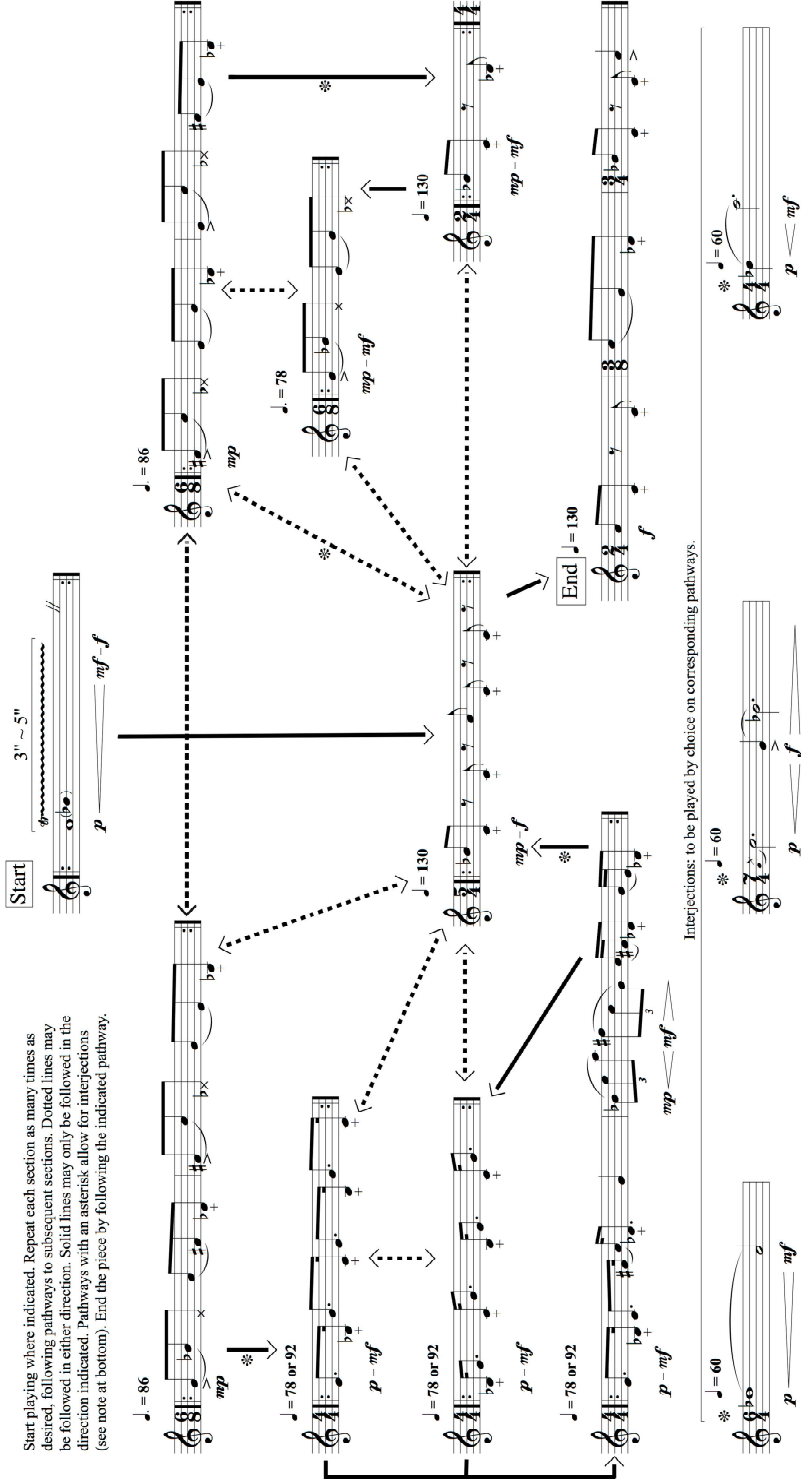
# Forgotten Ritual

Kevin Timothy Austin


## II - "I felt my soul trickle slowly off the edge of a tea cup"

Start  3'' ~ 5''

Start playing where indicated. Repeat each section as many times as desired, following pathways to subsequent sections. Dotted lines may be followed in either direction. Solid lines may only be followed in the direction indicated. Pathways with an asterisk allow for interjections (see note at bottom). End the piece by following the indicated pathway.



