

A Recording Project Featuring
Four Newly Commissioned Duets for
Clarinet and Bass Clarinet with Tenor Saxophone and Bassoon

by

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A Research Paper Presented in Partial Fulfillment
of the Requirements for the Degree
Doctor of Musical Arts

Approved November 2014 by the
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December 2014

ABSTRACT

Four new duets by different composers were commissioned for this project that utilize the clarinet and bass clarinet with tenor saxophone and bassoon. The pieces are *Three Southwest Landscapes* by Dan Caputo, *Gestures* by Michael Lanci, *Connotations and Denotations* by Jeffery Brooks, and *Lyddimy* by Thomas Breadon, Jr. The present document includes background information and a performance guide for each of the pieces. The guide gives recommendations to aid musicians wishing to perform these works. Also included are transcripts of interviews conducted with each composer and performer, as well as full scores of each piece. In addition to the document there are recordings of all four pieces.

DEDICATION

To Mom, Dad, Grandma, Grandpa, and Whitney

ACKNOWLEDGMENTS

I would like to acknowledge and thank both Robert Spring and Joshua Gardner for being inspirational clarinet instructors, co-chairs on my committee, and my mentors during the course of my doctoral work. In addition, I would like to thank the rest of my committee, Christopher Creviston, Gary Hill, and Jody Rockmaker, for their priceless feedback and work. I cannot forget my previous clarinet instructors, Frank Kowalsky, Eugene Zoro, and Lilburn Layer, who have inspired throughout my life and helped me achieve this goal and without them I would not be where I am today.

The commission of these four musical pieces would not have been possible without the hard work of the four composers whose pieces inspired this research project: Dan Caputo, Michael Lanci, Jeffery Brooks, and Thomas Breadon, Jr. Finally, I would like to thank the performers Ryan Lemoine and Thomas Breadon, Jr. and my recording artist Clarke Rigsby, who spent countless hours practicing, rehearsing, and recording to make each piece a reality.

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CHAPTER 1
INTRODUCTION

The primary objective of this current research project is to expand the woodwind duet repertoire with the addition of four new duets for clarinet or bass clarinet with tenor saxophone or bassoon. The repertoire composed includes Dan Caputo's *Three Southwest Landscapes* for B-flat Clarinet and Bassoon, Michael Lanci's *Gestures* for B-flat Clarinet and Tenor Saxophone, Jeffery Brooks' *Connotations and Denotations* for Bass Clarinet and Tenor Saxophone, and Thomas Breadon, Jr.'s *Lyddimy* for Bass Clarinet and Bassoon. Clarinet, bass clarinet, tenor saxophone, and bassoon were chosen for their particular timbres within the woodwind family. The four new duets use woodwind instruments to explore a timbral combination, helping to develop this genre and expand the current boundaries of music today.

In addition to commissioning and recording four new works, this document provides information on these four new duets, performance notes and performance suggestions, and interviews with the composers and performers about this process. The interview questions include:

Composer Interview Questions:

1. How did you use motivic and thematic ideas throughout the piece?
2. What are your compositional inspirations and musical influences? What was your inspiration for the piece?
3. Did you seek to exploit the timbral uniqueness of these instruments or the blending potential, or both?

4. What musical elements do you find to be most important within your musical compositions?
5. As a composer, what are some of the main technical concerns for the performer(s) (ex. circular breathing, improvising...etc.)?
6. Do you take into consideration the qualities of individual performers when writing for them?
7. Do you have any stylistic concerns or considerations for this piece? What performance suggestions can you provide the musicians when preparing your piece?
8. Does the title have any special meaning? If so, how would you like that meaning manifested during performance?
9. What is your primary instrument, and do you still perform?
10. Have you ever studied clarinet or bassoon/saxophone? If so, in what capacity?
11. Do you prefer writing for any particular instrument or ensemble? How much have you written for clarinet?
12. Have you ever written for this combination of instruments before this piece?
13. Would you ever write for this ensemble again?

Performer Interview Questions:

1. Should other performers be aware of any technical difficulties? If so, please list and describe these difficulties.
2. Did you use any specific fingerings to help perform particularly difficult passages?

3. What musical advice would you give a performer before s/he begins to learn this part?

CHAPTER 2

THREE SOUTHWEST LANDSCAPES

Dan Caputo is a composition student at the University of Texas, Austin. His output includes instrumental chamber music, orchestral music, and music for wind ensembles. Caputo completed *Three Southwest Landscapes* for B-flat clarinet and bassoon, a 14-minute work, during the winter of 2013-2014. He also wrote a version of this piece for tenor saxophone and B-flat clarinet. *Three Southwest Landscapes*, inspired by three different paintings of the American Southwest, develops motives stated at the beginning of each movement while exploring timbral relationships to capture the emotions of each painting. Caputo's program notes read:

Three Southwest Landscapes is essentially my ode to the American Southwest. Each of the three movements takes influence from individual paintings by Southwestern artists: *Marvel of Ages* by G. Russell Case, *Weathered Moon* by David Griffin, and *Abstrata* by Len Chmiel. Rather than attempt to recreate these works in an acoustic medium, I aimed to craft music based on my own experience inhabiting each painting's emotional space.

The first movement, "Marvel of Ages," celebrates the awe produced by massive geological formations and the subsequent anxious awareness of one's relative smallness. The nocturnal second movement "Weathered Moon" can be thought of as a dialogue between a lone observer and the moonlit desert landscape, one experiences a collection of introspective emotions ranging from insecurity to content quietude. The final movement, "Abstrata," is a hysteric dance influenced by steep, jagged cliffs and the inescapable heat of the Southwest.

I: Marvel of the Ages

Marvel of the Ages uses contrasting dynamics and sudden rhythm changes to create variety within the music. Caputo's instructions at the beginning of the movement state: Exultant, Suddenly Rhythmic and Pointed. Abrupt dynamics appear throughout the piece and performers must exaggerate and play with extreme contrast within these sections.

The piece opens with the clarinet playing a grace note, *fortissimo* fanfare followed by an immediate response from the bassoon. Grace notes are a major motivic element of this movement and need to be placed on the beat, not before. The first rhythmic and pointed section begins in m. 3 and should contrast the fanfare-like opening both in style and dynamics (see Ex. 2.1). The pointed sections should have space between the articulations to show contrast. It is helpful to gesture the downbeat and subdivide together; the rhythmic sections are often played syncopated with silent downbeats.

Exultant, Suddenly Rhythmic and Pointed (♩ = 76)

The image shows a musical score for Clarinet in B \flat and Bassoon. The title above the score is "Exultant, Suddenly Rhythmic and Pointed (♩ = 76)". The Clarinet part is written in treble clef and the Bassoon part in bass clef. Both parts are in 3/4 time. The first two measures are marked *ff* (fortissimo) and feature a grace note on the first beat of each measure. The third measure is marked *p* (piano) and features a syncopated rhythm with a silent downbeat. The score includes various articulation markings such as slurs and staccatissimo marks.

Ex. 2.1. Dan Caputo: *Three Southwest Landscapes, Marvel of the Ages*, mm. 1-3.

Caputo provides the performers with numerous articulation markings, often occurring on each note. The beginning rhythmic sections (m. 3, mm. 8-10, 14-17, etc.) have staccatissimo on almost every note (see Ex. 2.1). The performers must agree on

length of notes, and practice playing the pointed style of the rhythmic sections. The clarinetist will be more successful using a stopped-tongue technique in these areas. Occasionally, Caputo writes a tenuto on the first of two sixteenth notes; the performers should emphasize the notes with tenuto markings (see Ex. 2.2).



Ex. 2.2. Dan Caputo: *Three Southwest Landscapes, Marvel of the Ages*, m. 8.

Along with the articulations, Caputo writes frequent dynamic changes. Performers should observe these markings and exaggerate the dynamics. As an example, the first two measures are *fortissimo* and the third measure is *piano* (see Ex. 2.1). Measure 3 needs to sound completely different due to the sudden change in dynamics and articulation. In mm. 18-22, the performers need to show a difference in the rhythm between sixteenth notes and triplets, as well as a dynamic contrast from *fortissimo* to *piano* (see Ex. 2.3).



Ex. 2.3. Dan Caputo: *Three Southwest Landscapes, Marvel of the Ages*, mm. 18-21.

