

*CONTRASTS: A RECORDING PROJECT ON FOUR ORIGINAL SAXOPHONE
ADAPTATIONS*

by

ERICK MIRANDA

B.M., West Chester University of Pennsylvania, 2017

M.M., University of Cincinnati College-Conservatory of Music

D.M.A., University of Colorado Boulder

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Committee Members:

Dr. Alexandra Nguyen

Dr. David Rickels

Dr. Donald McKinney

Professor Christina Jennings

Professor Daniel Silver

Overview

This supplemental document is to accompany the recording project titled *Contrasts* by Erick Miranda. This album of music consists of four compositions by composers throughout different historical periods from the Baroque through the 20th century. The author of this project adapted each composition for saxophone and recorded the works alongside collaborators Hyeji Park Miranda (piano) and Hannah Kennedy (violin). The first composition on the album is the “Duo” movement from Eleanor Alberga’s *Dancing with the Shadow*, adapted for alto saxophone and piano. Next to follow is *Sonata in e-moll BR WFB 17* by W.F. Bach, adapted for soprano saxophone and piano. Third on the list is *Suite for cello and piano, Op. 16* by Camille Saint-Saëns which was adapted for alto saxophone and piano. The last composition in the recorded collection is *Contrasts, Sz. 111* for clarinet, violin, and piano by Béla Bartók. This final composition was adapted for alto saxophone, violin, and piano and serves as the title track for the album.

Abstract

The use of transcriptions and arrangements was crucial during the early years of the saxophone’s invention and this practice remains equally important for saxophonists in the 21st century. Borrowing treatises, method books, repertoire, and pedagogy from other instruments and disciplines is essential to the development of saxophone technique and artistry. Transcriptions also offer a way for saxophonists to diversify their recital programs with the possibility of exciting listeners with a new perspective on historic masterworks from the canon of western European classical music. For example, a saxophonist performing the Brahms *Sonata for clarinet and piano op. 120 no. 1* may prioritize certain musical decisions that bring new life to works that have been played by the same instruments for many years. Perhaps most importantly,

transcriptions and arrangements offer a way in which saxophonists can understand the lineage of how the standard saxophone repertoire came to be from a compositional standpoint. Questions like ‘How did William Albright come to compose a movement of a saxophone sonata titled *Two-part Invention?*’, may best be answered by the performance and study of J.S. Bach’s two-part inventions. Lastly, transcriptions and arrangements add yet another way in which musicians can cultivate their musical identity. By limiting repertoire to works only composed for one particular instrument, musicians would be deprived of a wealth of information that may only be obtainable through transcriptions and arrangements. The purpose of this project is to encourage further discussion on how transcriptions and arrangements became popularized in the saxophone community, and how extended techniques can be utilized to imitate other instruments.

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1. Terminology: Arrangement and Transcription

1.1 Transcription

The etymology of the word transcript (noun) comes from Latin *transcribere*, to copy, write again in another place, write over, transfer. From *trans* meaning across, beyond, over and *scriber*, to write. Most importantly, the prefix *trans* is derived from the prefix *tere* meaning to cross through, pass over, overcome. To cross through in the context of transcription could imply the change of medium. In the case of the album titled *Contrasts*, crossing through can be interpreted as the transference of music from one instrumental voice to another. To overcome could mean to triumph over adversity of performing music originally for another instrument.

The Merriam-Webster dictionary defines transcription (noun) as a copy or transcript: such as an arrangement of a musical composition for some instrument or voice other than the original. Oxford Music Online proposes that in Euro-American classical studies, transcription refers to:

Copying of a musical work, usually with some change in notation (e.g. from tablature to staff notation to Tonic Sol-fa) or in layout (e.g. from separate parts to full score) without listening to actual sounds during the writing process. Transcriptions are usually made from manuscript sources of early (pre-1800) music and therefore involve some degree of editorial work. It may also mean an arrangement, especially one involving a change of medium (Ellingson, 2001).¹

The etymology of the word transcription and the two textbook definitions are presented here to highlight the fact that both transcription and arrangement are sometimes used interchangeably. In the context of this project, transcription will be used to define the engraved body of work that

¹ Oxford Music Online, *Transcription* (i).

results from the transferring of notation so that it may be performed on an instrument other than the original. Transcriptions in this research will retain majority of the composers' original notations while limiting the amount of recomposition, essentially creating a transposed edition. Passages that are altered in the derived versions will be restricted to music that does not translate well to the saxophone or is physically impossible to play. If such alterations occur more often than not, then for the scope of this project the composition will cease to be referred to as a transcription.

1.2 Arrangement

The etymology of arrange (verb) comes from Old French *arranger*, meaning that which is put in order, combination of parts or materials. Ordering of parts and materials is key when creating a transcription or arrangement of music. Every aspect of the notated music must be carefully arranged so that decisions regarding interpretation and recomposition can be justified. Oxford Music Online suggests that:

The word 'arrangement' might be applied to any piece of music based on or incorporating pre-existing material: variation form, the contrafactum, the parody mass, the pasticcio, and liturgical works based on a cantus firmus all involve some measure of arrangement. In the sense in which it is commonly used among musicians, however, the word may be taken to mean either the transference of a composition from one medium to another or the elaboration (or simplification) of a piece, with or without a change of medium. In either case some degree of recomposition is usually involved, and the result may vary from a straightforward, almost literal, transcription to a paraphrase which is more the work of the arranger than of the original composer (Boyd, 2001).²

² Oxford Music Online, *Arrangement*.

This definition for arrangement also makes note of the fact that the two terms, transcription, and arrangement, are often used synonymously with one another. It is important to note that some recomposition is usually involved when arranging music. This can take the form of changing a dynamic, adjusting octaves, varying articulations, etc. The amount of which this is done can affect whether something is more of a transcription or arrangement.

For this project, arrangement will be defined as a musical work that has been substantially recomposed to be performed on an instrument other than the original. Arranging is a part of developing any transcription. However, when the transcription sounds less like the composers' original work and more like the work of the arranger, then the resulting efforts will be considered an arrangement rather than a transcription in this document.

Determining how and when something crosses the line between an arrangement or transcription might best be determined by a third-party listener to eliminate some bias. Either way, the decision made will always remain subjective. The author of this document is presenting their interpretation of terms to clarify the intent of the four adapted works that make up the album *Contrasts*.

2. Goals for the Recording Project

2.1 Contribution to saxophone repertoire and pedagogy

From the start of saxophone pedagogy, transcriptions and arrangements have been a key component in the acquisition of musical awareness. The necessity to transcribe early on was due to the young age of the saxophone with the first patent for the

instrument occurring in the year 1846 (Liley, 1999).³ There simply was not enough repertoire available other than music that was already written for other instruments.

By observing the early publications of the founding pedagogues, it is clear that transcriptions and arrangements typically came from flute, clarinet, or violin repertoire. Resources like the Ronkin and Londeix book titled, *Londeix Guide to Saxophone Repertoire, 1844-2012* readers can discover a pattern of which instruments were often used to borrow from (Londeix & Ronkin, 2012).⁴ A few examples of these early transcriptions are the *12 Fantasies for Flute BWV 40* by Georg Philip Telemann, Henry Eccles' *Violin Sonata in G minor*, and the Brahms *Sonata for clarinet and piano op. 120 no. 1*. Performing music from these specific instruments offered saxophonists music that was playable at pitch with the least amount of recomposition required. This convenience allows piano collaborators to perform alongside saxophonists without having to relearn a piece of familiar music transposed to a new key.

Adolphe Sax was the first to play and demonstrate the saxophone. He also taught a saxophone class at the Paris Conservatoire from 1857-1870 (Bate & Horwood, 2001).⁵ At this point the only other teachers of the saxophone were clarinetists or musicians who were self-taught by printed tutors. The most notable of these printed tutors came from composer and musicologist Jean-Georges Kastner, multi-instrumentalist Victor Cornette, French military band clarinetist Louis Adolphe Mayeur, and clarinetist Hyacinthe Klosé (Hemke, 1975).⁶ In each of these early methods for saxophone, many of the exercises and

³ Ingham, *Cambridge Companion of Saxophone*, 6.

⁴ Ronkin.

⁵ Oxford Music Online, *Adolphe Sax*.

⁶ *Ibid.*, 348-350.

musical excerpts are adapted from pre-existing compositions and methods for other instruments. At the end of these methods there are typically musical examples that come from composers like Meyerbeer, Bellini, Mozart, Bach, etc. While most of the exercises in these methods are borrowed material from pre-existing publications, the information is tailored and translated to address saxophone specific challenges and deficiencies.

From the published interviews done by Eugene Rousseau titled *Marcel Mule: His Life and the Saxophone*, the author explains the popularization of transcriptions by stating:

In 1942, Claude Delvincourt, director of the Paris Conservatoire, allowed the re-establishment of a saxophone class after it was disbanded in 1870 and appointed Marcel Mule as Professor of Saxophone. While at the Conservatoire, Mule developed a system for teaching the concert saxophone that would be duplicated in saxophone studios across Europe. Transcriptions figured prominently in Mule's conception of saxophone instruction. He found the music of the Baroque, Classical and early Romantic periods excellent pedagogical materials for the teaching of various historical styles, and so arranged and transcribed more than one hundred classical studies from the early repertoire of other instruments as well as transcriptions of concert solos and sonatas (Rousseau, 1985).⁷

It was at this time when the saxophone grew in popularity exponentially due to jazz music, military marching bands, the vaudeville musings of Rudy Wiedoeft, and the growing number of master saxophone teachers at prestigious institutions for music learning. The most notable of the early master pedagogues include Cecil Leeson (1902-

⁷ Rousseau, 89-91

1999), Marcel Mule (1901-2001), and Sigurd Raschèr (1907-2001), all of whom concertized transcriptions to introduce audiences to the capabilities of this relatively new instrument.

The popularity of the concert or “classical” saxophone was largely due to the number of early saxophone teachers who would program their own arrangements and transcriptions. According to the interviews between Eugene Rousseau and Marcel Mule, Mule occasionally would transpose the trumpet part for the Brandenburg Concerto No. 2 by J.S. Bach on soprano saxophone whenever the trumpeter of the orchestra was absent (Rousseau, 1985).⁸ Legend also has it that Mule performed the flute solo in Maurice Ravel’s *Daphnis et Chloé*, which caught the attention of composer Arthur Honegger, who according to Mule stated, “The saxophone should always be in the orchestra” (Rousseau, 1985).⁹ The validity of these stories will remain a mystery, but what should not be contested is the fact that Mule’s prolific publication and performance of transcriptions aided in his popularity as a performer. His career as a performer resulted in more than 80 original saxophone compositions being written for him during his lifetime. (Etheridge, 2008).¹⁰

A similar story surrounds saxophonist Sigurd Raschèr, a contemporary of Marcel Mule. In Wally Horwood’s book titled *Adolphe Sax 1814-1894: His Life and Legacy*, Raschèr’s 1931 performance of a Bach transcription [title unknown] led to a concerto from composer Edmund von Borck, which Raschèr performed twice the subsequent year

⁸ Ibid, 63.

⁹ Ibid, 63

¹⁰ Ettheridge, 12.

(Horwood, 1983).¹¹ While correlation does not always equate to causation, it can be observed that the performance of transcriptions and arrangements have helped promote the saxophone. Not only were new works for saxophone being published by way of transcriptions, but new works were also being composed for saxophone due to its success in recital programming that often-included transcriptions.

It can be argued that the saxophone's need for new music has since been met by composers' needs to have their new music heard. Saxophonists originally used transcriptions because there were very little works written for the instrument. Saxophonists today could spend a lifetime attempting to perform every original composition in their canon of repertoire and never come close to finishing every piece. With a plethora of music having since been written for every saxophone voice, why should saxophonists in the 21st century continue making arrangements and transcriptions of music for other instruments? One reason for continuing this exploration is to further the technical limitations of the saxophone by way of extended techniques.