Interjections: to be played by choice on corresponding pathways.



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Alto Saxophone

# Forgotten Ritual

## III. "I left a votive offering at the foot of a nameless idol!"

Kevin Timothy Austin

*pensive, as in deep meditation*

The musical score is written for Alto Saxophone and consists of four systems of staves. The first system begins with a *pp* dynamic and a *f* dynamic, with a *poco* marking. A *long pause* is indicated by a double slash. The second system starts with a *p* dynamic and a *poco* marking, followed by a *mf* dynamic and another *long pause*. The third system begins with a *p* dynamic and a *long pause*, then features a *f* dynamic. The fourth system starts with a *mf* dynamic and a *poco* marking, followed by a *p* dynamic and a *long pause*. The score includes various musical notations such as slurs, ties, and dynamic markings (*pp*, *f*, *poco*, *mf*, *mp*, *f*, *mf*, *mp*, *f*, *mf*, *mp*, *f*, *mf*).

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Forgotten Ritual

2

The musical score consists of a single melodic line on a five-line staff. It begins with a treble clef and a key signature of one sharp (F#). The piece is marked with various dynamics and articulations:

- First system:** Starts with *ritog.* (ritardando), followed by *p* (piano), *sfz* (sforzando), *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano). It includes a fermata and a crescendo hairpin.
- Second system:** Features a *long pause* (indicated by a double slash //), followed by *mp*, *mf*, and *f*. It contains a fermata and a crescendo hairpin.
- Third system:** Includes a *ritog.* marking, *f*, *mp*, and *f*. It features a *long pause*, a fermata, and a *poco* (poco ritardando) marking.
- Fourth system:** Concludes with *mp*, *f*, *pp* (pianissimo), *f*, and *ritante* (ritardando).

The score is filled with musical notation including notes, rests, fermatas, and dynamic markings, along with hairpins for crescendo and decrescendo.

APPENDIX G

*SEVEN MOMENTS* FOR ALTO SAXOPHONE AND PIANO SCORE

# Seven Moments

to Chris Charbonneau

## I. Prelude

Andante (♩ = c. 100) Gil Dori

Alto Saxophone

Piano

Alto Sax.

Pno.

Alto Sax.

Pno.

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15

Alto Sax. *mf*

Pno. *mf*

18

Alto Sax. *f* *mp*

Pno. *f* *mp*

22

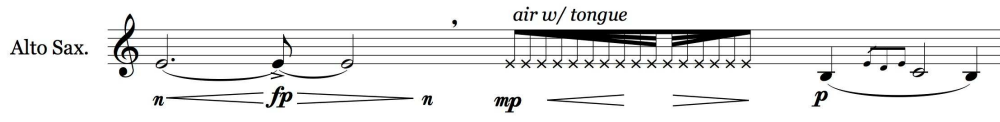
Alto Sax. *p* *rit.*

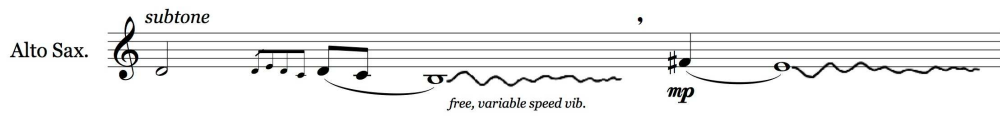
Pno. *p*


## II. Taqsim\*


3

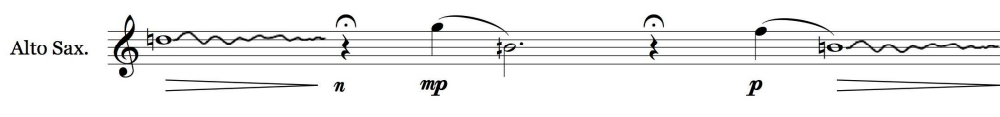
Free time, slow and reflective


Alto Sax. 