The melody splits into two ideas in m. 24; the clarinet plays a melody line while the bassoon continues the pointed rhythm. The clarinetist should play this melody

smoothly and quietly to establish a difference with the *fortissimo* bassoon line (see Ex. 2.4).

Ex. 2.4. Dan Caputo: *Three Southwest Landscapes, Marvel of the Ages*, mm. 24-26.

Familiar rhythmic ideas are brought back in m. 28 along with contrasting dynamics. It is recommended that the performers exaggerate these dynamics. The most important note groupings, dynamically, are the last two stated as a *pianissimo* and a *fortissimo*.

In mm. 38-43 the time signature alternates from 5/8 to 6/8 and a syncopated rhythmic figure appears. The bassoonist plays eighth notes while the clarinetist plays in between each eighth note creating a syncopated texture (see Ex. 2.5). Furthermore, the dynamic swells are in 2 or 3 eighth note groups, moving from soft to loud and suddenly back to soft.

Ex. 2.5. Dan Caputo: *Three Southwest Landscapes, Marvel of the Ages*, mm. 38-41.

Measures 44-56 are rhythmically difficult and include alternating dynamics from *forte* to *piano* to *mezzo forte*, etc. (see Ex. 2.6). The patterns fit together in mostly unison rhythms with the occasional separate syncopation in individual parts.

The image displays two systems of musical notation for B♭ Clarinet (Cl.) and Bassoon (Bsn.). The first system, measures 44-56, is in 2/4 time and features a complex, syncopated rhythmic pattern. Dynamics are marked as *ff*, *p*, *ff*, *mf*, *p*, *f*, *ff*, *pp*, *f*, and *p*. The second system, measures 57-60, shows a transition to a 6/8 time signature. Dynamics are marked as *f*, *p*, *f*, *p*, *f*, *p*, and *f*. The notation includes various rhythmic values, slurs, and dynamic markings to indicate performance instructions.

Ex. 2.6. Dan Caputo: *Three Southwest Landscapes, Marvel of the Ages*, mm. 4656.

The 6/8 theme returns in m. 56 and expands into the rhythmic climax of the movement with the *crescendo* leading to m. 60. In m. 59, there is a thirty-second note passage that starts in the bassoon and is passed to the clarinet. The performers should take care to pass off the thirty-second notes, using the *crescendo* to make the line to sound as if one person is playing.

The syncopated, lyrical line in the clarinet, in m. 64, should be played the same way as the melody in m. 24. Underneath this melody, the bassoon plays the pointed rhythm. The parts switch in m. 68 and the bassoon takes up the lyrical melody. The clarinetist should continue to play softly underneath the bassoon while performing the rhythmic motive.

The fanfare from the opening of the movement is reintroduced in m. 72. The grace notes still occur on the beat. The performers must play the syncopated rhythms accurately, especially those in mm. 75-77 which need to line up with the beat. The syncopation needs to be heard within separate parts as well as the dynamic changes. The *crescendo* from mm. 84-85 leads to a *fortissimo fermata* trill. The players need to cue each other for the entrance into m. 86. This closing line is similar to m. 18 and alternates dynamics to the closing *pianissimo* to *fortississimo*. The pointed accents and legato markings should be treated in the same fashion as those in the previous sections.

II: Weathered Moon

The second movement, *Weathered Moon*, begins with a quiet downward melody played by the clarinet. This line must be played *dolce* with the grace note on the beat. The melody is followed by an ascending counter melody in the bassoon in m 4. The bassoon's sound should grow out of the clarinet's last note, and *crescendo* with the line. Performers need to be aware of intonation throughout the movement, using the consonant and dissonant intervals to create tension and release (see Ex. 2.7).

Slow, quiescent (♩ = 60)

B♭ Cl. *pp* 3 *p* *pp*

Bsn. *ppp* 3 *mp* *pp*

Ex. 2.7. Dan Caputo: *Three Southwest Landscapes, Weathered Moon*, mm. 1-7

Silence plays an important role. Caputo often uses measures of silence between statements of the theme. Performers must finish their phrases together and use the silence to build anticipation for the coming measures.

Measure 8 returns to the opening clarinet solo, an octave lower and slightly louder than the first statement. Although the dynamics are soft in m. 13, the clarinetist must play at least a *piano* dynamic in order to support the bassoon line. In m. 15, the bassoon takes the melody and is supported by a syncopated line played by the clarinet.

Tremolos played by both instruments are a common timbre in this movement. Each tremolo must start together and it is recommended that the performers pause on the

first pitch, accelerate through the tremolo, and release together (see Ex. 2.8). Some of the tremolos have difficult fingerings for the clarinetist or for the bassoonist. Performers need to communicate with each other on difficult passages and find dynamics that make these pitches easier to play.

B♭ Cl.

Bsn.

pp

pp

Ex. 2.8. Dan Caputo: *Three Southwest Landscapes, Weathered Moon*, m. 23.

The pickup into m. 25 begins with an accent in both instruments. The bassoonist continues with a melody while the clarinetist fades out. In m. 26, when the clarinet has the melody, it is helpful to lightly tongue the high F and C to ensure the notes sound (see Ex. 2.9). A light tongue is also helpful with the high F in m. 28.

B♭ Cl.

Bsn.

mp

mf

Ex. 2.9. Dan Caputo: *Three Southwest Landscapes, Weathered Moon*, m. 26.

Measure 33 is an example of a more difficult tremolo in the bassoon line (see ex. 2.10). During this measure the clarinet should play a comfortable *piano* in order to support the bassoon tremolo (see Appendix E).

B♭ Cl. *pp*

Bsn. *pp*

Ex. 2.10. Dan Caputo: *Three Southwest Landscapes, Weathered Moon*, m. 33.

The *crescendo* into m. 38 grows slowly from *pianissimo* to *piano* and then to a *mezzo forte* in m. 44. The grace notes are syncopated between the performers and it is imperative that they occur on the beat or subdivision, not before. Caputo writes a lyrical duet from mm. 38-56.

Alternating tremolos begin at m. 56 (see ex. 2.11). The performers should exaggerate the dynamics by starting as softly as possible and growing to the written dynamic. The musicians need to count carefully because the time signatures change almost every measure.

B♭ Cl. *f* *pp* *p* *mf* *ppp*

Bsn. *f* *pp* *p* *mf* *ppp*

Ex. 2.11. Dan Caputo: *Three Southwest Landscapes, Weathered Moon*, mm. 57-61.

The section starting at m. 65 brings back a fanfare, similar to the first movement. Performers should play the thirty-second notes in a similar fashion to the grace notes in movement one. Attention should be given to the rhythms in this section. Performers need

to create a difference between grace notes, thirty-second notes, triplets, and eighth notes (see Ex. 2.12).

Ex. 2.12. Dan Caputo: *Three Southwest Landscapes, Weathered Moon*, mm. 65-68.

In m.72 the bassoon plays a new theme in 5/8 meter (see Ex. 2.13). This theme returns in mm. 90, 96, and 108. Performers need to play the staccato notes short enough to distinguish them from the slurred notes.

Ex. 2.13. Dan Caputo: *Three Southwest Landscapes, Weathered Moon*, m. 72.

Measure 81 is similar to m. 15 with syncopated accompaniment and a melody in the clarinet or the bassoon line. The performer with the melody needs to play slightly louder dynamics because the instruments are in similar registers.

The climax of this movement begins with pickups to m. 88. These pickups create a hemiola. The clarinet plays sixteenth note triplets and the bassoon plays two sixteenth notes. Performers need to emphasize faster rhythmic ideas while also showing dynamic contrast.

Measure 99 is a fragmented statement of the opening melody with added rhythms and grace notes. The performers should bring out the fragments of the melody while the rhythm underneath clashes with the previous statements of the melody. The bassoonist needs to play the rhythmic fragments from mm. 103-105 in time while supporting the clarinetist (see Ex. 2.14). The music grows in dynamic and register until the loudest moment of the movement in m. 106.