2.2 Extended Techniques

There are many obstacles to overcome when adapting and performing a piece of music on an instrument other than what was originally intended by the composer. Sometimes the obstacle is a passage of music that is not idiomatic, or perhaps a dynamic that was appropriate for the original instrument is not appropriate for the transcribing instrument. Or maybe the obstacle is a technique or effect that does not translate well to the new voice. These challenges and more will be discussed in Chapter 3 when reviewing

¹¹ Horwood, 183.

editorial choices in the engraving process. This section will focus on the use of extended saxophone techniques in the works recorded on the album *Contrasts*.

Exploring the many extended saxophone techniques was one of the main reasons for undertaking this project. The author of this research intended to present extended techniques in music that is more harmonically tonal in a variety of styles. It is also the goal of this work to introduce students to these techniques in a way that serves the music rather than sounding contrived or forced. Much of the repertoire used to introduce students to extended techniques does so while simultaneously utilizing complex harmony, complex rhythm, unconventional notation, and often challenging technical passages. Teachers should always be striving to challenge their students, but it is also the job of the teacher to assess skill levels and assign appropriate repertoire. Some students may be ready to explore slap tongue but are not ready for the complexities of how it is used in a piece like *Jungle* by Christian Lauba (Lauba, 1992).¹² It is easy for students to become overwhelmed and in turn unmotivated when learning an extended technique on the saxophone.

The music of Christian Lauba, Ryo Noda, and Ronald Caravan are staples that are often used to introduce students to these effects. Their music does an excellent job of showcasing a wide variety of techniques in a way that is idiomatic to the saxophone and is also engaging for the listener. While some of the works from the composers listed above are more accessible than others, transcriptions can occupy a prerequisite step to some of this more challenging repertoire.

¹² Lauba, music score.

2.2.1 Circular breathing

Circular breathing is the technique in which a wind instrumentalist can breathe in through the nose while simultaneously expelling air out through the mouth. The performer fills their oral cavity and cheeks with an extra air supply. This air supply is then pushed out of the mouth by squeezing their puffed-out cheeks inward. While the air is being pushed out, the performer takes a quick breath through the nose without having to interrupt the sound being made by their instrument.

To teach a student how to do this, have the student puff their cheeks with air and instruct them to block their windpipe with the back of their tongue so no air can go in or out of the lungs. This essentially creates a closed container of air in the oral cavity similar to how a bagpipe operates. While the student has their cheeks puffed, instruct them to breathe in and out of their mouth without changing the amount of air inside the oral cavity. Remind them to continue blocking the windpipe with the tongue during this step. The next step is to have the student use one finger to push on their puffed-out cheeks with enough force to let small puffs of air escape from the oral cavity. The lips should buzz slightly with each small puff of air that is expelled. Once they are able to do that, have them repeat the last step while simultaneously breathing in and out through the nose. The last step is to see if the student can create the same puffs of air without the use of their finger while breathing in through their nose. If the student can perform these preliminary exercises, then they are ready to attempt the same process on their instrument. There is more complexity to applying this on the instrument but the following method of learning the simple mechanics should provide the context needed to discuss how the skill is used in *Suite for cello and piano, op. 16* by Camille Saint-Saëns.

An investigation into the mechanics of circular breathing is what initially prompted the author's first transcription for this project, *Suite for cello and piano, op. 16* by Camille Saint-Saëns. One of the inspiring features of this work was the opening "Prelude" movement which consists of roughly three minutes of running sixteenth notes without any pause. This *moto perpetuo* movement presented the perfect opportunity to work on the technique of circular breathing within a traditionally tonal context. The harmony in this example is relatively straightforward and utilizes chordal progressions and voice leading that can be commonly found in 18th century counterpoint. Occasional embellishments occur to the harmony giving the music a more Romantic, Neo-Baroque style. The form of this movement is a clearly balanced ABA' ternary which in combination with the relatively straightforward harmony makes for a more familiar tune than *Balafon* by Christian Lauba (an etude often used by saxophonists for the mastery of circular breathing).¹³

While a performer could omit notes or phrase this endless melody to accommodate a breath, the goal was to imitate the seamlessness in which the cello can maintain continuity with note connection and phrasing from start to finish. In doing so, the interpretive vision was to emphasize the fact that the entire first movement can be realized as one large phrase. There are several cadential moments in the first movement where a saxophonist could take a breath. However, these half or imperfect cadential events are always incomplete until the very last measure of the movement. Because of this, a saxophonist can use circular breathing as a tool to enhance the incomplete nature

¹³ Lauba, music score.

of the preceding phrases. This is not to say that circular breathing is the only way to achieve this effect of endless melody, but it can be a useful skill in a musician's toolbox.

Teaching this movement to an undergraduate student can be beneficial for many reasons. There are ossia passages in the saxophone score that make the entire movement playable without having to ever go into the altissimo. There are also recommended breath marks that a student can choose if they decide not to embark on the circular breathing journey. These alterations can make this an appropriate study for a proficient high school saxophonist who possesses basic knowledge of scales and arpeggios. For the individuals who are ready for the extra challenge and perform this movement sans ossia passages and breaths, then this "Prelude" is a great option for learning the circular breathing skill throughout the entire range of the instrument.

Circular breathing is best taught at soft dynamic levels and the majority of this movement does not rise above a *piano* to *mezzo forte* range. Additionally, the repeated melodic contours allow the performer to quickly assimilate larger

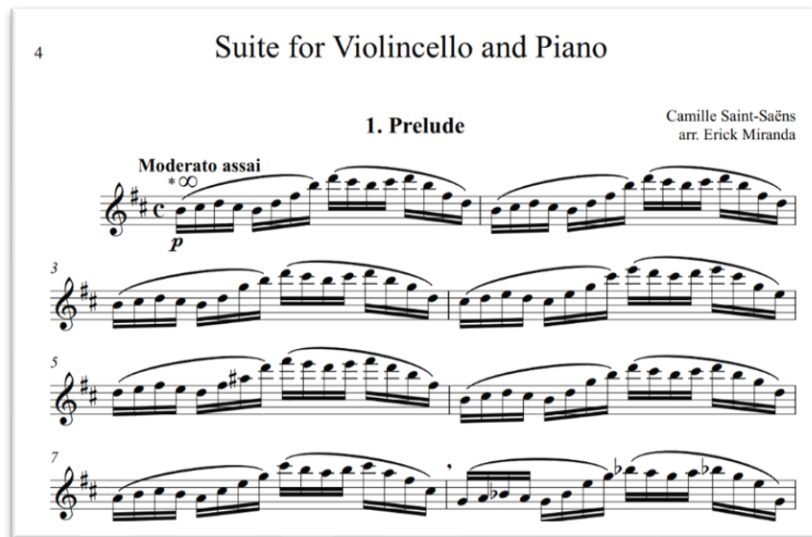


Figure 1. Saint-Saëns, Cello Suite, op. 16. Mvt. I mm. 1-8. Saxophone edition.

sections of music. For example, the contour of the first 'A' section is more or less repeated and sequenced **Fig. 1**. These sequencing contours make it easier for students to audiate the melody which in turn can aid in a more relaxed mental state while

performing. Remaining relaxed mentally and physically is key when learning how to circular breathe because of the lessened intake of air. The more tension and mental stress the performer is experiencing, the less likely they are to use their reduced air intake efficiently enough to make the reed vibrate with minimal effort. Efficiency is key.

Lastly, saxophonists should plan their circular breathing and do so for each section of this music. The clear formal construction of this movement makes it possible for performers to learn how to circular breathe



Figure 2. Saint-Saëns, *Cello Suite, op. 16. Mvt. I m. 2. Saxophone edition.*

through one large section at a time. With the melodic contours spanning from the first octave up to the third octave of the saxophone's range by way of arpeggiation, performers will quickly learn which registers are more forgiving to execute a circular breath. Certain registers of the saxophone are more susceptible to cracking (jumping to a random harmonic above the fundamental), not speaking, or even large pitch fluctuations due to the drastic oral manipulations when circular breathing. By preparing your circular breaths section by section, this music becomes less intimidating to piece together. An example of how to mark a circular breath is shown in **Fig. 2** by using an infinity symbol (∞).

Circular breathing can be a useful tool, but it must be used with caution. There are downsides to using this skill and the effect must never take precedence over the intent of the musical gesture. Performers who rely on this skill too frequently can develop an apathy towards improving their standard breath control. The breath should be a musical consideration just as much as it is a decision based on necessity. Without exercising breath efficiency, other aspects of playing can fall by the wayside. Circular breathing can also be noisy. When inhaling through the nose, the sound of the breath is often loud and

can distract from the music. Lastly, circular breathing is easiest on notes with more resistance to push against. When that resistance is not present, parameters like pitch, dynamics, tone quality, and response can suffer.

The decision to circular breathe this movement on the album *Contrasts* was made as an attempt to better represent the use of endless melody that was so common in the romantic era. The practice and performance of which will provide saxophonists with a better understanding of how cellists might execute endless melodies in the style of Saint-Saëns. The goal is also to increase physical and technical acuity through this extended technique. Circular breathing allows the saxophonist to continue their sound much longer than a normal breath can achieve. With the prolonged engagement of the embouchure muscles during circular breathing, saxophonists will notice an increase in their embouchure stamina. Lastly, the oral cavity undergoes a drastic transformation when preparing a circular breath. Being able to control the parameters of one's sound during this transformation can also improve the physical awareness inside the mouth during normal playing situations.

2.2.2 Slap tongue

The second extended technique that is presented in this recording project is slap tongue. Slap tongue is a technique that saxophonists can use to produce a percussive articulation. The effect occurs when the tongue creates suction on the reed and pulls the reed downward away from the mouthpiece. When the suction is released simultaneously with or without a stream of air, the reed recoils back to the mouthpiece and creates a popping sound. This technique has many applications and there is a large spectrum of intensities in which a player can slap tongue.

The open slap being the most violent form of slap tongue, involves opening the mouth widely with the release of suction. This motion is similar to pulling a rubber band as far back as it can stretch and then abruptly letting it go to make an impact with a surface or object. The sound that is created from this technique is loud and explosive with hardly any tone or recognizable pitch.

Slap tongue can also be produced in a more controlled manner that can range in resonance from short and dry (*secco* slap), to sustained and full (*portato* slap). In either case, the attack portion of the sound envelope occurs more rapidly than any articulation made with a conventional tonguing approach. These more controlled forms of slap tongue are produced without opening the mouth and thus are referred to as a closed slap. Aside from the mouth being closed during this style of articulation, the mechanics of the closed slap are the same but the distance in which the reed is being pulled away from the mouthpiece is much less. Since the reed travels a shorter distance, speed, control of dynamics, tone, and pitch are heightened with this version of the slap. This is all to say that there is a wide array of colors that can be created with slap tongue and discussing them here is beyond the scope of this document. Performers should attempt to develop this skill to diversify their articulatory palette.

For saxophonists wanting to learn how to slap tongue, have the student find something larger and smoother than a reed; a credit card would be a great option. Have the performer protrude their tongue out of their mouth. The next step is to place the flat object (credit card) on the tongue and then slowly lift the object upward off the tongue. The increased surface area and smooth texture of the credit card will cause the flat object

to create a small suction with the tongue by way of friction. It is important that the student experiences this friction without any manipulation of the tongue at this point.

Once that sensation has been realized, the student can then attempt to increase the suction by depressing the middle of the tongue downward while holding both sides of the tongue firmly against the flat object. Some single reed instrumentalists relate this tongue shape to that of an open hot dog bun. Although the shape of a hot dog bun is not exactly akin to the final result, using imagery such as this will be useful for this step of the process. Additionally, utilizing a large portion of tongue to complete this step successfully is crucial in the early stages.

After the student can increase the suction with the tongue manipulation described, they can then experiment with releasing the suction by either pulling the tongue downward away from the flat object, by pulling the flat object up away from the tongue, or a combination of both. The sound produced by this release of suction should be close to the clicking noise made when releasing the tongue from the roof of the mouth via the act of sucking.