Alto Sax. 

Alto Sax. 

Alto Sax. 

Alto Sax. 

Alto Sax. 

Alto Sax. 

\*this movement is unaccompanied

### III. Sama'i

**Lively** (♩ = c. 132)

1 (3+2+2+3)

Alto Sax. *mp*

Pno. *mp*

4

Alto Sax. *mf* *p*

Pno. *mf* *mp* *p*

6

Alto Sax. *mp*

Pno. *mp*

Alto Sax. *f*

Pno. *mf*

Alto Sax. *mf* *p*

Pno. *f* *mf* *mp*

Alto Sax. *mp* *mf* *mp* *mf* *f*

Pno. *mf*

18

Alto Sax. *ff* *mf*

Pno. *f* *ff* *f* *mf*

21

Alto Sax. *p* *mf* (2+3+2)

Pno. *mp* *f* (2+3+2)

23

Alto Sax. *rit.* *subito p* *subtone* *pp*

Pno. *rit.* *subito p* *pp*

# IV. Intermezzo

7

1

Alto Sax. *Slow but agitated* ( $\text{♩} = \text{ca. } 50$ )

*mp* *n* *mp* *mf*

Pno. *Slow but agitated* ( $\text{♩} = \text{ca. } 50$ )

*p* *mp* *mf* *mp*

5

Alto Sax. *mp* *p*

Pno. *p*

8

Alto Sax. *subtone* *pp* *n*

Pno. *p* *pp*

Alto Sax. <sup>12</sup>

Piano score for measures 12-14. The Alto Saxophone part starts with a rest, then a *sfz* dynamic, followed by a *mp* dynamic and a *ff* dynamic. The Piano part has dynamics of *mp*, *f*, and *mp*. There are fingering numbers 7, 5, and 8<sup>va</sup> indicated.

Alto Sax. <sup>15</sup> *air*

Piano score for measures 15-18. The Alto Saxophone part includes dynamics *p*, *ff*, *sfz*, *ff*, *mp*, *p*, *f*, and *p*. It also features markings for *air*, *subtone*, and *l.v*. The Piano part has dynamics of *ff*, *mf*, and *f*. There are fingering numbers 3 and 8<sup>va</sup> indicated.

# V. Red Balloon

9

**Moderato** ( $\text{♩} = \text{c. } 108$ )

1

Alto Sax. *pp* *mp*

Pno. *mp* 3

3

Alto Sax. *mf* 3

Pno. *f*

5

Alto Sax. *mp* *mf*

Pno. *mp* *mf*

The musical score is divided into three systems. The first system (measures 1-2) is in 4/4 time, marked Moderato with a tempo of approximately 108 bpm. The Alto Saxophone part begins with a long note on G4, followed by a melodic line. The Piano accompaniment features a triplet of eighth notes in the right hand and a bass line. The second system (measures 3-4) changes to 5/4 time. The Alto Saxophone has a triplet of eighth notes. The Piano accompaniment has a dynamic shift to forte. The third system (measures 5-8) changes to 3/4 time. The Alto Saxophone has a melodic line with dynamics moving from mezzo-piano to mezzo-forte. The Piano accompaniment also has dynamics moving from mezzo-piano to mezzo-forte.

9

Alto Sax. *f* *mp* *f* *mf* 3

Pno. *f* *mp*

13

Alto Sax. *mp* *mf* *rall.*

Pno. *mf* *rall.*

16

Alto Sax. *pp*

Pno. *pp*

A little slower ( $\text{♩} = \text{c. } 96$ )

Alto Sax. *p* *mf*

Pno. *p* *lv* *mp*

Alto Sax. *f* *ff*

Pno. *mf* *f* *mf* *mp*

# VI. Tefila

12

1 **Stately** (♩ = c. 66)

Alto Sax. *mp*

Pno. **Stately** (♩ = c. 66)

6

Alto Sax.