The image shows a musical score for two instruments: B♭ Clarinet (B♭ Cl.) and Bassoon (Bsn.). The score covers measures 103 to 106. The B♭ Cl. part is written in a treble clef with a key signature of two flats (B♭ and E♭). It features a melodic line with grace notes and slurs, and a triplet of eighth notes in measure 105. The Bsn. part is written in a bass clef with the same key signature. It features a rhythmic line with slurs and triplets of eighth notes in measures 103, 104, and 105. Both parts have dynamic markings: *mf* (mezzo-forte) in measure 105 and *ff* (fortissimo) in measure 106. The music concludes in measure 106 with a double bar line.

Ex. 2.14. Dan Caputo: *Three Southwest Landscapes, Weathered Moon*, mm. 103-106.

A quiet tremolo section from mm. 114-124 ends the movement. Caputo gives the instructions: a little slower, placid. It is helpful to think slower but to keep time moving or else the pulse and ideas will stall. There are two dynamic swells in this last section. The dynamics can help the tremolos sound. The musicians change chords on alternating eighth notes, emphasize the syncopation by pausing slightly on the beginning of each new note (see Ex. 2.15). The final two tremolos that end the movement need to start and end together, fading out into nothingness.

The image shows a musical score for two instruments: B♭ Clarinet (Cl.) and Bassoon (Bsn.). The score is written in 3/4 time and consists of three measures. The B♭ Clarinet part is in the treble clef, and the Bassoon part is in the bass clef. Both parts start with a *ppp* dynamic marking. In the third measure, the dynamics change to *p*. The music features a melodic line with slurs and a harmonic accompaniment.

Ex. 2.15. Dan Caputo: *Three Southwest Landscapes, Weathered Moon*, mm. 114-116.

III: Abstrata

The final movement of *Three Southwest Landscapes, Abstrata*, is labeled: “Fast, Hysteric”. This is a fast movement with a quarter note equal to 160-172 bpm (beats per measure), however, the performers have liberty to push and pull time within the different characters. The “hysteric” tempo refers to the fast tempo and the feeling of always moving forward.

Abstrata begins with the time signature, 7/8. The clarinet begins with the theme, starting *pianissimo* and reaching *forte* in m. 3. Sudden *crescendos* and *diminuendos* are written often throughout this movement; performers need to over exaggerate these dynamics in order for the listener to hear the shifts in volume (see Ex. 2.16).

Fast, Hysteric (♩ = 160-172)

The image shows a musical score for two instruments: B♭ Clarinet (Cl.) and Bassoon (Bsn.). The score is in 7/8 time and consists of three measures. The tempo is marked 'Fast, Hysteric' with a quarter note equal to 160-172 bpm. The B♭ Clarinet part starts in 7/8 time with a *pp* dynamic, then changes to 5/8 time in the second measure, and finally to 4/4 time in the third measure. The Bassoon part starts in 7/8 time with a *mf* dynamic, then changes to 5/8 time in the second measure, and finally to 4/4 time in the third measure. The Bassoon part has a *ppp* dynamic in the third measure. The score includes various musical notations such as notes, rests, and dynamic markings.

Ex. 2.16. Dan Caputo: *Three Southwest Landscapes, Abstrata*, mm. 1-3.

This movement utilizes mixed meter to drive the pulse forward. In the compound meter sections, 7/8 and 5/8 meter, it is recommended that the performers practice with the metronome on eighth notes. When the clarinet plays offbeat altissimo D’s in m. 10, it is helpful to use a stopped tongue technique throughout the entire two bars section. The clarinetist should use this technique each time this figure is repeated throughout the movement.

Caputo utilizes many articulation markings throughout this movement. The staccatissimo markings need to be as short as possible. He also uses staccato articulations, usually at the end of a slur; these should be clipped with the tongue to be as short as possible. Performers should emphasize the accented notes and play them with slightly more length. The tenuto markings should be played longer giving some emphasis on that particular pitch. The use of a wide array of articulations gives the movement motion, creating an angular style.

The intensity of the piece changes at m. 16 where every other measure is silent. It is helpful for the performers to make eye contact and cue each entrance. Measure 19 begins with a syncopated section. The bassoon begins and the clarinet enters an eighth note later (see Ex. 2.17). Performers need to pay careful attention to the accent markings in this section, the offset rhythms will sound wrong without the accents.

The image shows a musical score for two instruments: B♭ Clarinet (Cl.) and Bassoon (Bsn.). The score is divided into two measures, 19 and 20. In measure 19, the B♭ Clarinet part starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4, all marked with accents and a forte (f) dynamic. The Bassoon part starts with a quarter rest, followed by a quarter note G3, a quarter note A3, and a quarter note B3, also marked with accents and a forte (f) dynamic. In measure 20, the B♭ Clarinet part starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4, marked with accents and a pianissimo (pp) dynamic. The Bassoon part starts with a quarter rest, followed by a quarter note G3, a quarter note A3, and a quarter note B3, marked with accents and a pianissimo (pp) dynamic. The time signature changes from 4/4 in measure 19 to 3/4 in measure 20.

Ex. 2.17. Dan Caputo: *Three Southwest Landscapes, Abstrata*, mm. 19-20.

The syncopated entrances continue until m. 22 with the return of the main rhythmic groove. This groove changes slightly at each rehearsal number and the dynamics often return to a softer dynamic and grow throughout the statement. It is helpful to think of each *piano* marking and rehearsal number as a reset of this motive.

A new idea appears in the clarinet part in mm. 49-54. The new theme is labeled *fortissimo* and should be played with glissandos or grace notes leading up to the high notes. In this research document, the performer uses grace notes (see Ex. 2.18).

Ex. 2.18. Dan Caputo: *Three Southwest Landscapes, Abstrata*, mm. 49-53.

The opening theme returns in m. 54 and should be played with energy and careful attention to dynamic changes. Caputo writes the melody with dynamics and accents. It might be necessary to exaggerate and play the melody louder or the accompaniment softer to achieve proper balance between the instruments.

A character change appears in m. 60, the passage is played much softer than the previous section. The *sforzandos* should be played within the softer dynamics and the performers should wait to *crescendo* until the trill in m. 67 (see Ex. 2.19).

Ex. 2.19. Dan Caputo: *Three Southwest Landscapes, Abstrata*, mm. 63-68.

The theme from m. 16 is restated in m. 69. The performers trade off eighth notes and need to build in intensity and dynamics until the *forte* rhythmic unison in m. 76. It is recommended that the musicians play the eighth notes long, passing them off in order to create a continuous line.

In mm. 77-89, the bassoon has a syncopated rhythmic theme that repeats every five measures while the clarinets has a figure which repeats every two or three measures (see ex. 2.20). The performers need to feel a large pulse while subdividing in order to connect the two different themes together.

The image shows a musical score for two instruments: B♭ Clarinet (B♭ Cl.) and Bassoon (Bsn.). The B♭ Cl. part is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The Bsn. part is written in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The score consists of three measures. In the first measure, the B♭ Cl. plays a quarter note G4 (F#) and a quarter rest, with dynamics *pp*. The Bsn. plays a quarter note G3 and a quarter rest, with dynamics *pp*. In the second measure, the B♭ Cl. plays a quarter note A4 (G#) and a quarter rest, with dynamics *mf*. The Bsn. plays a quarter note G3 and a quarter rest, with dynamics *mp*. In the third measure, the B♭ Cl. plays a quarter note B4 (A#) and a quarter rest, with dynamics *ff*. The Bsn. plays a quarter note G3 and a quarter rest, with dynamics *f*. The dynamics *pp* are also indicated for the B♭ Cl. in the third measure. The score is marked with *pp*, *mf*, *ff*, *mp*, and *f*.

Ex. 2.20. Dan Caputo: *Three Southwest Landscapes, Abstracta*, mm. 77-79.

In mm. 82-89, the clarinet is in the altissimo register and plays *forte*, but the performer should not overplay dynamics within the line. In mm. 134-146 the idea is reversed and the bassoon plays the melody while the clarinet has the rhythmic groove.

The clarinet flutter tongues in m. 98. It is helpful to start the air and flutter tongue early to ensure the fluttered note speaks, as it only lasts for an eighth note (see Ex. 2.21)

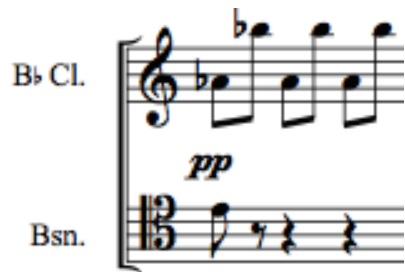
Ex. 2.21. Dan Caputo: *Three Southwest Landscapes, Abstrata*, mm. 97-98.