When the student can repeat the prior activity with minimal failures, they can then replicate these steps with smaller objects until they can perform each step with the reed they would normally perform on. For a soprano saxophonist, this progression of smaller objects could be a credit card, then a baritone reed, a tenor reed, an alto reed and finally a soprano reed. Once the student masters suction on their reed of choice they can then attach the reed to the mouthpiece and repeat the previous steps once again. Students should be encouraged to use more mouthpieces and a larger area of their tongue than they normally would in a normal playing scenario. At this stage there is still no intervention of

air. The goal is to simply produce a clicking sound with the instrument fully assembled without any use of breath.

Lastly, when the student can produce a clicking sound *sans* air, with the instrument assembled, the next step would be to experiment with a closed slap by forming their normal embouchure. There is still more mouthpiece in the mouth and more tongue being used in this step but the fundamentals of a “normal” embouchure should be implemented. While simultaneously releasing suction on the reed, the performer releases a small amount of air to create a pitched slap. The performer is then left with the lifelong journey of experimenting with different amounts of air, different registers, dynamics, reed pressures, etc.

Ideally the closed slap should be performed without any alteration to embouchure and with roughly the same portion of tongue that would be used for a typical portato articulation. However, due to physical differences in the oral cavity, some performers may have to adjust their normal embouchure and tongue position for the slap to be successful. For example, those with longer tongues may benefit from anchoring the tip of their tongue behind the bottom lip when performing a closed slap. Others may have to adjust the amount of mouthpiece used. It can also be possible that a shift in mouthpiece angle and jaw position can better accommodate certain varieties of slap tongue. Regardless of these adjustments, the performer should always strive towards the use of less tongue over time while also maintaining their default embouchure and relaxed playing positions as much as possible.

The way that slap tongue is used in the arrangements presented here, is to imitate the pizzicato of a string instrument. The opening “Prelude” movement of Saint-Saëns’ *Suite for cello and piano, op. 16*, ends with a quadruple stop D major chord with the indication of pizzicato **Fig. 3**. Rather than



Figure 3. Saint-Saëns, *Cello Suite, op. 16. Mvt. I m. 47. Universal Edition.*

pluck each string simultaneously, cellists strum each pizzicato note in this chord from low to high creating an arpeggiated gesture. This gesture when done on cello is light with an upward ascending motion. As the notes in this quarter note gesture get higher the sound also decays slightly.

The challenges of trying to emulate this ‘evaporating’ gesture with slap tongue are plentiful. When a cellist strums this chord, the wood body of the instrument and the strings continue to resonate much longer than the body tube and reed of the saxophone would resonate with a slap tongue. One of the glaring issues with using slap tongue at this moment is that the articulation must be light while also having a slightly sustained tone and discernable pitch. Trying to reconcile a light articulation while letting the instrument resonate can be somewhat of a contradiction when it comes to slap tongue on saxophone. If the goal is to slap tongue lightly then the best course of action would be to use a secco closed slap with very little air. However, if this option is chosen then the instrument will not ring like a cello, especially with the higher notes above the staff. The cause of this reduced resonance would come from a lack of air and too much of the reed being suppressed by the tongue during the technique of slapping. Using a secco closed slap would also make the pitch and tone less discernable the higher the notes ascend.

Due to this issue the saxophonist is advised to perform the pizzicato gesture with a full *mp* dynamic opposed to the original *pp*. Choosing this more resonant portato closed slap will allow the pitches to be heard clearly rather than them sounding percussive. Caution is advised when performing this gesture at a louder dynamic. Whenever more air is introduced to the slap tongue effect the attack transient of the sound envelope is more pronounced which can result in a harsher entrance. Finding a middle ground will be key when trying to fit into the texture of this dissipating cadence that ends the movement.

Another issue with slap tonguing this gesture is speed. While a cellist can effortlessly strum these four pitches



Figure 4. Saint-Saëns, *Cello Suite, op. 16. Mvt. I rhythmic variations on m. 47.*

quickly, slap tongue can be a cumbersome technique that is often sluggish. Adding rhythm and timing to how the saxophonist arpeggiates this gesture will be important when deciding how to phrase and shape this music. Saxophonists may not be able to slap tongue as fast as a cellist can strum but they can phrase the four pitches to at least sound musical. Utilizing the different rhythmic variations presented in **Fig. 4** will help saxophonists practice and track their speed of the gesture in hopes of making this passage sound musical and effortless.

Movement three of the same cello suite by Saint-Saëns reveals another example of slap tonguing a pizzicato passage. Twelve measures from the end of the “Scherzo” movement are two



Figure 5. Saint-Saëns, *Cello Suite, op. 16. Last 12 measures of Mvt. III (Bass Cleff). Universal Edition.*

pitches ‘Fa’ and ‘Do’ in Eb major (concert pitch). These two pitches have the pizzicato indication and are repeated twice **Fig. 5**. This is an example of where slap tongue is more idiomatic for saxophone than the first example. Using the slap in this context can aid in the response of the saxophone’s low register. Slap tongue is best performed in the low range of the saxophone. The plucked motion of the slap tongue assists with a quicker response time than a normal portato articulation. This passage can be performed with a closed slap with hardly any air to produce a pizzicato style articulation like that of a cello. The indication to switch back to *arco* happens 6 bars from the end. This ending arco music would actually be easier on saxophone if it was still pizzicato due to the range. However, the performer should adhere to the intention of the composer and perform the last six bars as written, sans pizzicato.

Lastly, the fourth movement titled “Romance” utilizes a pizzicato motive to contrast the lyrical legato ‘A’ theme. This arpeggiated pizzicato passage represents the ‘B’ theme of the exposition in the larger sonata form and is accompanied with a *poco f* dynamic. The way it appears in the saxophone score can be observed in **Fig. 6**.



Figure 6. Saint-Saëns, Cello Suite, op. 16. Mvt. IV m.22. Saxophone edition.

Any passage that utilizes slap tongue is included in the saxophone score as an ossia passage. Like the example in movement three, this passage is idiomatic for the saxophone to slap tongue. The range and dynamic level allow saxophonists to play with a full sound while performing a closed slap. Saxophonists should be concerned with the higher notes

of this passage as it is easy for them not to speak clearly with a slap articulation.

Whenever slap tonguing in a register above the staff, saxophonists should be encouraged to think of their tone and sustain. A lesser amount of saxophone tubing vibrates when playing higher pitches so the performer must support this range with faster air speed and slightly more pressure on the reed. Change in reed pressure can drastically affect whether a note in a higher tessitura responds during a slap. Because the tongue is blocking most of the oral cavity during a slap, the performer is less flexible to manipulate the oral cavity to produce higher pitches. This is why an increase in reed pressure when performing this technique may help higher pitches respond. Additionally, the advice regarding reed pressure does not apply to normal playing circumstances.

In each of these three instances the pizzicato is contextualized differently both melodically, harmonically and in terms of musical effect. This means that if a saxophonist is to perform slap tongue in place of the pizzicato indications, they must be willing to develop a wide palette of slap articulations. Each example discussed here requires a nuanced approach so that the effect does not distract from the ensemble's music making. Saxophonists in the 21st century are called upon to perform slap tongue more frequently than ever and embarking on projects such as this one can aid in their sensibility to execute the technique in more modern repertoire.

2.2.3 Subtone

Subtone is a term that has a couple of meanings when it comes to saxophone playing. In a jazz context it can describe a way of playing softly in which the performer's tone quality becomes less clear. The lack of clarity in the sound is caused by a large amount of air noise being present in the sound profile. This equates roughly to a sound

that is half tone and half air noise hence the term subtone. Using subtone in a jazz context is most characteristically recognized in the low range of the saxophone but can exist in all registers. An example of this way of playing can be heard in the 1962 recording of “Smoke gets in your eyes”, performed by proclaimed father of tenor saxophone, Coleman Hawkins with the Coleman Hawkins Quartet (Hawkins, 1962).¹⁴

The way to perform this jazz style of subtone is best seen live and in action. Despite the recording quality being poor, there are live videos of the early saxophonists who codified the subtone style of playing. Saxophonists like Coleman Hawkins, Lester Young, Johnny Griffin, Eddie “Lockjaw” Davis, Sonny Rollins, Dexter Gordon, and Stan Getz are all excellent examples to research when investigating this sound. The way in which this technique is achieved goes against some basic pedagogical principles and must be taught without caution.

The jazz subtone is achieved by playing with a soft cushion (relaxed bottom lip), a downward head position on the mouthpiece, and a slightly retracted jaw position as seen in **Fig. 7**. By making the cushion soft, the bottom lip is able to dampen the reed more than what occurs when not performing subtone. A downward head position changes the angle of the mouthpiece and allows for less pressure on the reed.



Figure 7. Example of a subtone embouchure. John Coltrane album cover.

¹⁴ Hawkins. Song from the album, *Coleman Hawkins Quartet* 1962.

When retracting the jaw, the amount of reed vibrating inside of the oral cavity is drastically reduced. These variables all contribute to a sound that can be described as hazy, airy, whispery, fuzzy, warm and dark.

In a classical saxophone setting the term subtone means something slightly different. The subtone in concert saxophone playing is most similar to the *niente* dynamic that clarinetists can achieve relatively easily within their first octave. The technique in this context involves no fuzz, buzz, spit, or air sounds. When performing this version of the technique, the tone must remain pure and can become almost inaudible. Typically, this technique is reserved for the lowest notes on the saxophone (D and below) and only at the softest dynamics (*pp* to *niente*). Examples of repertoire that makes specific use of this style of playing are pieces like *Balafon*, *Samba*, and *Jungle* by Christian Lauba. Popular saxophone transcriptions like *Sequenza IXb* and the Brahms *Sonata for clarinet and piano op. 120 no. 1* are also great pieces where the performer can utilize subtone to imitate the soft dynamic capacity of the clarinet. Like the jazz subtone, the technique can oppose basic pedagogical principles and must be taught with caution.

Contrary to the jazz subtone, the performance of a classical subtone requires proper posture, head position and mouthpiece angle. The embouchure does change slightly. In this context the cushion remains firm, and the saxophonist should slightly lift their top teeth off the top of the mouthpiece. Saxophonists can also utilize a double lip embouchure (both top and bottom lips rolled over the teeth) to get familiar with this positioning of the top teeth. When the top teeth come off of the mouthpiece, the mouthpiece pushes down slightly on the bottom cushion. The pressure on the reed increases so that hardly any air is required to play low notes at a *niente* dynamic level.

Pitch can often be a challenge with this technique, especially considering the intonation of the saxophone's lowest octave is already suboptimal. Lastly, another challenge of performing this technique is transitioning from soft to loud or vice versa. Saxophonists should practice transitioning from teeth on the top of the mouthpiece to teeth off the top of the mouthpiece without dynamic changes to get better acquainted with the required movement. Doing so will ensure dynamic swells and decays are natural and seamless in terms of volume and timbre.

A classical subtone is used throughout the transcriptions and recordings presented here. The first example comes from Eleanor Alberga's "Duo" movement from the *Dancing with the Shadow* suite. The entire 'B' section of this movement from mm. 62-105 contains

The image shows a musical score for saxophone, measures 57-84. It consists of five staves of music. The first staff (measures 57-62) features a trill starting at measure 57, with a tempo marking of quarter note = 104 and dynamic markings $p > pp$. The second staff (measures 63-69) continues the trill, with a tempo marking of quarter note = 144 and dynamic markings $mp > p$ and pp . The third staff (measures 70-74) is marked 'A tempo' with a quarter note = 104, and includes trills with dynamic markings pp and $pp <$. The fourth staff (measures 75-81) features a trill with a tempo marking of quarter note = 144, followed by a section with a tempo marking of quarter note = 116 and dynamic markings pp and $cresc.$. The fifth staff (measures 81-84) includes a note with a dynamic marking of p and a tempo marking of quarter note = 116. Annotations include '*as a didgeridoo (light growl), add sixth finger to indicated notes' and '*Editorial indication to growl and add the 6th fingering'.