Pno. *p*

11

Alto Sax. *p* *pp*

Pno. *mp* *p*

Alto Sax. *mp* *3* *tr*

Pno. *mp* *3*

Alto Sax. *mf* *mp* *p* *mp* *rit.*

Pno. *mf* *p* *rit.* *3*

# VII. Freylekhs

14

**Joyful** (♩ = c. 132)

Alto Sax. *f*

Pno. *mp* *f*

Alto Sax. *tr*

Pno. *mp*

Alto Sax. *f* *mf* *tr*

Pno. *f* *mf*

Alto Sax. *tr* *mp*

Pno. *f* *p*

Alto Sax. *mf*

Pno. *mp*

Alto Sax. *rit.* *mp*

Pno. *mf* *tr* *mp*

16

19

Alto Sax.

Pno.

trill

3 3

*p*

Piano accompaniment (Pno.)

23

Alto Sax.

Pno.

*slower and freely*

*pp*

trill

trill

trill

trill

*slower and freely*

3

Piano accompaniment (Pno.)

28

Alto Sax.

Pno.

*accel.*

*mp*

*f*

*accel.*

*p*

*f*

*A tempo*

*A tempo*

trill

Piano accompaniment (Pno.)

30 17

Alto Sax. *ff*

Pno. *cresc.*

33

Alto Sax. *fff*

Pno. *ff* *cresc.*

36

Alto Sax. *fff*

Pno. *fff*

## APPENDIX H

### WARM-UP EXERCISES FOR SELECTED EXTENDED TECHNIQUES

# Warm-Up Exercises

for selected extended techniques

Christopher M. Charbonneau

## Exercise 1 (slap tongue)

Musical notation for Exercise 1 (slap tongue). A single staff in treble clef with a key signature of one flat (Bb). The melody consists of quarter notes and eighth notes, with a double bar line and repeat sign after every two notes. Fingering numbers (1-4) are indicated below the notes.

## Exercise 1b

Musical notation for Exercise 1b. A single staff in treble clef with a key signature of one flat (Bb). The melody consists of quarter notes and eighth notes, with a double bar line and repeat sign after every two notes. Fingering numbers (1-4) are indicated below the notes.

## Exercise 2

Musical notation for Exercise 2. A single staff in treble clef with a key signature of one flat (Bb). The melody consists of quarter notes and eighth notes, with a double bar line and repeat sign after every two notes. Fingering numbers (1-4) are indicated below the notes. The exercise ends with 'up to low D'.

## Exercise 2b

Musical notation for Exercise 2b. A single staff in treble clef with a key signature of one flat (Bb). The melody consists of quarter notes and eighth notes, with a double bar line and repeat sign after every two notes. Fingering numbers (1-4) are indicated below the notes. The exercise ends with 'up to low F#'.

## Exercise 2c

Musical notation for Exercise 2c. A single staff in treble clef with a key signature of one flat (Bb). The melody consists of quarter notes and eighth notes, with a double bar line and repeat sign after every two notes. Fingering numbers (1-4) are indicated below the notes. The exercise ends with 'up to mid C#'.

## Exercise 2d

$\text{♩} = 60-120$

Musical notation for Exercise 2d. A single staff in treble clef with a key signature of one flat (Bb). The melody consists of quarter notes and eighth notes, with a double bar line and repeat sign after every two notes. Fingering numbers (1-4) are indicated below the notes.

## Exercise 3

Musical notation for Exercise 3. A single staff in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The melody consists of quarter notes and eighth notes, with a double bar line and repeat sign after every two notes. Fingering numbers (1-4) are indicated below the notes.

## Exercise 3b

Musical notation for Exercise 3b. A single staff in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The melody consists of quarter notes and eighth notes, with a double bar line and repeat sign after every two notes. Fingering numbers (1-4) are indicated below the notes.

**Exercise 4**  
(multiphonics)

**Exercise 4b**

**Exercise 5**

**Exercise 5b**

**Exercise 6 (air effects)**  
air w/ tongue (like a steam locomotive speeding up and slowing down) (last gasp of steam)