Caputo notates more flutter tonguing starting in m. 110. These passages should build in intensity and crescendo towards the *Sforzando* (see Ex 2.22). The bassoon presents this idea initially in m. 110 and the clarinet enters later in m. 126. The opening 7/8 motive returns in m. 153. As in the beginning, different accents appear, and each needs to be played differently.

Ex. 2.22. Dan Caputo: *Three Southwest Landscapes, Abstrata*, mm. 110-113.

The concluding section begins at m. 179 and is composed of material reminiscent of the second movement's tremolos. Caputo writes alternate measures of eighth notes. The performers should *crescendo* into the next set of notes to support the difficult leaps. The clarinet has difficult leaps of ninths throughout this section; these figures need to be practiced slowly in order to achieve beauty and balance at the indicated tempo. The

clarinetist can use a light tongue to allow each B-flat speak in mm. 180, 207, 208, 210, and 212 (see Ex. 2.23).



Ex. 2.23. Dan Caputo: *Three Southwest Landscapes, Abstracta*, m. 180.

Performers must pay careful attention to the rhythm in mm. 186-187 and in mm. 205-206 in order to bring out the differences between sixteenth notes and triplets (see Ex. 2.24). To facilitate the bassoonists notes sounding it is helpful to play louder than *piano* in m. 187 and m. 206. The clarinetist can also play louder in m. 188 and m. 207 to support the bassoon dynamics. It will also help to lightly tongue the higher notes in these measures to facilitate the register differences.



Ex. 2.24. Dan Caputo: *Three Southwest Landscapes, Abstracta*, mm. 186-188.

To get from the clarion C-flat to the altissimo D-flat in m. 200 it is advisable to use a non-conventional fingering for the altissimo E-flat: the right hand third finger (see Ex. 2.25).

B♭ Cl. *pp*

Bsn. *p*

Ex. 2.25. Dan Caputo: *Three Southwest Landscapes, Abstrata*, mm. 199-200.

In m. 214 the clarinetist should play the A-sharps in beats one and two with the 1/2 fingering (see Ex. 2.26 and Figure 2.1). This fingering will facilitate playing the fast alternating pitches.

B♭ Cl. *mf*

Bsn. *mf*

Ex. 2.26. Dan Caputo: *Three Southwest Landscapes, Abstrata*, m. 194.

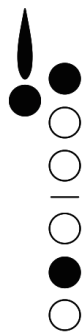


Figure 2.1. A-sharp fingering: 1/2¹.

¹ Brett Pimentel, "Fingering Diagram Builder."
<http://fingering.bretpimentel.com/#!/clarinet/>

The ensemble splits in m. 222 and the clarinet enters with a final statement of the altissimo *fortissimo* idea from m. 49. The performer should bring out the crescendo and add a glissando or grace notes to connect the dotted quarter note to the eighth notes. The bassoon has descending triplets along with ascending sixteenth note scales. The scales in the bassoon in m. 226, joined by the clarinet in m. 228, should be even and grow in dynamics, reaching *fortissimo* by m. 233.

In m. 234 Caputo writes a *forte-piano* trill leading back to the final statement of the rhythmic groove. This finale should have rhythmic energy with special attention given to the accents and articulation markings. The last line is the loudest moment of the piece with the performers playing *fortississimo*.

CHAPTER 3

GESTURES

Michael Lanci composed *Gestures*, an eight-minute duet for B-flat clarinet and tenor saxophone, from January to February 2014. Lanci is a doctoral composition student at Cincinnati Conservatory of Music who composes primarily instrumental music.

Gestures is based on the motives found in its opening measures (see Ex 3.1). Lanci uses octatonic, whole tone, major, and minor scales to create an original musical language.

The intervals, rhythms, and melodies found in *Gestures* create a sense of tension and release that challenges the performers to play with perfect intonation. Lanci's statement from the program notes reads:

Gestures, was composed around the concept of creating a work that is based on a small portion of musical material. The motivic and rhythmic elements of the entire work can be traced back to the ascending gesture in the saxophone and the downward “spinning” motive in the clarinet, heard within the opening measures. Through the expansion and contraction of these musical elements, the work progresses through a wide array of characters and emotional atmospheres, yielding to the return of familiar melodies heard in the opening section.

A couple of primary logistical problems need to be addressed before performing *Gestures*. With twelve pages of music, performers must decide to use five stands or practice page turns in the limited spaces provided, sometimes while playing. It is beneficial to read from the score to understand how both parts fit together.

The opening section of *Gestures* is composed of triplets passed back and forth between the tenor saxophone and the clarinet, often without pauses or breaks in the rhythm. The opening tempo of is fluid. Marked *dolce*, expressive, pushing forward, and holding back, the music pushes forward and gains intensity while often pulling back at

the cadences (see Ex. 3.1). The *dolce* in m. 8 gives the feeling of rhythmic arrival when the first eighth note of the piece is played. It is helpful to breathe together to internalize the longer eighth note of m 8 (see Ex. 3.2).

Ex. 3.1. Michael Lanci: *Gestures*, mm. 1-3.

The opening harmonies include many dissonant and consonant intervals, each of which requiring the performers to make certain pitch adjustments in order for the intervals to be accurate. Performers must identify each interval and understand the adjustments needed for any particular interval. For example, a major third needs to be narrower by almost 14 cents. It is advised to use a tuner to help find the placement of these pitches and practice with a drone to listen for these intervals.

A dynamic swell that suddenly returns to its original dynamic is repeated throughout *Gestures* (see Ex. 3.2). Each swell ends louder than the previous bringing the music to the *forte* in m. 16. Performers should play these gestures terraced dynamics, growing a bit louder and suddenly returning each time.

Ex. 3.2. Michael Lanci: *Gestures*, mm. 8-11.

Measure 17 starts a faster *a tempo con agitato* section shown by tempo, climbing in pitch and dynamics. The swells within this faster section expand to *fortissimo* and take longer to *decrescendo*. Tuning must be addressed as the pitch ascends starting in m. 26 in the tenor saxophone and m. 28 in the clarinet. The performers need to know exactly where to place the pitches in mm. 29-31 (see Ex. 3.3). The performers should push the tempo forward in m. 28, providing excitement and motion before holding back in m. 30. The single eighth note returns in m. 32 and should be played similarly to m. 8. This gesture should feel like an echo or a thought from before. The music maintains this same style, passing off triplets and using dissonance to push the music forward.

Ex. 3.3. Michael Lanci: *Gestures*, mm. 28-31.

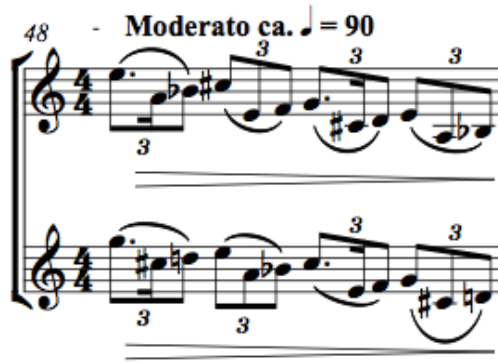
The *forte* section in mm. 28-32 is contrasted with a softer *dolce* theme in m. 35. Performers should consider the articulations and the clarinetist should articulate the pickup E into m. 36. This melody continues in the clarinet and is passed to the saxophone in pickup notes to m. 41. The saxophone never gets the entire melody but plays fragments to end this section.

A transitional section begins at m. 42 with slower half note triplets. Measure 46 pushes forward in the clarinet line (see Ex. 3.4). It is necessary to flip fingers quickly from B to C-sharp to play the run in tempo.



Ex. 3.4. Michael Lanci: *Gestures*, m. 46.

Measures 46-51 make up a transition into a faster section. This transition contains new rhythmic material in one dynamic swell. Measure 48 is “bouncy” in style and musicians should give a slight accent to the beginning of each beat articulating this different style (see Ex. 3.5).



Ex. 3.5. Michael Lanci: *Gestures*, m. 48.