Figure 8. Alberga, *Dancing with the Shadow*. "Duo" mm. 57-84. Saxophone edition.

murmuring trills in the clarinet's lowest register. **Fig. 8** depicts an excerpt of this section of music, transcribed for saxophone. These gestures never rise above a mp dynamic level and often stay at p or softer. For clarinet, this register is quick to respond and has the capacity to be played soft and transparent or full and resonant. For many saxophonists, the low register is one of the most difficult ranges to control at any dynamic level.

Playing low notes loudly on saxophone raises the risk of overplaying the dynamic with a tone that is more like a tugboat than a musical instrument. On the other end of the spectrum, if performers try playing low notes too softly, they run the risk of the note cracking to the next overtone, not speaking at all, or having a tone that is airy and impure.

To get a transparent tone at the appropriate dynamic for this passage of music (mm. 62-105), performers should experiment with the classical subtone. There are instances in this section of music where the player is advised to start their sound with the top teeth off the mouthpiece and gradually make contact back to the mouthpiece to achieve the printed dynamic shapes. An example of this

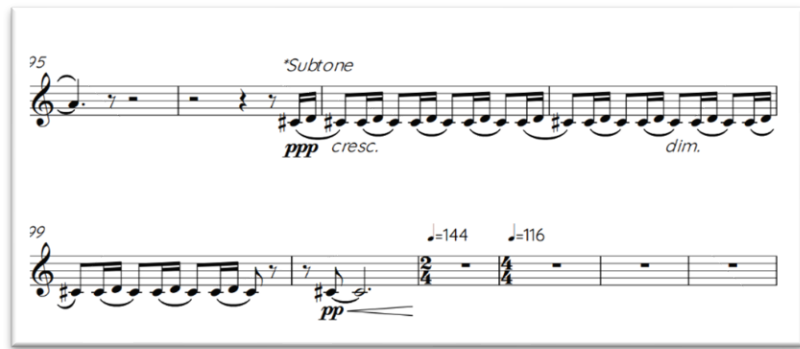


Figure 9. Alberga, *Dancing with the Shadow*. "Duo" mm. 96-101. Saxophone edition.

transition between subtone and full tone occurs at the end of the Alberga *Duo* during the 'B' section, mm. 97-101 **Fig. 9**. In this passage the clarinet is oscillating between two pitches with the indication to start at a *ppp* dynamic. This oscillating figure continues with the notation to crescendo then decrescendo. If a saxophonist was to perform this passage without the use of subtone, they would likely over play the dynamic. Some intervention of embouchure manipulation must exist in this passage to make the necessary dynamic swell from almost *niente* happen successfully. Alternatively, the saxophonist could raise the written dynamic. However, doing so would likely overbalance the delicate texture that Alberga was looking for. When considering their choice of instrument and dynamic indication at this

moment in the music, the saxophonist must recognize that the composer is looking for an extremely soft dynamic.

In the saxophone version of *Contrasts sz. 111* by Bela Bartók, subtone can again aid saxophonists when imitating a clarinet's ability to play softly and transparently. The

first instance where

subtone can be useful in

this composition occurs in

mm. 30-33 in the first

movement **Fig. 10**. Again,



Figure 10. Bartók, *Contrasts sz. 111*. Mvt. I mm. 30-33. Saxophone edition.

this is a passage in the saxophone's lowest register at the very soft dynamic of *pp*. To

achieve the proper ensemble balance. Subtone must be utilized here as to not overpower

the violin who has double stopped tenths that need to be heard clearly without

unnecessary effort.

The last example of how subtone is used in this transcription project is in the third movement of *Contrasts sz.*

111. The tempo indication is *allegro vivace* and in mm.

18-35 the clarinet has to repeat a sixteenth note figure without rest **Fig. 11**. This figure is in the low register

of the saxophone and is marked at a *p* dynamic. The intention of this motive is a simple murmuring that is not

meant to dominate the ensemble. It is meant to create a supportive texture for the pianist to expand upon the melodic material that was stated previously by the clarinet. As in the other examples, the tone produced by the saxophone at this moment must be thin and transparent. This however, is not an inherent trait of the saxophone's lowest register. It is recommended that the saxophonist try to blend underneath the piano by using subtone. When the dynamic of the gesture changes to *mf* in m. 26, the performer must transition from top teeth off the mouthpiece to top teeth on the mouthpiece.

Each of the four derivative works in this document contain passages of music that require the performer to play softly in the saxophone's lowest register. When a composer writes music for clarinet that is marked *pp*, they are imagining how a clarinetist would approach that dynamic. Whether saxophonists are trying to emulate a muted string,

The image shows a musical score for saxophone, labeled as Figure 11. It consists of five staves of music. The first staff begins with a dynamic marking of *p* (piano). The second staff is marked with a box containing the number 20. The third staff is marked with a dynamic of *mf* (mezzo-forte). The fourth staff is marked with a box containing the number 30. The fifth staff begins with the instruction "Repeat several times if needed" and a dynamic marking of *f* (forte). The music is written in a single melodic line with various articulations and dynamics.

Figure 11. Bartok, *Contrasts sz.* 111. Mvt. II mm. 18-35. Saxophone edition.

imitate the clarinets ability to execute niente entrances, or copy the delicate nature of the flute's soft dynamic capacity, subtone can be yet another tool that can help achieve these colors and textures.

2.2.4 Double-tongue

Double-tonguing is the use of paired syllables to create a rapid articulation. Syllables pairs like Tu-Ru, Ti-Ri, Ta-Da, Ta-Ka, Tu-Ku, Ti-ki, Di-Gi, Du-Gu, Duh-Guh, and Ly-D'll are examples of how the tongue may execute this style of articulation (Hottetere, n.d.).¹⁵ The most common syllable pairs for saxophonists who double-tongue are Du-Gu and Duh-Guh. Using these two syllable pairs allows the air stream to never be completely shut off unlike the syllable pair of Ta-Ka.

The student should first get used to performing the double-tongue away from the instrument. Have

them say a variety of different syllable pairs and see which ones they excel at vocalizing and which ones are more cumbersome. Once they are comfortable

Figure 12 shows four musical staves, each representing a different exercise for double-tonguing. Each staff is in 4/4 time and contains 16 notes. The syllables 'Du' and 'Gu' are written above the notes to indicate the articulation. Exercise 1: Du Du Du Du Gu Gu Gu Gu Du Du Du Du Gu Gu Gu Du. Exercise 2: Du Du Du Gu Gu Gu Du Du Du Gu Gu Gu Du. Exercise 3: Du Du Gu Gu Du Du Gu Gu Du Du Gu Gu Du Du Gu Gu Du. Exercise 4: Du Gu Du Gu Du Gu Du Gu Du Gu Du Gu Du Gu Du.

Figure 12. Double tongue preliminary exercises.

with the sensation of the front and back part of the tongue moving to articulate, have

¹⁵ Hottetere. *Principes de la Flute Traversiere*, 26-33.

them begin by playing only on the saxophone neck and mouthpiece assembled. The following exercises should be performed on the neck and mouthpiece only **Fig. 12**. After the mentioned exercises have been mastered on the neck and mouthpiece, saxophonists can then assemble the instrument and start to use these exercises on different notes throughout the range of the instrument.

After speed and proficiency have been obtained with the preliminary exercises listed above, students can consult resources such as the *Arban's Complete Conservatory Method for Trumpet*¹⁶, or *The Futists' Dédouble*¹⁷ by Robert Stallman for musical examples and exercises that utilize the double and triple articulation. These two texts contain many double-tonguing studies that are easily adaptable for the saxophone and can be incorporated into the daily practice routine. In addition to those sources, students should be encouraged to practice their normal scale and articulation patterns utilizing the double-tonguing technique.

Double-tongue should be used when a passage of music is too fast to single tongue or when single tonguing would be more fatiguing to execute a long passage of articulated music. An inherent quality of the double-tongue technique is one syllable that is audibly stronger and one that is weaker. Instrumentalists work their entire lives to make both syllables equally strong in hopes of achieving perfect evenness of their double articulation. However, there are certain styles of music that prefer the unevenness of the technique. Baroque music favors the strong-weak emphasis that is created. Such an inequality can create a lopsided affect to the music that is often referred to as *notes*

¹⁶ Arban, 36-39.

¹⁷ Stallman. A collection of musical examples that utilizes staccato articulations.

inégales. In short, technical necessity is not the only determining factor in the discussion of whether to double-tongue. Musical context and gestural affect are just as important when considering the use of such a technique.

Saxophonists who work on this skill will quickly discover that not every note on the instrument responds well to double-tongue. The extreme low registers and the extreme high registers can often be problematic or borderline impossible to double-tongue. In the beginning stages of learning this skill, saxophonists might squeak or produce an unpleasant squawking noise. This occurs because the oral cavity is being manipulated in an unfamiliar way and your body has not figured out how to resolve the issue. In addition to this unfamiliarity, air support is often at the root of double-tonguing issues.

While there are endoscopic videos of saxophonists double-tonguing (Mark Watkins, 2019)¹⁸ and diagrams of how the tongue should move when double tonguing (Dave Liebman),¹⁹ the best way to master the skill is by increasing an awareness inside the mouth. The body will adjust to achieve the desired sound as long as the individual is exercising maximum body awareness and focus during each practice session. Lastly, saxophonists should use the exercise in **Fig. 12** to strengthen the second syllable (Gu or Guh) which is often the mechanic that is most problematic. More can be said about the approach to double-tonguing on the saxophone but for the sake of brevity those remarks are best reserved for discussion elsewhere.

¹⁸ Watkins. Endoscopic YouTube video of double tonguing on saxophone.

¹⁹ Liebman. *Developing a Personal Saxophone Sound*

An example of double-tonguing in the recording album *Contrasts* can be observed in the W.F. Bach *Sonata in e-moll*, arr. for soprano saxophone. The first movement is titled *Allegro ma non tanto*, which roughly translates to “fast, but not too fast”. When dealing with music without a metronome marking, the best course of action is to consult the notation. In this case there are many running sixteenths, sixteenth note triplets, and thirty-second notes. From there, the performer can decide on a tempo in which the thirty-second notes (the fastest subdivision of the beat in this movement) sound appropriate for the title fast, but not too fast. At quarter note equaling 65 bpm the thirty second note figures would sound like sixteenth notes at 130 bpm, which for the purposes of this paper will act as the appropriate tempo.

Mm. 25-28 of the first movement of Bach’s sonata presents the first opportunity to employ the double-tonguing technique



Figure 13. Bach Sonata in e-Moll. Mvt. I mm. 25-28. Saxophone edition.

Fig. 13. A

rising sequence of thirty second notes in the middle of the soprano saxophones range is the perfect example of music that is idiomatic to double-tongue on saxophone. In addition to the appropriate range and tempo, the high Baroque style of this composition gives the performer justification to perform with a slight *inégaies* with the articulation. While this passage is a little too fast for *notes inégaies*, the natural stressed and unstressed effect of double tonguing is more acceptable in this context due to the era in which the composition was composed.

In the *Finale* of Camille Saint-Saëns cello suite, there is another opportunity for the saxophonist to double-tongue. Again, there is no metronome marking, only an indication of *allegro con brio* which translates to “fast with brilliance”. Using the same deductive reasoning with the notation as was made with the previous example of Bach,

an appropriate

tempo for this

Finale could be

anywhere from

bpm equaling

130-160. In mm.

33-37 there is a

sixteenth note passage where every note is articulated **Fig. 14** . On cello this would be

performed by alternating bow strokes with relative ease. Saxophonists with a fast tongue

may attempt to single-tongue the passage, however the duration of this example makes it

more logical to instead use the double-tongue technique.