A new section starts at m. 52 after a brief silence. Performers should pause long enough for the sound to clear but not long enough for the piece to lose momentum. Measure 52 is the beginning of a faster section where the quarter note is 128 bpm. It is also composed of continuous triplets, but faster and with a different articulation pattern. Almost every group of three triplets has the last note clipped (see Ex. 3.6). Performers need to agree on the length of the clipped note and play consistently each time this figure appears. There are a few occasions where it is not clipped; these moments should be played differently to show the articulation variations.



Ex. 3.6. Michael Lanci: *Gestures*, mm. 52-54.

Lanci continues the dynamic swells in this section. The swells are passed between the two instruments in mm. 53-56. Performers should follow the written dynamics

carefully and should not overplay the *crescendos*. In m. 57 both instruments play the *crescendo* together. Performers need to be aware of balance as they *crescendo* and *diminuendo* since it is easy for the tenor saxophone to overpower the clarinet.

The tempo in this faster section is constant, differing from the rubato used in the beginning of the piece. Each triplet leads into the next, moving forward towards the climax in the section. Measure 69 is one of these climaxes; both lines lead to this measure with ascending notes and dynamics. The performers should keep the *crescendo* moving through the climax.

A transition starts in m. 75 where Lanci incorporates sixteenth notes alternating between the instruments and against the triplets. This figure adds to the momentum of the music, creating a swell and building towards m. 83. The most intense rhythmic moment is shown through a hemiola in m. 82 (see Ex. 3.7). Performers should connect the alternating rhythms while growing dynamically as a group. Measure 82 begins with a soft dynamic and uses those four beats to reach a screaming fortissimo. While the tenor saxophone has the melody in m. 83, the clarinet soars over the top, slowly descending. The clarinetist should not overplay while keeping the same intensity as the tenor saxophone.

The image shows a musical score for two staves in 4/4 time. The first staff (top) starts at measure 82 with a dynamic of *sub. mp* and features a triplet of eighth notes. The second staff (bottom) also starts at measure 82 with a dynamic of *sub. mp* and features a triplet of eighth notes. Both staves transition to measure 83 with a dynamic of *ff*. The first staff in measure 83 has a hemiola rhythm (two groups of three eighth notes). The second staff in measure 83 has a hemiola rhythm (two groups of three eighth notes).

Ex. 3.7. Michael Lanci: *Gestures*, mm. 82-83.

In m. 85, the clarinetist can use the triplet pickup in the tenor line to help subdivide the half note triplets. Performers need to subdivide and keep the same tempo in this new rhythm. Lanci brings back ideas from the beginning in this half note triplet passage. It is best to wait to until m. 93 to slow the tempo in order to keep forward momentum. Tuning in m. 94 can be problematic. Performers should tune the tenor saxophones D-flat and then practice with a drone to facilitate accuracy and consistency with these pitches and intervals (see Ex. 3.8).



Ex. 3.8. Michael Lanci: *Gestures*, m. 94.

Section three begins in m. 95 with a slow ascent in the clarinet part leading to the C-sharp in m. 96 when the tenor saxophone takes over. In m. 98, the clarinet states the new tempo by playing sixteenth notes at 100 beats per measure (bpm). This section has new rhythmic groupings of three, four, five, and sometimes six notes per beat. Lanci gives the instruction *agitato* and these rhythms help achieve this style. The performers need to be precise with these rhythms, especially between the pickup triplets that change into quintuplets (see Ex. 3.9). Performers must follow the dynamics carefully because the dynamic swells often occur on every beat.

Ex. 3.9. Michael Lanci: *Gestures*, m, 100-101.

It is beneficial to practice this section at various tempos with a metronome. Performers must listen for rhythmic accuracy and dynamics, with attention on the descent into a *mezzo piano*, each time. Musicians must articulate where Lanci indicates; in this section the articulations accentuate the rhythmic change.

Measure 106 is a rhythmic climax within this third section. The performers alternate between sixteenth note quintuplets and sextuplets (see Ex. 3.10). The players need to subdivide carefully and not rush. It is necessary for the performers to keep their fingers close to the instrument in order to facilitate the quickness of these notes.

Ex. 3.10. Michael Lanci: *Gestures*, m, 106-107.

Measure 114 begins the transition into the closing section of the piece where one finds quick scales alternated by beautiful harmonies and melodies. Performers need to

play the scales leading to the final note (see Ex. 3.11). The alternating half notes provide tension and release as they proceed into the next scalar passage.

The image shows a musical score for two staves in 4/4 time. The key signature has one sharp (F#). The score begins at measure 117. The first staff (treble clef) starts with a sixteenth-note scale marked with a '6' and a forte 'f' dynamic. This is followed by a half note, then a quarter note, and another half note, all marked 'freely'. The second staff (bass clef) mirrors this with a sixteenth-note scale, a half note, a quarter note, and a half note, also marked 'freely'. The music then transitions to a slower tempo. The first staff has a half note marked 'dolce' and a mezzo-piano 'mp' dynamic. The second staff has a half note marked 'dolce' and 'mp'. The piece concludes with a final half note in both staves, marked 'dolce' and 'mp'.

Ex. 3.11. Michael Lanci: *Gestures*, m, 117-121.

The finale of *Gestures* is reminiscent of the opening, with the return of triplets and a slower tempo. The closing section should be played expressively while tuning the intervals and slowing to the end of the piece.

CHAPTER 4

CONNOTATIONS AND DENOTATIONS

Jeffery Brooks is a clarinetist and composer whose musical styles utilize a mix between jazz and classical. He maintains an active performance schedule while he completes his D.M.A. in clarinet at Florida State University. *Connotations and Denotations* is an eleven-minute piece for bass clarinet and tenor saxophone composed in the first half of 2013. This piece explores an extensive range and styles on each instrument all while giving performers liberties to create their own interpretation within solo sections.

The bass clarinet must have a low C extension in order to perform this piece. It is recommended that the performers be comfortable circular breathing, but it is not required. Many sections within the piece contain long continuous sixteenth note runs without pauses for breaths. In these sections, circular breathing would be helpful.

Prior to performing this piece performers must decide on using a score or separate performance parts. The score is 24 pages long and the separated parts are 11 and 12 pages. The piece has one grand pause and two *cesuras* where one could turn pages, but it may interrupt the music. Consequently, many stands are needed, or the use of an iPad, to facilitate the page turns.

The piece begins with an improvisatory meditation where the performers can choose the order of the notes. The performers are given eight pitches with the instruction to “use (these) notes to meditate freely for approximately one minute, there is no set rhythm” (see Ex. 4.1). This measure is akin to playing long tones as a duet, the pitches

should come naturally. Performers need to rehearse this measure often to practice tuning, timing, and to decide how it will cadence (see Ex. 4.1).

Use notes to Meditate Freely for Approximately 1 Minute
There is no set Rhythm

Tenor Saxophone

Use notes to Meditate Freely for Approximately 1 Minute
There is no set Rhythm

Bass Clarinet in B \flat

The image shows two musical staves. The top staff is for Tenor Saxophone and the bottom staff is for Bass Clarinet in B-flat. Both staves contain a series of notes connected by a long horizontal line, indicating a long tone meditation exercise. The notes are: Tenor Saxophone (G4, A4, B4, C5, B4, A4, G4) and Bass Clarinet (F3, E3, D3, C3, B2, A2, G2).

Ex. 4.1. Jeffery Brooks: *Connotations and Denotations*, m. 1.

Measure 2 is a continuation of the long tone meditation. The tenor saxophone has a theme while the bass clarinet continues long tones underneath. However, this time the pitches and rhythms are notated for the performers. The tenor saxophone should take time with the melody so that it sounds improvisatory. The tenor saxophone should tune each note to the bass clarinet's drone to facilitate playing perfect intervals in performance.

Measures 3-57 make up the first melodious section of the piece. The quarter note is equal to 96-106 bpm and it is helpful to feel these measures in one. Performers need to be aware of which instrument has the theme as it is traded between instruments, playing dynamics accordingly in a solo or supporting role (see ex. 4.2).

3 ♩ = 96 - 106

Ten. Sax.

mp

B. Cl.

mp

The image shows two musical staves. The top staff is for Tenor Saxophone and the bottom staff is for Bass Clarinet. The time signature is 3/4. The tempo is marked as ♩ = 96 - 106. The Tenor Saxophone part starts with a rest in the first measure, then plays a melody in the second measure. The Bass Clarinet part plays a rhythmic pattern of quarter notes in the first measure. Dynamics are marked as *mp* (mezzo-piano) for both instruments.