Low notes are not the most forgiving on the saxophone when double-tonguing. Because of this predicament, an ossia passage is presented in the saxophone score to adjust the register of this passage up an octave. It is possible to double-tongue the passage in the original octave but doing so requires a drastic manipulation of the oral cavity. By puffing one or both cheeks while double-tonguing, extreme ranges can be more easily navigated using this extended technique. This is advice that goes against basic saxophone pedagogy and should only be attempted by experienced performers who have a mastery of the fundamentals of saxophone playing.



Figure 14. Saint-Saëns Cello Suite, op. 16. Mvt. V mm. 33-37. Saxophone edition.

As was discussed with the extended techniques mentioned above, the double-tongue must sound effortless so that the listener is not distracted from the musical message. This is not to say that these endeavors should not be pursued for fear of failure. Musical endeavors such as this project will aid saxophonists towards an effortless execution of these more challenging technical concepts.

2.2.5 Altissimo

Altissimo for each of the different saxophone voices encompasses the written (not sounding) range depicted in **Fig. 15**. The sounding pitch will be different depending on the saxophone voice, but the written range is the same for each horn. When playing in this register there are many variables that affect timbre, pitch, response, and resonance of each note. Getting an altissimo note to respond involves producing a specific harmonic above a given fundamental. While there are multiple fingering systems for this register, the most important factor for success is the ability to shape the air via oral cavity manipulations and adjustments of the lip cushion.

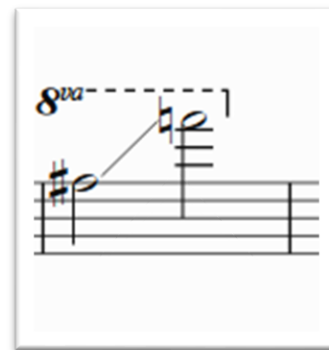


Figure 15. Altissimo range for saxophone. Written range not sounding.

In the modern age of saxophone playing, altissimo has transformed from being an extended technique to just another register of the saxophone. Saxophonists like Marcel Mule were famous for opposing the use of the extreme altissimo register and favored a more conservative approach to saxophone technique. His contemporary Sigurd Raschèr on the other hand was more adventurous and curious about the limits of the saxophone. Raschèr was so enthused with the saxophone's altissimo register that he wrote a method

book titled *Top Tones for the Saxophone*, in which he details his method for expanding the range upward. This trend of playing higher continued with such publications like Eugene Rousseau's *High Tones*, Donald Sinta's *Voicing: An Approach to the Saxophone's Third Register*, Rosemary Lang's *Beginning Studies in the Altissimo Register*, David Liebman's *Developing a Personal Saxophone Sound*, and most recently the pedagogical series titled *Chops* by Dan Graser.

One of the problems with how the saxophone repertoire addresses the altissimo register is that not much has changed in terms of how and when that range is utilized. Typically, saxophone altissimo is used as a tool to achieve a dramatic effect. This dramatic effect is often loud and pitted against dissonant, dense harmony. Rarely ever is there a simple tonal melody that floats effortlessly in the altissimo register, and even more rare is music in the altissimo register written at a soft dynamic. There are exceptions to these claims such as the "Will o' the Wisp" and "La follia nuova (Lament for George Cacioppo)" movements of William Albrigh's *Sonata for Alto Saxophone and Piano*, the optional ossia passage in the second movement of Ibert's *Concertina da Camera*, or Ingolf Dahl's "Passacaglia" movement from the *Concerto for Alto Saxophone and Wind Band*. These are however exceptions and not the rule.

Transcriptions and arrangements offer saxophonists the challenge of increasing sensitivity in this register. Delicate melodies like the one found in "Romance" from Camille Saint-Saëns' cello suite explore this fragile register unlike what can be found in

most of the saxophone's standard repertoire **Fig. 16.**

The saxophonist must have pitch correcting fingerings for this passage of music

which will also facilitate a subdued timbre. Excerpts from Bartók's *Contrasts* provide music that requires a

nimbleness in the altissimo that is rarely explored by saxophonists. The cross-finger agility required to play this mm. 16-22 of Mvt. I of *Contrasts* is similar to the technique needed to navigate the flute's highest register. Alberga's rhythmic inventiveness in "Duo" from *Dancing with the Shadow* pushes the saxophone's articulatory capabilities in the altissimo register. To manipulate the oral cavity to play in the 4th octave on saxophone while simultaneously executing crisp articulations requires an almost surgical accuracy. The arrangement of W.F. Bach's *Sonata in e-moll* pushes the soprano saxophone's ability to control the extreme registers against tonal harmonies that require precise and reliable intonation.

There are choices to be made regarding register when arranging or transcribing and those choices must be made with practicality in mind. If a performer has an unlimited time to work on a single



Figure 16. Saint-Saëns cello suite. Mvt. IV mm. 8-15. Saxophone edition.



Figure 17. Bartók, *Contrasts* sz. 111. Mvt. III mm. 248-256. Saxophone edition.

passage of music, then there is possibly no limit to what can be accomplished. However, this is rarely the case. Some passages better suit the saxophone edition down an octave as is the case in “Sebes” from Bartók’s *Contrasts*, mm. 248-256 **Fig. 17**. While there are likely many people that would deem this passage playable at pitch, the performer must ask the question “Is the time invested worth the musical outcome?” If the music making is significantly enhanced by playing the passage at pitch, then maybe it is worth it. If not, then reworking the music down an octave is likely more sensible. The ossia passages and optional 8ve indications in the saxophone editions of these works allow the individual to make that personal choice.

2.3 An album with a theme

The last reason for recording these four original arrangements for saxophone was to present an album of music with an underlying theme that unifies each composition. That underlying theme is the element of dance. Dance is the inspiration behind the album art by Denver



Figure 18. Kevin Cincotta, *Contrasts*. 18x18 acrylic on canvas.

muralist Kevin Cincotta **Fig. 18** and is also the glue that holds these seemingly disparate arrangements together. The dances heard on the album range from Baroque by way of W.F. Bach, to the Hungarian folk style dances of Bartók, to the Romantic waltzes heard

in Saint-Saëns' cello suite, to the modern ballet style of Eleanor Alberga. This theme should be used as a guide for the listener to draw aural connections between each composition.

Kevin Cincotta was contacted October 2nd, 2022, by the author of this document to create artwork for the album "Contrasts". The instructions given to the artist were basic; listen to the rough mixes of the recordings, include the author's favorite bird (Eurasian Magpie), a frog (the toy of choice for the author's daughter), subtle use of the saxophone, and contrasting colors and line work. At no point was there any mention of utilizing a dance element. On January 7th, 2023, the artist presented the final artwork which was an 18 × 18 acrylic on canvas as depicted in **Fig. 18**. The dancing element of the bird and frog was a welcome surprise and further enforced the theme of the album.

Dancing with the Shadow by Eleanor Alberga utilizes the word dance in the title which may have hinted Kevin Cincotta towards the dance subject found in his artwork. Alberga's composition was originally commissioned by the chamber group Lontano and the Sue MacLennan Dance & Co. While there is no live video footage of the premiere or subsequent performances of this composition, it can be hypothesized that some choreography was involved since a dance company helped commission this work. To further engage with music heard in the "Duo" movement, listeners are encouraged to imagine the dance moves that might accompany this composition.

The opening of this movement presents a clarinet solo from mm. 1-21. Imagine here a solo dancer moving freely across the stage. Body movements and dance steps in this section of music could be light and swift to appropriately pair with the clarinet's staccato sixteenth note based melody. In m. 21 the piano joins and so begins the duet. The listener

here can imagine the entrance of another dancer, perhaps in different attire to further emphasize the topic of light and shadow of the inner psyche.

Mm. 62-105 represents the 'B' section of this ternary movement. This section is darker in character and less rhythmically active. The two dancers might be utilizing elongated gestures with their limbs. Slowly and fluidly, expanding and contracting their arms and legs to the low murmurings of the clarinet's static trilling figures. The piano here is also in the lowest register of the instrument with dissonant harmonies. Dancers could possibly be kneeling or present the center of their frame lower towards the stage to reflect this registral change.

The ending 'A' section, mm. 106-end, draws on musical themes found throughout the entire movement. Energy builds with running sextuplets and leaping dotted rhythmic figures that span large intervals. Listeners should try to imagine their fictitious dancers jumping, rapidly expanding their limbs, leaping across the stage with explosive movement, nearly colliding with each other, a moment of chaos. Suddenly the composition ends with the piano in the lowest register possible and the clarinet in the highest register possible at *ff*. One dancer in this chaotic ending could finish with an upward body pose, while the other dancer in a downward pose to once again emphasize this registral disparity.

Guided imagery like what has been described above can be applied to all four dance compositions in this collection. Creating hypothetical choreography is likely what lead Kevin Cincotta to imagine the dancing subjects for the album art. Listeners should challenge themselves to explore what their imaginations are capable of. Let play be part of the listening experience of these dance inspired works. How would people dance to

Bartók's Hungarian dances? What kind of clothes are they wearing? What kind of location are they dancing at? Such questions can be asked of any one of the dance works in this album project.

3. Liner Notes

Acknowledgements I would like to first thank my parents for their love and unconditional support. Thank you to my brother for being one of the most influential male role models in my life. Thank you to all of my private lesson instructors, Bill Stuart, Dr. Brian Perez, Dr. Greg Riley, Dr. James Bunte, and Professor Tom Myer for your mentorship and guidance. Thank you to my friend and collaborator Ron Stabinsky for pushing me to be a better listener and connoisseur of music. Thank you, Hannah Kennedy, for your artistry on this recording, for all the virtual rehearsals, and your faith in my vision for this project. Thank you to my peers and lifelong friends Mike Talento and Clifford Morin who have always been a key component of my support system. Thank you to all my teachers past and present who have dealt with me at my best and at my worst. Thank you to Kevin Harbison who recorded, mastered, and helped produce my recordings for this project. Thank you to Kevin Cincotta who illustrated the art for the album "Contrasts". Lastly, I would like to thank my wife Hyeji Park Miranda who I have shared the greatest moments of my life with. I dedicate this work to my wife Hyeji and my daughter Hajin; I love you both.

Sonata in E minor for Flute IWB 58 Wilhelm Friedemann Bach (1710-1764) is the second child and eldest son of J.S. Bach. He was a genius organist, improviser and composer who died in poverty. Two anonymously composed flute sonatas were found and later decided to clearly be

authentic compositions of W.F. Bach. These two sonatas are believed to have been written during his time in Dresden from 1733-1746. W.F. Bach also wrote 6 substantial duets for traverse flute which are much in the style of his flute sonatas. During his period in Dresden, flute playing was held in high regard thanks to the court musicians Joachim Quantz, F.J. Götzel, and Pierre-Gabriel Buffardin. These three flutists raised the bar for what was possible on the instrument, and they may have influenced their fellow court musician, W.F. Bach, to write some of the most challenging flute repertoire of that era.

The flute Sonata in E minor is highly virtuosic and was far ahead of its time. Both the rhythmic and harmonic content foreshadows the stylings to come in the classical era and beyond. My passion for this music was sparked during a baroque interpretation class that investigated the music, theories, and teachings of the era, roughly 1600-1750.

While I was researching baroque works to adapt for saxophone, I found this E minor sonata on an album called “Flute Sonatas by the Bach Sons” by Barthold Kuijken. I was hooked by the first listen. Kuijken’s phrasing, ornaments, *notes inégales* and general improvisatory approach to this music was captivating. It was unlike any other baroque flute sonata I had heard or encountered since. The large leaping intervals, the highly syncopated gestures, and the use of chromaticism in these sonatas are challenging even on the improved keywork of the modern flute.

To imagine 18th century flutists playing this music on a period instrument is awe inspiring. Thanks to recording technology and artists like Barthold Kuijken, we can hear this beautiful repertoire on the instrument it was originally intended for. The saxophone interpretation heard here will hopefully bring awareness to a piece of repertoire that was almost lost and forgotten.