Ex. 4.2. Jeffery Brooks: *Connotations and Denotations*, mm. 3-9.

Cascading eighth notes become a part of the theme in m. 19. Performers need to understand who has the melody and who has the supporting role in order to create a proper balance. When the introductory material from m. 3 returns at m. 44, performers can emphasize the recapitulation by playing the theme accented.

A variation on this theme appears in m. 58 where the supporting line changes to a triplet ostinato while the melody is augmented to dotted quarter notes (see ex. 4.3). This ostinato has odd accents creating a 4-2-4-2 pattern within the triplets. This pattern lasts for 12 measures making it very difficult to take a breath. It is recommended to circular breathe in this section.

The image shows a musical score for two instruments: Tenor Saxophone (Ten. Sax.) and Bass Clarinet (B. Cl.). The score is in 4/4 time and starts at measure 58. The Tenor Saxophone part has a whole rest in measures 58 and 59, and a dotted quarter note in measure 60 with a *mf* dynamic marking. The Bass Clarinet part has a triplet ostinato of eighth notes in measures 58 and 59, with a *mp* dynamic marking. In measure 60, the Bass Clarinet part continues with a similar pattern, marked *simile*.

Ex. 4.3. Jeffery Brooks: *Connotations and Denotations*, mm. 58-60.

Measure 69 is a unison statement of the ostinato. It is useful to tune each note and know the tendencies of each instrument. Following this unison the performers switch rolls and the tenor saxophone has the ostinato while the bass clarinet plays the melody.

In m. 80 the bass clarinet has a scalar melody (see ex. 4.4). The bass clarinetist needs to show the rhythmic changes and play the thirty-second notes in time. The tenor ostinato starts to fragment in m. 85; this section leads into a new idea in m. 90.



Ex. 4.4. Jeffery Brooks: *Connotations and Denotations*, mm. 80-81.

Measure 90 introduces a new meter: 13/8. Performers should feel the sixteenth note groups in patterns of 5-2-4-2 or 4-3-4-2. Because of the odd meter, performers cannot practice this section with a metronome, unless they play very carefully with the subdivision on eighth notes. It is recommended that the bass clarinet circular breathe, as there are no rests from mm. 90-111. The tenor saxophone has sections to breathe but must be extremely careful to not interrupt the rhythm in the process.

Measure 90 is comprised of a sixteenth note, pentatonic scale in groups of 5-2-4-2 with accents offset by two sixteenth notes (see Ex. 4.5). It is recommended that the musicians play the accent at a louder dynamic and back off on the remainder of the notes in order to hear the offset pattern. After two measures of offset accents the rhythmic pattern becomes a unison pattern of 5-2-4-2.



Ex. 4.5. Jeffery Brooks: *Connotations and Denotations*, m. 90.

This pentatonic ostinato continues in the bass clarinet until m. 111, but the tenor saxophone begins a melody from mm. 96-108. The uncommon rhythms in the tenor saxophone often match up with the accents in the bass line. However the performers must

count accurately for this section to line up (see ex. 4.6). The tenor saxophone should play the melody louder than the ostinato with style and color changes of the performers choosing.

Ex. 4.6. Jeffery Brooks: *Connotations and Denotations*, m. 98.

Measures 111-113 interrupt the previous pattern with quintuplet sixteenth notes. The sixteenth note tempo remains the same. The performers pass off groups of quintuplets while the other person plays the first and fifth notes of the quintuplet group (see ex. 4.7). These groups of quintuplet pentatonic scales cascade to the grand pause in m. 114. The tempo can push towards the grand pause.

Ex. 4.7. Jeffery Brooks: *Connotations and Denotations*, mm. 111-112.

A tenor saxophone cadenza starts in m. 117. This should be played “freely and dramatically” with the glissandos played as slowly as possible (see Ex. 4.8). The tenor saxophonist should hit the high A in tune with intensity. During the saxophone cadenza the bass clarinet sustains an ostinato vamp that is supposed to sound like the Doppler Effect (see ex 4.8). The performers need to coordinate with each other to establish a cue in order to get out of the cadenza and continue into m. 121.

Tenor Cadenza
Play Freely And Dramatically

117

Ten. Sax.

Tenor Cadenza
Vamp Until Tenor Holds High A *Doplar Effect*

B. Cl.

mf *f* *p*

118

Ten. Sax.

gliss

B. Cl.

Emulate Tenor's Dynamics

Ex. 4.8. Jeffery Brooks: *Connotations and Denotations*, mm. 117-118.

After the tenor saxophone cadenza, a syncopated sixteenth note rhythm is introduced. This rhythm fits into the 13/8 ostinato figure played by bass clarinet (see Ex. 4.9). The syncopated theme will return throughout the piece. It is important to not enter late after the sixteenth note rest, or try to take a breath during this rest.

121

Ten. Sax.

B. Cl.

Ex. 4.9. Jeffery Brooks: *Connotations and Denotations*, m. 121.

Measure 123 is reminiscent of m. 96 but the bass clarinet plays the melody while the tenor saxophone has the ostinato. As before, be sure to play the correct rhythms throughout this pattern. Measure 125 is a return of the offset, syncopated pattern from m. 90 (see Ex. 4.5). Performers should play this material in a similar fashion with loud accents that contrast the other notes played softer. These ideas alternate until a fermata at the end of m. 133. Performers should build intensity through the fermata and make certain that the last interval of a major second is in tune.

The next section of *Connotations and Denotations* is in 14/8 and lasts from mm. 134-149. This portion of the piece is faster and trades off harmonic minor, scalar solos between the bass clarinet and tenor saxophone while also alternating a rhythmic groove. Performers should lead toward the accents and pass off sixteenth notes. The slower bass line fits into the solo line but it is necessary to count carefully and move exactly with the solo line (see Ex. 4.10). It is helpful to think in eighth notes and count the group of two and three sixteenth notes: 2, 2, 2, 2, 3, 3.

140

Ten. Sax.

B. Cl.

141

Ten. Sax.

B. Cl.

f

mf

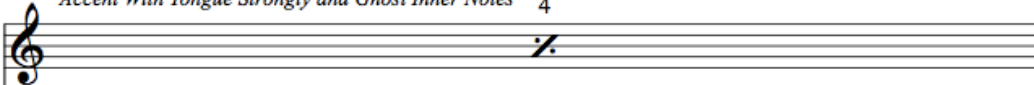
Ex. 4.10. Jeffery Brooks: *Connotations and Denotations*, mm. 140-141.

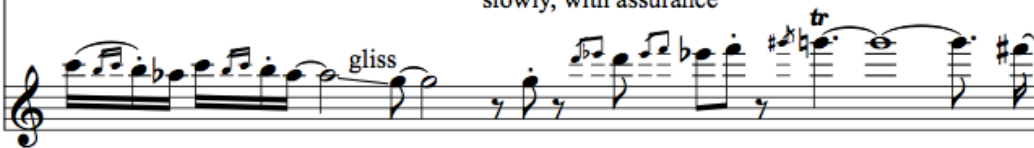
The range in mm. 145-148 is very high for both instruments (see Ex. 4.11). It is prudent for the players to learn these measures very slowly with careful attention to register jumps, smoothness, and tuning. The solos come together in m. 148 and end in a unison statement of this idea.

Ex. 4.11. Jeffery Brooks: *Connotations and Denotations*, mm. 145-146.

The bass clarinet has a cadenza in mm. 150-157. This cadenza needs to “wail” and sound improvisatory in style. Most of the solo is in the upper clarion and altissimo register of the instrument. It is advisable to use the open fingering for altissimo D’s and overblown throat tone A-flat, A, A-sharp fingerings for altissimo E-flat, E, and F. The end of m. 153 has a trill from altissimo G to G-sharp, which can be played by overblowing a clarion side B-flat and trilling by lifting the left hand second finger (see Ex. 4.12). In m. 154, the tenor saxophone joins the bass clarinet in rhythm and pitch. It is advisable for the performers to work out a cue system in order to perform this measure correctly (see Ex. 4.12).

153 *Keep Vamping!*
Accent With Tongue Strongly and Ghost Inner Notes 4

Ten. Sax. 

B. Cl. 

slowly, with assurance

154 *STOP VAMPING!*

Ten. Sax. 

B. Cl. 

// Vigorous and free

Ex. 4.12. Jeffery Brooks: *Connotations and Denotations*, mm. 153-154.

The bass cadenza continues on with a *vigorous and free* trill section. In order for the trill section to sound improvisatory the bass clarinet must start slowly while playing the trills at the same speed throughout. The solo should gain intensity and be most intense in m. 156 when the tenor saxophone joins in the trills. Brooks labels this section as a trill battle (see Ex. 4.13). The tenor saxophonist must either memorize the bass clarinet's trill line or count very carefully in order to enter at the correct point. The end of the trill section should slow down and grow in dynamics to prepare the next section.

Trill Battle

156

Ten. Sax. 

B. Cl. 

Ex. 4.13. Jeffery Brooks: *Connotations and Denotations*, m. 156.

In mm. 158-181 the tenor saxophone has a jazz solo while the bass clarinet repeats a two-measure, funk style ostinato. The repeating pattern should stay underneath the solo and the performer must treat the last quarter note of each group as a louder pickup note moving into the next two-measure ostinato (see Ex. 4.14).

The musical score for Ex. 4.14 consists of four staves. The top two staves are for Tenor Saxophone (Ten. Sax.) and Bass Clarinet (B. Cl.), and the bottom two staves are for Tenor Saxophone (Ten. Sax.) and Bass Clarinet (B. Cl.). The music is in 4/4 time with a tempo of 120. The Tenor Saxophone part has a jazz solo starting in measure 158. The Bass Clarinet part plays a two-measure funk style ostinato pattern. The score includes dynamic markings such as 'f' and 'mf'.

Ex. 4.14. Jeffery Brooks: *Connotations and Denotations*, mm. 158-163.

Cascading quintuplets interrupt the jazz solo in m. 182. Brooks reintroduces material from earlier in fragmented, shorter statements. The 13/8 time signature and the ostinato pattern begin in m. 183. There are sudden *forte* outbursts of cascading quintuplets that need to surprise the audience and return suddenly back to softer dynamics when the ostinato pattern returns (see Ex. 4.15).

185
Ten. Sax. *f*
B. Cl. *f*

186
Ten. Sax. *mp*
B. Cl. *mp*

Ex. 4.15. Jeffery Brooks: *Connotations and Denotations*, mm. 185-186.

The music follows this pattern until m. 193, when pentatonic quintuplets surge to the end of the piece. The finger patterns from mm. 193-203 are fast pentatonic scales in every key (see Ex. 4.16). The goal tempo for this section is 110 bpm. There is no space to breathe within this finale, so performers need to agree on places to use staggered or circular breathing.

196
Ten. Sax. *pp* *mf* *p* *mf*
B. Cl. *pp* *mf* *p* *mf*

Ex. 4.16. Jeffery Brooks: *Connotations and Denotations*, m. 196.

The dynamics Brooks uses within this section grow and suddenly become softer again, creating swells of sound (see Ex. 4.16). Performers need to agree on dynamics and listen for balance between the instruments and intonation within the pentatonic scale. The

piece ends on octave F-sharps that need to grow in dynamics while keeping the pitch steady.

CHAPTER 5

LYDDIMY

Thomas Breadon, Jr. is a jazz and classical bassoonist and composer. His pieces have jazz and folk elements and often require improvisation from the performer. He composed *Lyddimy*, a five-minute duet for bass clarinet and bassoon in March of 2014. *Lyddimy* is inspired by pitches of a lydian diminished scale, a scale often used in jazz music. The pitch material for *Lyddimy* is based off of key centers inspired by a personal story. Along with the pitches used to create the piece, he uses rhythmic motives within each section, often in the form of ostinatos. The piece is a “loose, but still noticeable palindrome” (see Appendix D). The challenge is making the difficult pitch material and rhythms sound easy and exciting for the listeners.

The opening of *Lyddimy* begins in unison with a fast, syncopated rhythm. The tempo marking states *as fast as possible* with the ultimate goal of a quarter note equaling 140 bpm. The performers must be comfortable with the fast tempo and beginning with a sixteenth note pickup (see Ex. 5.1). They should pay close attention to the opening dynamics of *piano* and only reach a higher dynamic with *sforzando* in mm. 3-4. These *sforzando* accents should be played staccato so the performers do not lose time. This is especially important when playing at faster tempos. The accents give the performer direction within the syncopated line (see Ex. 5.1).

As fast as possible

Bass Clarinet

Bassoon

Ex. 5.1. Thomas Breadon, Jr.: *Lyddimy*, mm. 1-4.

It is helpful to rehearse this opening slowly with a metronome at varying tempos, both separately and together to ensure precise finger motion, balance, and dynamics.

Another challenge is that there is no place for the performers to take a breath until beat two of m. 11. This passage is easier at faster tempos, but the breath cannot interrupt the rhythm, as there is only an eighth note to breathe at any point in this section.

A new motive begins in m. 12 with a 3:2 hemiola the two instruments alternating a solo and an ostinato. Both instruments introduce the ostinato. The bass clarinetist should try to match the bassoons accent in order to make a unified sound (see Ex. 5.2).

B. Cl.

Bsn.

Ex. 5.2. Thomas Breadon, Jr.: *Lyddimy*, mm. 12-14.

In m. 16 the bassoon takes over the solo line while the bass plays a repeating four-note group ostinato. The bass needs to be heard but must stay dynamically under the soloist. The harmony between the two instruments is in parallel thirds. In mm. 19-23 there is a crescendo. Use this opportunity to gain intensity into the fortissimo in m. 23,

then *diminuendo* into m. 28 where the bass takes the solo line. This passage mirrors the previous section, however the instruments have switched rolls. In mm. 38-43 the instruments start to pass off the solo lines and need to blend. There is some overlap so it is important to match sounds. It is critical that the fortissimo in m. 45 is similar to the one in m. 23.

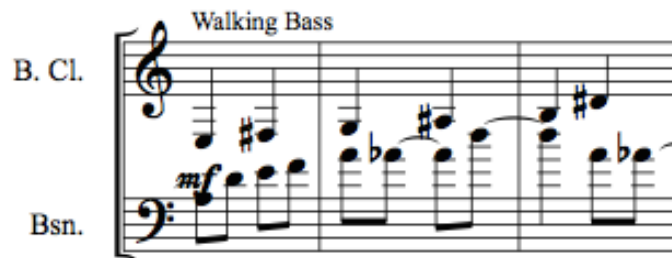
Measures 50-68 comprise a transition from the fast section to the swing music beginning in m. 69. This section is in the same tempo as the beginning and must be at 140 bpm to keep the rhythm moving forward. This transition is composed of half notes in a hocket starting with the bassoon and stated a quarter note later by the bass clarinet. There are accents and *forte-pianos* on the first two half notes that should be played like bell-tones. The notes without accents should be played softly to produce a drastic difference between these ideas. The clarinetist needs to emulate the bassoons bell-tone accents (see Ex. 5.3). This transition should feel like it is cascading into the next jazz inspired section in mm 66. There is a *ritardando* in mm. 67-68. The pulse needs to slow down from *allegro* (120-140 bpm) to 100 bpm.

The image shows a musical score for two instruments: Bass Clarinet (B. Cl.) and Bassoon (Bsn.). The score is written in 4/4 time with a key signature of one sharp (F#). The bassoon part (bottom staff) plays a hocket pattern starting with a half note on G4 (with an accent and *fp* marking), followed by a half note on A4 (with an accent and *fp* marking), and then a half note on B4 (with an accent). The bass clarinet part (top staff) enters a quarter note later, playing a half note on A4 (with an accent and *fp* marking), followed by a half note on B4 (with an accent and *fp* marking), and then a half note on C5 (with an accent). The *fp* markings are placed below the notes in the bassoon part and above the notes in the bass clarinet part.

Ex. 5.3. Thomas Breadon, Jr.: *Lyddimy*, mm. 49-53.