Some of the ornaments you hear in this recording are largely inspired by Barthold Kuijken and this arrangement of mine has been adapted to the soprano saxophone. The edition used to adapt this master work is the Stuttgarter Bach-Ausgaben Urtext from the publisher Carus Verlag.

- I. *Allegro mà non tanto*: A moderately fast movement that utilizes fast scalar and arpeggiated passages to ornament the syncopated themes of this sonata form. While this movement does not possess a descriptive dance title like the second movement *Siciliano*, listeners can hear a clear pattern of stressed and weak beats that reference baroque dance steps. In this movement, the emphasis is often on the weak beat of the 2/4 measures which causes the syncopation to occasionally sound like a strong down beat. This movement establishes the tonality of E minor and introduces the arpeggiated thematic material that will be heard throughout the entire composition.
- II. *Siciliano*: Siciliano is a term that describes a popular instrumental movement or aria from the 17th and 18th centuries. It is normally in 6/8 or 12/8 meter with clear harmonies and one to two bar phrases. This dance inspired song form typically evokes pastoral scenes and melancholy emotions. This particular siciliano utilizes a 6/8 meter with paired one bar phrases. The form is a simple ABA' ternary and the tonalities used are G major (A section), the relative key of E minor (B section), and G major again (A' section).
- III. *Vivace*: This final movement has the character of a lively Gigue with technical passages similar to those found almost a century later in works by Nicolò Paganini. There are many leaps that stretch beyond the interval of a tenth that are to be played

at a rapid speed. These registral acrobatics occur regularly and are a key theme in this movement's identity.

Suite for Cello and Piano Op. 16. Camille Saint-Saëns (1835-1921) was born in Paris and studied composition at the Paris Conservatoire (1848–52). His success as a virtuoso pianist impeded his reputation as a composer and his style remained essentially unchanged, which was consequently too pale to be successful in the era of Puccini and Strauss. He opposed modernism for its own sake and liked to use historical and regional influences to evoke scenes from distant times and places.

Saint-Saëns' *Suite for Cello and Piano op. 16* was written around 1862 but was published and premiered in 1866. The work was dedicated to Henry-Marie-Joseph Poencet (1834-1873) and was premiered by Poencet April 27th, 1866, at Salle Pleyel. The early 1860s were perhaps the most important years of his life and were also a time where he gained considerable recognition from his contemporaries and idols.

It is evident that Camille Saint-Saëns was fond of this cello suite. Saint-Saëns reworked the fourth movement *Romance* for horn in 1882 and he reworked it again for cello and orchestra for Dutch cellist Joseph Hollman in 1919. The orchestra version was premiered by Hollman February 1921 and includes a new *Gavotte* movement in place of the third movement *Scherzo* and a *Tarantelle* movement in place of the fifth movement *Finale*. Saint-Saëns believed the *Scherzo* and *Finale* of the original composition was too pianistic for orchestra.

I adapted this work for saxophone to explore extended techniques such as slap tonguing, double tonguing, circular breathing, and subtone in a tonal setting which presents an interesting

challenge to the performer. The objective is to not draw attention to whatever extended technique is being employed but rather let it serve the music in a way that is not contrived while mimicking effortless string techniques. I also chose this work to expand the romantic literature available for the saxophone community and to broaden my own understanding of romantic performance practices.

- I. *Prelude*: This movement is a D minor homage to Bach. The *moto perpetuo* 16th note motive of this first movement is identical to the opening movements of all six of the J.S. Bach cello suites. The opening gesture clearly establishes D minor tonality and presents melodic contours that return throughout all five movements, most obviously in the *Finale*. This seemingly endless melody is realized on the saxophone by way of circular breathing. Utilizing a technique in which the saxophonist does not have to stop to breathe is one way of imitating the connection of notes and phrases that a cellist can perform with relative ease.
- II. *Sérénade*: A moderately paced waltz in G minor. This music makes reference to the French school with its light textures and harmonic colors. The dance-like quality is reminiscent of the baroque suite which the composition gets its title. Unlike a baroque suite however, it would be more common to see an allemande as the second movement of a music suite. This reflects the fact that while Saint-Saëns is borrowing from the Baroque, he makes the Suite format his own in this romantic, neo-baroque style. He chose to go against the baroque suite tradition by composing a dance in triple meter instead of the expected duple meter allemande for the second movement.
- III. *Scherzo*: The title of this movement has less to do with the Baroque suite and has more in common with the scherzos that were popularized by Haydn and Beethoven.

- As in Beethoven's "*Eroica*" *Symphony no. 3*, this scherzo is also in a ternary form and utilizes a trio section that contrasts with the two themes that comprise the 'A' sections. This is the first movement of the suite that displays the pianistic writing and technical virtuosity that Saint-Saëns is perhaps most commonly known for.
- IV. *Romance*: The intensity in this movement gives this composition a more Romantic feel. While all is calm to start the movement, the tension builds to a stormy climax that is perhaps more provocative than what would be heard in a typical Baroque suite. This movement was transcribed by the composer himself for other instruments including French horn. Saint-Saëns was outspoken about his fondness for this movement. The saxophonist in this example must delicately navigate the altissimo range in a manner that is not commonly found in much of the saxophone's standard repertoire.
- V. *Finale*: The *Finale* allows the composer to showcase his skill with counterpoint while also displaying his trademark pianistic writing. Much of the texture throughout this *Finale* is imitative with contrasting sections of declamatory ensemble unison playing. Themes from the opening *Prelude* make a return to close this movement. The return of familiar themes reflects an interest in thematic unity which was codified by Beethoven and fellow contemporary Johannes Brahms. The movement is a true *tour de force* and is meant to continually elevate energy from beginning to end with no breaks in action, a task that the saxophone is no stranger to.

Dancing with the Shadow. Eleanor Alberga (1949) is a British composer of Jamaican descent. Alberga can also trace her lineage to a small islet of Ukraine in the Danube called

the Maican Island. In 1970 she moved to London to study piano and singing. She later became a concert pianist, and dancer in the African dance company in London. In 1978 she joined the London Contemporary Dance Theatre as pianist, composer, and musical director. A large portion of her music can be described as having a powerful rhythmic drive which is a byproduct of her involvement in dance.

Originally written for a Pierrot ensemble of flute, clarinet, violin, cello, piano, and percussion, *Dancing with the Shadow* was commissioned by a chamber group called Lontano and the Sue MacLennan Dance & Co. The work was premiered at the Palace Theatre, UK in 1990 by Lontano with Odaline de la Martinez conducting. To my knowledge this work is the first of its kind in the way it develops by layering in instruments one movement at a time, until a Pierrot ensemble is formed. The composer explains by saying:

I composed *Dancing with the Shadow* as a 30-minute work in 5 sections, for the choreographer Sue McLennan. The first movement is a duo, the second a trio and so on, culminating in a sextet. Although there is some recurrence of ideas linking the movements, they were each intended to stand as separate entities. The suite was adapted from sections I, IV and V. The title suggests the conscious acceptance of the darker sides of the human psyche to create transformation and unity.

This piece was introduced to me during a post tonal seminar with Dr. Leong at the University of Colorado Boulder. The *Duo* movement is treated as a stand-alone piece in this recording but is part of a much larger work. The whole tone melodic language mixed with powerful rhythmic variety characterizes the first theme. The rhythmic intensity and harmonic sonority of this first theme dominates two thirds of the entire composition. Later in the

movement, a second theme is heard and is less rhythmically active with a darker mood. The clarinet and piano at this point are playing in their lowest registers and there are more octatonic sonorities which contributes to a sense of darkness. The final 'A' section of this ternary form subtly mixes the diminished qualities of the darker second theme with the whole tone pitch collections of the brighter first theme. All while maintaining the rhythmic drive heard at the start of the work.

The stark contrast of light and dark clearly represents the idea of an individual and their shadow, or inner darkness. When the light and shadow come together at the ending 'A' section of the piece, there is a product that otherwise would not exist. To me this represents coming to terms with your truth and accepting things you might not like about yourself and ego. Learning how to use your struggles, your darkness, your light, and your successes can culminate into something beautiful.

Contrasts Sz. 111 by Béla Bartók This composition was written in 1938 in the later part of Béla Bartók's life (1881-1945) and represents the only chamber composition he ever wrote that includes a wind instrument. Contrasts was commissioned by American clarinetist Benny Goodman, but ultimately the idea came from violinist József Szigeti. Szigeti wrote in a 1938 letter to Bartók:

Please write to Benny Goodman a registered letter in which you agree to write within a given time a 6-7 minute clarinet-violin duo with piano accompaniment, the ownership of which remains yours, but granting him the performance rights for three years. The royalties from performances, radio and his recordings of course pertain to you. If possible, it would be very good if the composition were to consist of two independent sections (which could perhaps be played separately, as in the Rhapsody no. 1 for violin),

and of course we hope it will include a brilliant clarinet and violin cadenza! In any case I can safely say that Benny brings out from the instrument whatever the clarinet is physically able to perform at all, and quite wonderfully, in regions much higher than the high note in “Eulenspiegel”!

This letter was dated August of 1938 and *Contrasts* was promptly completed in September of the same year. The speed in which this piece was written could imply that Bartók had a complete vision of the work as a three-movement composition despite Szigeti’s suggestion of a two-movement trio. Bartók’s almost obsessive interest with symmetries and palindromes could also explain the choice to compose a third movement.

At the time this composition was conceived, Hungary was becoming a dangerous place to live due to the encroaching Nazi forces who recently invaded Austria. I assume the militant subject matter of these folk derived dances has to do with Bartók’s inner conflict to stay in his home country of Hungary or flee and live in exile. To stay in Hungary would mean his music and national allegiance would suffer the harsh scrutiny of the Nazi regime, but to leave his hometown would mean abandoning his elderly mother and his beloved country.

This is considered a masterwork in chamber music literature. Unfortunately for saxophone, no such masterworks have yet been standardized in the instrument’s canon of repertoire. While the original composition was written for clarinets pitched in ‘A’ and ‘Bb’, the ranges presented in *Contrasts* can be performed at pitch by the alto saxophone with no alterations; four and a half octaves for saxophone (low Bb to altissimo F). Not everything is idiomatic for the saxophone in this arrangement but that is also the fun of undertaking this music. A challenge to obtain the unobtainable is what makes this repertoire engaging for the saxophonist to practice and perform. The melodies and technical passages found in this

arrangement are unique, highly virtuosic, and contain obstacles that would never be attempted by saxophone otherwise. The visceral energy, rhythmic intensity, and often thick ensemble textures found here in *Contrasts* are also trademarks of most chamber music originally written for saxophone.

- I. *Verbunkos* (Recruiting Dance): The word *verbunkos* refers to a Hungarian method of recruiting young soldiers for the famous Hussar regiments. This dance is the “slow” dance of the two-movement framework that was originally proposed by Szigeti. This movement highlights the clarinets’ virtuosity of color and technique while violin and piano play a more supportive and accompanimental role. The march theme that starts the composition is developed throughout this sonata movement and concludes with a virtuosic clarinet cadenza.
- II. *Pihenő* (Relaxation): This middle movement acts as an *intermezzo* or break in action. The Hungarian title translates to relax and depicts nighttime moods and imagery for which Bartók is known to enjoy. The movement is formed in an ABA’ ternary manner with the ‘B’ section being the climax and loudest moment of this composition. In general, the melodies played in duo by violin and clarinet are calm, fluid, and quiet. The melodic figures are often presented in a mirror-like shape where the clarinet is moving in contrary motion from the violin around an axis of symmetry. The parallel dyads that are produced with this technique are mostly an interval of a 3rd, 2nd, or their inversions. The occasional unison or tritone will occur at key formal events and phrase endings.
- III. *Sebes* (Fast Dance): This movement is inspired by a folk dance that young Hungarian recruits would sing in celebration before signing up to enlist in the army. The mood is

fast, playful, and relentless. There is a moment of reprieve almost exactly in the middle of this last movement. This reprieve is a trio section with a time signature of 13/8 (a typical Bulgarian/classical Greek time signature). 13/8 is a time signature which can be found in other compositions by the composer. The tempo of this music is notated to remain the same, but the melodic figures become elongated and more lyrical. The use of palindromes throughout this lyrical section is also prevalent. Not only is the time signature palindromic (3+2+3+2+3), the melodic shapes and gestures are symmetrical and palindromic as well. The harmonic language used throughout most of this trio section is whole tone which is a pitch collection that contains many symmetries. Bartók favors the sonorities of the whole tone collection throughout his oeuvre. The trio section is followed by a violin cadenza that ramps energy up to a very climatic recapitulation of sorts with a high intensity coda to end this rondo movement.

4. Engraving

All four works were engraved by the author using the notation software Sibelius. Dynamics, articulations, accidentals, tempos, expressions, and other staff texts were left as close to the chosen editions as possible. Formatting of the page layout was also closely imitated with some exceptions whenever an ossia passage was implemented. Certain passages of Saint-Saëns' cello suite were reworked to account for notes too low for the saxophone or to adjust the way in which multiple stops are realized on a monophonic instrument. The clarinet and flute transcriptions have little to no alterations in pitches,

articulations, dynamics, or expression markings, etc., and serve as a direct transposition. Below are the saxophone scores for each composition.

5. Conclusion

The words transcription and arrangement refer to the product of transferring engravings from a musical composition to an instrument other than what was originally indicated by the composer. While the words can be used synonymously, there was an attempt to differentiate the two in this document. Transcription is a more accurate representation of the composer and editors' original engravings and concept. In a transcription, little has been done to alter the pitches, musical indications, special text, formatting, affect, etc., from the original or trusted editions.

Arrangement is the result of transferring engravings from an original composition to a new instrumental voice in a manner that involves several alterations to be playable. In short, arrangements are recomposed pieces of music. While some arrangements stray far from the original composition, the arrangement in this document was done to closely emulate the composer's intended instrumentation.

Presented here are three transcriptions and one arrangement. The works by Eleanor Alberga, W.F. Bach, and Bartók were simply transposed for the saxophone to sound at the same pitch level as the original composition. The goal of doing this was to achieve the same musical affect while presenting the material in a new timbral universe. Saint-Saëns' *Suite for Cello and Piano, op. 16* on the other hand is considered an arrangement for this research. Some notes were omitted (only in multi-stops), passages were reworked in different registers, and string techniques were loosely translated to be playable on the

saxophone. With these alterations in mind, the recording presented in the album *Contrasts* tried to capture the spirit of Saint-Saëns' suite for cello.

After terms were defined, the reader was then taken through the early use of saxophone transcriptions and their contributions to the repertoire and pedagogy. Marcel Mule is often credited with single handedly arranging over 100 different classical studies for saxophone and having more than 80 original works written specifically for him (Ingram, 1998).²⁰ His contemporaries Cecil Leeson, and Sigurd Raschèr have comparable contributions to the saxophone repertoire thanks to transcriptions. The practice of teaching and performing through the medium of transcription has since been a key component of University saxophone programs in the United States and beyond.

Saxophonists should also be encouraged to emulate the instrument they are transcribing by any means necessary. Circular breathing to sound more like a cello, using slap tongue to imitate a string pizzicato, using subtone to imitate a clarinet's niente dynamic, pursuing a flute like double tongue articulation, and pushing the limits of range are all examples of how transcriptions can broaden what can be achieved on the instrument.

Lastly, the goal was to create something cohesive by utilizing a theme that unified the four compositions. The theme of dance is the device that draws a connection from Eleanor Alberga to W.F. Bach. With active listening, audiences should be able to hear that these seemingly contrasting works are not as different as it may seem.

²⁰ Ingram, 56.

Dancing with the shadow
"Duo"

Arranged for alto saxophone and piano

Eleanor Alberga
Arr. Erick Miranda

Editorial Notes

This transcription was prepared from Eleanor Alberga's self published score. The work presented here is nearly all original from Alberga's edition. It is essentially a transposition of clarinet in Bb to saxophone in Eb aside from the two addendums below.

1. Measure 82 the original text was "as a didgeridoo". The indication to lightly growl and add the sixth finger for the timbre oscillation was made by the editor.
2. The indication to subtone is not an original text indication.

Dancing With the Shadow

I. Duo

Eleanor Alberga

♩ = 104

mf *mf*

5

mp *cresc.* 5

9

p *mf* *p*

12

p *mf* *p*

15

mf *pp* *cresc.*

18

♩ = 116

f *mp* 3 3 3

23

sfz *dim.* *pp* *mp* *cresc.*

6

46 *dim.*

49 *pp* *pp*

53 *p* *mp* *ff*

57 *p > pp*

63 *tr* *tr* *tr* *mp = p* *pp*

70 *A tempo (♩=104)* *tr* *tr* *tr* *pp* *pp <* *pp 3*

75 *pp cresc. >*

81 *p* *p* **as a didgeridoo (light growl), add sixth finger to indicated notes*

*Editorial indication to growl and add the 6th fingering

85 *mp* *pp* *mf*

A Tempo (♩=104)
89 *dim.* 3 3

95 **Subtone*
 ppp *cresc.* *dim.*

99 ♩=144 ♩=116 *pp*

105 *mf* *f* *mf < f*

108

111 *mf*

*Editorial marking and not in the original score

8

114

117 *f* *p*

120 *cresc. gradually*

123

125

127

129

131

133 *sfz*

Sonata no. 1 in e-Moll BR WFB B17
Arranged for soprano saxophone and piano

Wilhelm Friedemann Bach
Arr. Erick Miranda

Editorial Notes

This transcription was adapted from the Stuttgarter Bach-Ausgaben urtext published by Carus Verlag. All articulations, dynamic markings, and other expression text are original to this edition. The score has simply been transposed from flute in C to saxophone in Bb. While some editors will include articulations that are not original to the urtext, the editor here has left those decisions to the performer.

Sonata 1 in e-Moll

Wilhelm Friedemann Bach

Allegro ma non tanto

The musical score is written in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It consists of ten staves of music, with measure numbers 6, 11, 15, 20, 25, 28, 33, 39, 44, and 46 indicated at the beginning of their respective staves. The notation includes various rhythmic values, slurs, and trills (tr). Triplet markings (3) are present throughout the piece, notably in measures 1, 2, 3, 4, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, and 46. Trills are marked in measures 1, 4, 33, and 44. The piece concludes with a double bar line and repeat dots at the end of the final staff.

48 5

50

54 *tr*

60

65

69

71

75 *tr*

80

83

86

90 *tr*

Detailed description of the musical score: The score is written on a single treble clef staff. It begins at measure 48 with a series of eighth-note runs. Measure 50 features a triplet of eighth notes. Measure 54 contains a trill over a triplet of eighth notes. Measure 60 has a triplet of eighth notes. Measure 65 features a triplet of eighth notes. Measure 75 includes a trill. Measure 80 has a triplet of eighth notes. Measure 83 features a triplet of eighth notes. Measure 86 has a triplet of eighth notes. Measure 90 includes a trill. The piece concludes with a double bar line and repeat dots.

6 1 Siciliano

The musical score for 'Siciliano' is written in 6/8 time and consists of ten staves of music. The key signature has two sharps (F# and C#). The piece begins with a treble clef and a 6/8 time signature. The first staff (measures 1-4) starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note G4, and finally quarter notes F#4, E4, and D4. Dynamics are marked *p*, *f*, and *p*. The second staff (measures 5-8) features a triplet of eighth notes (G4, A4, B4) marked *f*, followed by quarter notes C5, B4, and A4, and then a triplet of eighth notes (G4, F#4, E4) marked *f*. The third staff (measures 9-12) contains several triplet markings over eighth notes. The fourth staff (measures 13-16) includes a triplet of eighth notes marked *p* and a triplet of eighth notes marked *f*. The fifth staff (measures 17-20) has a triplet of eighth notes marked *f*. The sixth staff (measures 21-25) features multiple triplet markings over eighth notes. The seventh staff (measures 26-28) continues with triplet markings. The eighth staff (measures 29-33) includes a triplet of eighth notes marked *p*. The ninth staff (measures 34-37) has a triplet of eighth notes marked *p*. The tenth staff (measures 38-41) concludes with a triplet of eighth notes marked *p*.

42 **Vivace** 7

50

54 *tr*

61 *tr*

69

75

80

89

96

104

109

114 *tr*

Suite for Violincello and Piano, Op. 16
Arranged for Eb saxophone and piano

Camille Saint-Saëns
Arr. Erick Miranda

Editorial Notes

Mvt. 1

1. All indications to play 8ve or 8vb are optional.
2. All breath marks are not original and inserted by the editor.
3. Measure 24 adjusted to accommodate saxophones without a low A key.
4. Measure 44 reworked to accommodate double stops.
5. Last measure reworked to accommodate quadruple stops.

Mvt. 4

1. Measure 53-55 written up an octave for saxophones without a low A key.
2. Optional grace notes in measures 86-88 added to imitate double stops.

Mvt. 5

1. Measure one gesture rewritten to accommodate quadruple stops.
2. Measures 33-36 rewritten as 16th notes rather than the abbreviated double 8th note notation.
3. Measures 100-108 rewritten to accommodate double stops.
4. Measures 184-187 rewritten to accommodate triple stops.
5. Measures 210-220 rewritten to accommodate double stops.
6. Measures 235-end rewritten to accommodate double and triple stops.

Suite for Violincello and Piano

1. Prelude

Camille Saint-Saëns
arr. Erick Miranda

Moderato assai
*∞
p

3

5

7

9
poco cresc.

11
p

13
pp

15

17

*indication to circular breathe entire movement or entire sections if able

19 *poco cresc.* 5

21 *mf*

23 *p* *8vb

25

27

29 *f*

31 8va

33 *p* 8va

35

37

*To be played an octave lower if in possession of a low A key

6 ³⁹

41

43

pp

closed slap

pizz.*

2. Sérénade

1 *Andantino* **11** *cantabile*

p

21 **11**

42 *mf*

55 *f*

64 *p*

8va

* Originally a quadruple stop chord

76 *sf* *p espressivo*

87 *sf*

98 *dim. p* *f*

109 *p* *pp* *pp*

123 *perpendo*

132 *sotto voce*

144 *perpendo*

3. Sherzo

1 Allegro Grazioso

p *fp* *fp*

11 *sf*

22 *sf*

*Originally a harmonic an octave higher

8

33
sotto voce

Musical staff 33-43: Treble clef, key signature of two flats (B-flat, E-flat). The staff contains a melodic line with a long slur over measures 33-43. The dynamics are marked *sotto voce*.

44
sempre sotto voce

Musical staff 44-54: Treble clef, key signature of two flats. The staff contains a melodic line with a long slur over measures 44-54. The dynamics are marked *sempre sotto voce*.

55

Musical staff 55-65: Treble clef, key signature of two flats. The staff contains a melodic line with a long slur over measures 55-65.

66
f

Musical staff 66-78: Treble clef, key signature of two flats. The staff contains a rhythmic pattern of eighth notes with a 4-measure rest. The dynamics are marked *f*.

79
ff

Musical staff 79-92: Treble clef, key signature of two flats. The staff contains a rhythmic pattern of eighth notes with a 4-measure rest. The dynamics are marked *ff*.

93
sf sf p dolce

Musical staff 93-108: Treble clef, key signature of two flats. The staff contains a melodic line with a 4-measure rest. The dynamics are marked *sf sf p dolce*.

109

Musical staff 109-123: Treble clef, key signature of two flats. The staff contains a melodic line with a slur over measures 109-123.

124

Musical staff 124-136: Treble clef, key signature of two flats. The staff contains a melodic line with a slur over measures 124-136.

137
p

Musical staff 137-149: Treble clef, key signature of two flats. The staff contains a melodic line with a slur over measures 137-149. The dynamics are marked *p*.

150

Musical staff 150-159: Treble clef, key signature of two flats. The staff contains a melodic line with a slur over measures 150-159.

162 *f* 9

176 *cresc.* *f* *p*

191

206 *sempre cresc.* *f* 2

219 2 *p*

226

232

238

249 *f* 4

263

Detailed description: This page of a musical score contains ten staves of music, numbered 162 to 263. The music is written in a single melodic line on a treble clef staff. It features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Dynamic markings include *f* (forte), *p* (piano), *cresc.* (crescendo), and *sempre cresc.* (sempre crescendo). There are also fermatas and repeat signs. A section starting at measure 206 is marked with a '2' and a fermata, indicating a second ending. Another section starting at measure 249 is marked with a '4' and a fermata, indicating a fourth ending. The key signature changes from one flat to two flats, and then to one flat and one sharp.

10
274 **4**
ff

288
f f ff *poco a poco diminuendo*

300
p

311
sempre piu p

322
pp

closed slap

2 *pizz.*

348 **2** *arco*
sempre p

2 *arco*
sempre p

4. Romance

1 **Adagio**

p *assai tranquillo*

6 **2** ^{8va}

13 *un poco espressivo*

15

16 *pp*

closed slap

poco f

18 ^{8va} *pizz.* *poco f*

23 *p cresc.* *poco f* *p* *espressivo*

27 *< sfp >*

12
32

sf > < *sf* > < *p*

38

pp poco a poco piu animato

43

f > < *f* > < *f* >

48

f *ff* *fff* - *fff* -
* 8^{va}.....

a tempo

55

fff > *mf* < > *p* dim.

poco rit.

63

pp *pp* *pp*

8^{va}.....

68

p *p*

espressivo

*To be played an octave lower if in possession of a low A key

Musical score for measures 73-82. Measure 73 starts with a treble clef, key signature of three sharps (F#, C#, G#), and a common time signature. The melody features a series of eighth notes with slurs, followed by a dynamic change from *f* to *sub. p* and then *f* again. A *pizz.* instruction is present. Measure 77 includes an *arco* instruction and triplet markings. Measure 79 has a *p* dynamic and a *sf* dynamic. Measure 80 features a *closed slap* instruction and a *pp* dynamic. Measure 81 includes a *pizz.* instruction and a *pp* dynamic. Measure 82 ends with a double bar line.

5. Finale

Musical score for the 5. Finale, measures 1-14. The tempo is marked *Allegro con brio*. Measure 1 starts with a treble clef, key signature of three sharps, and a common time signature. The melody is marked *f* and includes triplet markings. Measure 5 includes a *pp* dynamic and triplet markings. Measure 10 includes a *ben marcato* instruction and triplet markings. Measure 14 includes a *sf* dynamic and triplet markings. The score concludes with a double bar line.

14¹⁹ $\textcircled{8}^{-1}$

sf *mf*

24 *f* *mf*

29 *f*

33 *p*

35 *p*

38 *sf* *sf* *3*

closed slap

ff *marcato*

p staccato e leggero
arco

p staccato e leggero

52

58

63

69 8^{va} 15

poco a poco cresc.

74 1

78 *f*

83 *p*

90 *f*

95

100 *sf sf sf sf sf mf*

109 *f mf*

114 *f p cresc. -*

119 *p*

*Optional grace notes

16¹²⁴

130

136

141

146

151

157

162

166

171

177

f *p* *f*

mf *f* *mf*

f *p*

f

f

f *sf* *acceleranda* *sf*

sf *a tempo* *ff*

184 *
189
195 *marcato*
200 *p*
204
poco a poco cresc.
208 *f*
214
221 *ff*
228 *stringendo*
233
238 *fff poco rit.*

*Optional grace notes throughout

Contrasts, Sz. 111
For clarinet, violin, and piano
Arranged for alto saxophone, violin, and piano

Bela Bartok
Arr. Erick Miranda

Editorial Notes

The arrangement presented here is simply a transposition from clarinets in A and Bb to alto saxophone in Eb. The only editorial addendums are the inclusion of passages down the octave with the optional 8ve indication.

20 *cresc.*

allarg. ----- *a tempo* *p cresc.*

mf

25 *allarg.* *f*

3 *meno f* *5*

30 *poco rallent.* *Meno mosso, ♩=75*

dim. ----- *pp*

3 *mf* *35*

8^{va} ----- *molto*

Piu mosso, ♩=90 5

(8) 40 Meno mosso, ♩=75

sub. p

Piu mosso, ♩=90 *accel.*

mf

45 Tempo I.

piu f

50

ff

(8) *fff* *mf* *f*

55 *tornando* Tranquillo, ♩=84

p *piu p* *p dolce*

60

mf *ff*

p dolce *mf ff* *mf semplice* 8^{va} 65

70 *pp* *poco rallent.* Piu Mosso, ♩=104

75 *p* *sub. f*

80 *ff* *p dolce* *f* *piu p* Tempo I. (♩=95) *poco rallent.*

85 Tempo I. (♩=95) *p*

rubato 10 *cadenza*

II. (Piheno)

1 **Lento**, ♩=60-63

p **5** *pp* ♩=68

10 **Movendo**, ♩=72 *mp*

15 *p*

20 **Tempo I.**, ♩=60 *pp* **Movendo**, ♩=72 *p* *cresc. molto*

25 **Piu mosso, agitato**, ♩=80 *f* *dim.* *tornando*

30 **Tempo I.**, (♩=60) *p, espr.* *pp* *mp* *f* *p*

The musical score is written on a single treble clef staff with a key signature of one sharp (F#). It consists of six systems of music. The first system starts with a first ending bracket (1) and a tempo marking of 'Lento' with a quarter note equal to 60-63. The dynamics are 'p' and 'pp'. The second system has a first ending bracket (5) with a tempo marking of '♩=68' and a dynamic of 'pp'. The third system has a first ending bracket (10) with a tempo marking of 'Movendo' and a quarter note equal to 72, and a dynamic of 'mp'. The fourth system has a first ending bracket (15) and a dynamic of 'p'. The fifth system has a first ending bracket (20) with a tempo marking of 'Tempo I.' and a quarter note equal to 60, and a dynamic of 'pp'. It then has a tempo marking of 'Movendo' and a quarter note equal to 72, and a dynamic of 'p', ending with 'cresc. molto'. The sixth system has a first ending bracket (25) with a tempo marking of 'Piu mosso, agitato' and a quarter note equal to 80, and a dynamic of 'f'. It includes 'dim.' and 'tornando' markings. The seventh system has a first ending bracket (30) with a tempo marking of 'Tempo I.' and a quarter note equal to 60, and a dynamic of 'p, espr.'. It includes 'pp', 'mp', 'f', and 'p' dynamics with hairpins.

A musical staff in treble clef with a key signature of one sharp (F#). It features several trills (tr) and slurs. The first measure is marked *f*. The second and third measures contain a five-finger exercise (5) with a slur. The fourth measure is marked *ff*. The fifth measure is marked *mf*.

35 *tranquillo*

A musical staff in treble clef with a key signature of one sharp (F#). It begins at measure 35, marked *p*. The music consists of a series of eighth and sixteenth notes with trills (tr) and slurs.

A musical staff in treble clef with a key signature of one sharp (F#). It continues the piece with trills (tr) and slurs over eighth and sixteenth notes.

40

A musical staff in treble clef with a key signature of one sharp (F#). It starts at measure 40, marked *p*. The music includes trills (tr) and slurs. The dynamic markings are *p*, *mp > p*, and *cresc. f > mf*.

45 *Movendo*, ♩ = 68

A musical staff in treble clef with a key signature of one sharp (F#). It starts at measure 45, marked *p*. The tempo is *Movendo* with a quarter note equal to 68 (♩ = 68). The music consists of a series of eighth notes with a slur. The dynamic marking is *p*.

50

A musical staff in treble clef with a key signature of one sharp (F#). It starts at measure 50, marked *piu p*. The music consists of a series of eighth notes with a slur. The dynamic markings are *piu p* and *pp*.

III. (Sebes)

10 *I* Allegro vivace, ♩=140 10

Musical notation for measures 10-19. Measure 10 starts with a whole rest. The piece begins in measure 11 with a piano (*p*) dynamic. The melody features eighth-note patterns with slurs. Measure 19 ends with a mezzo-forte (*mf*) dynamic.

Musical notation for measures 20-29. Measure 20 is marked with a box containing the number 20. The piece continues with eighth-note patterns, marked mezzo-forte (*mf*) throughout.

Musical notation for measures 30-39. Measure 30 is marked with a box containing the number 30. The piece continues with eighth-note patterns, marked mezzo-forte (*mf*). A bracket above measures 35-39 is labeled "Repeat several times if needed". Measure 39 ends with a forte (*f*) dynamic.

Musical notation for measures 40-44. Measure 40 is marked with a box containing the number 40. The piece continues with eighth-note patterns, marked forte (*f*).

p *p* *p*

50 *Meno vivo*, ♩=120 *tr* *8va*

f *sff* *sff* *sff* *f*

Tempo I. 60 *mf* *p*

sf p

70 3

p gracioso 80 *8va*

f

90 *p* *f* *p* *f* *p* 2

12

p *leggero*

f Un poco piu mosso, ♩ = 150

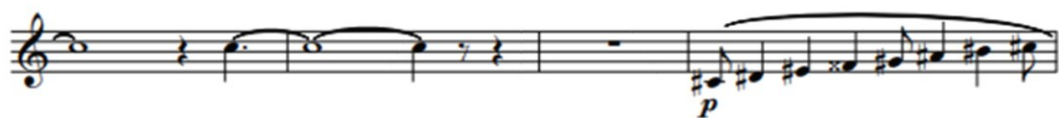
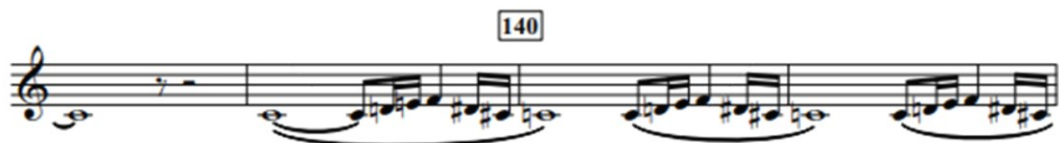
ff

ff

p

f

mf Piu mosso, ♩ = 110 ♩ = 165



160

pp *p* *pp*

165

pp *pp*

ritard. - - - - - *Tempo I.*, ♩ = 140

ppp

170

3

p leggero

180

mp *f*

accel. - - - *Piu mosso*, ♩ = 150

4

p

190

mf

3 200

8va

8va

8va

210

p

vn.



Molto tranquillo, ♩ = 100 Tempo I, ♩ = 140

3 *accel.* **240**

f risoluto

8 *Piu Mosso* ♩ = 150 **250**

f

8

8va *allarg - - - a tempo* **270**

ff

18

280 *cresc.*

f

Ancora piu mosso, $\text{♩} = 160$

290 *f* *p*

pp *mp* *mf*

cresc.

f 310

allargando *Tempo I.* *ff*

Detailed description: This page of a musical score contains ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It features a melodic line with slurs and ties, marked with a box containing the number 280 and the instruction *cresc.*. The second staff continues the melodic line with a dynamic marking of *f*. The third staff is marked *f* and includes the instruction "Ancora piu mosso, ♩ = 160" above the staff. It contains a measure with a box containing the number 290, followed by a measure with a dynamic marking of *p*. The fourth staff shows a rhythmic pattern of eighth notes. The fifth staff has dynamic markings of *pp*, *mp*, and *mf* across different sections. The sixth staff is marked *cresc.* and features a series of slurred eighth notes. The seventh staff is marked *f* and contains a box with the number 310. The eighth staff begins with *allargando*, followed by *Tempo I.* and a triplet of eighth notes, ending with a dynamic marking of *ff*.

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