Measure 69 begins a new section labeled *Swing!*. Staying true to the name, the eighth notes are swung and should be played with a triplet feel. The bassoonist should be

aware of the one high D in m.74 that stays in bass clef. The bass clarinet enters in at m. 72 with a walking bass line that should emulate a string bass plucking a walking line (see Ex. 5.4). For the bass clarinetist to sound like a plucked string one should play with accent at the front of the note and taper for the rest of the quarter note, blending the notes together. The bass clarinet needs to listen to the melody line and phrase with the solo bassoon line. In m. 95 the solo switches to the bass clarinet while the bassoon plays longer notes in a similar walking bass fashion. This solo is a rhythmic motive in the low register of the bass clarinet. Performers play the accented notes together in the same style.



Ex. 5.4. Thomas Breadon, Jr.: *Lyddimy*, mm. 73-75.

An improvisational section with a rhythmic ostinato begins in m. 114. It is in this section that the instruments “explore and show off what their instrument and mind are capable of” (see Appendix D). Like previous sections in the piece the two instruments take turns on the solo lines while the other plays an ostinato. Breadon helps the performers to improvise by indicating the pitch material that should be used: a mix of two scales (see Ex. 5.5). The performers can practice improvising by practicing the scale, the scale in thirds, arpeggios, and different rhythmic patterns with these pitches. The isorhythmic ostinato lines up with the beat every two measures. It is beneficial to practice this ostinato together to agree on tempo, articulation, and note length. When the

performer's solo ends it is helpful to have a signal to inform the other player that it is time to move into the next solo or section.

The image shows a musical score for two instruments: B. Cl. (Bass Clarinet) and Bsn. (Bassoon). The B. Cl. part is written on a treble clef staff, and the Bsn. part is written on a bass clef staff. The key signature has one sharp (F#). The time signature is 4/4. The B. Cl. part starts with a double bar line and a repeat sign. The first measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The second measure contains a quarter note C5, a quarter note D5, and a quarter note E5. The third measure contains a quarter note F#5, a quarter note G#5, and a quarter note A#5. The fourth measure contains a quarter note B5, a quarter note C6, and a quarter note D6. The fifth measure contains a quarter note E6, a quarter note F#6, and a quarter note G#6. The sixth measure contains a quarter note A#6, a quarter note B6, and a quarter note C7. The seventh measure contains a quarter note D7, a quarter note E7, and a quarter note F#7. The eighth measure contains a quarter note G#7, a quarter note A7, and a quarter note B7. The ninth measure contains a quarter note C8, a quarter note D8, and a quarter note E8. The tenth measure contains a quarter note F#8, a quarter note G#8, and a quarter note A8. The eleventh measure contains a quarter note B8, a quarter note C9, and a quarter note D9. The twelfth measure contains a quarter note E9, a quarter note F#9, and a quarter note G#9. The thirteenth measure contains a quarter note A9, a quarter note B9, and a quarter note C10. The fourteenth measure contains a quarter note D10, a quarter note E10, and a quarter note F#10. The fifteenth measure contains a quarter note G#10, a quarter note A10, and a quarter note B10. The sixteenth measure contains a quarter note C11, a quarter note D11, and a quarter note E11. The seventeenth measure contains a quarter note F#11, a quarter note G#11, and a quarter note A11. The eighteenth measure contains a quarter note B11, a quarter note C12, and a quarter note D12. The nineteenth measure contains a quarter note E12, a quarter note F#12, and a quarter note G#12. The twentieth measure contains a quarter note A12, a quarter note B12, and a quarter note C13. The Bsn. part starts with a double bar line and a repeat sign. The first measure contains a quarter note G3, a quarter note A3, and a quarter note B3. The second measure contains a quarter note C4, a quarter note D4, and a quarter note E4. The third measure contains a quarter note F#4, a quarter note G#4, and a quarter note A#4. The fourth measure contains a quarter note B4, a quarter note C5, and a quarter note D5. The fifth measure contains a quarter note E5, a quarter note F#5, and a quarter note G#5. The sixth measure contains a quarter note A5, a quarter note B5, and a quarter note C6. The seventh measure contains a quarter note D6, a quarter note E6, and a quarter note F#6. The eighth measure contains a quarter note G#6, a quarter note A6, and a quarter note B6. The ninth measure contains a quarter note C7, a quarter note D7, and a quarter note E7. The tenth measure contains a quarter note F#7, a quarter note G#7, and a quarter note A7. The eleventh measure contains a quarter note B7, a quarter note C8, and a quarter note D8. The twelfth measure contains a quarter note E8, a quarter note F#8, and a quarter note G#8. The thirteenth measure contains a quarter note A8, a quarter note B8, and a quarter note C9. The fourteenth measure contains a quarter note D9, a quarter note E9, and a quarter note F#9. The fifteenth measure contains a quarter note G#9, a quarter note A9, and a quarter note B9. The sixteenth measure contains a quarter note C10, a quarter note D10, and a quarter note E10. The seventeenth measure contains a quarter note F#10, a quarter note G#10, and a quarter note A10. The eighteenth measure contains a quarter note B10, a quarter note C11, and a quarter note D11. The nineteenth measure contains a quarter note E11, a quarter note F#11, and a quarter note G#11. The twentieth measure contains a quarter note A11, a quarter note B11, and a quarter note C12. The score is marked with a dynamic of *p* (piano) at the beginning. Text annotations include "Improvise using scale in parenthesis" above the B. Cl. staff and "Repeat as many times as necessary" below the B. Cl. staff.

Ex. 5.5. Thomas Breadon, Jr.: *Lyddimy*, mm. 122-125.

The transition occurs at m. 148 and is a repeat of the original transition in m. 50. One should play the transition the same way as the first time emphasizing the bell-tones and cascading into the next section, which is a pattern in reverse order from the introduction.

This theme continues in the same style as before and diminuendos directly into the opening motive in the last eighth note of m. 207. Perform this section exactly as before. Breath control can again be a problem. Be sure to take a breath in the eighth note rests leading up to 207 in order to sustain to the end. If a breath is needed make sure to take it fast and to keep the tempo moving forward. The last five measures are different and conclude the piece. It repeats the same idea three times while the players crescendo from m. 216 to a *fortississimo* in m. 220, concluding the piece on an accented syncopation.

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APPENDIX A

INTERVIEW WITH COMPOSER DAN CAPUTO

1. How did you use motivic and thematic ideas throughout the piece?

My use of motive is quite traditional through all movements of *Three Southwest Landscapes*. In the first two movements, a primary motivic idea is presented at the beginning and returns in a transformed state in the end; music in the middle of these movements provides both contrast and a sense of development. The third movement utilizes a rondo form with variations in each return of the primary theme in order to give the movement a sense of direction while also eliding expectations. The content of my musical motives is often more interested with the character of a gesture and contrast between gestures than the specific pitch content.

2. What are your compositional inspirations and musical influences? What was your inspiration for the piece?

My music is inspired by diverse musical sources, but if I had to point to a certain direction of inspiration for this particular work it would be the music of two of my previous composition teachers, Donald Crockett and Stephen Hartke.

3. Did you seek to exploit the timbral uniqueness of these instruments or the blending potential, or both?

Three Southwest Landscapes is heavily concerned with timbral relations between the two instruments without depending on the use of extended techniques. Instead, timbre is varied through the use of register and dynamics. By changing the relative closeness or openness of intervals between the instruments, new timbral effects are created.

4. What musical elements do you find to be most important within your musical compositions?

I consider the character of musical gestures to be perhaps the most important element in my compositions. I also focus on creating a fluid harmonic world that avoids stagnation on a certain pitch area without tiring the listener with constant harmonic movement.

5. As a composer, what are some of the main technical concerns for the performer(s) (ex. Circular breathing, improvising...etc.)?

When dealing with two monophonic instruments, it is a challenge to create a dynamic and full texture while also taking into consideration the performer and his or her stamina. My experience playing brass instruments aids me when accounting for phrasing and breathing, but there are many technical nuances I had to learn about the clarinet, saxophone, and bassoon during the compositional process.

6. Do you take into consideration the qualities of individual performers when writing for them?

It is important for a composer to always keep both the performer and the audience in mind when working on a piece, in particular the performer. While *Three Southwest Landscapes* represents my personal voice as a creator, having a performer in mind, in addition to the ability to receive feedback from the performer, shapes the compositional process in a unique and positive way.

7. Do you have any stylistic concerns or considerations for this piece? What performance suggestions can you provide the musicians when preparing your piece?

Stylistically, I suppose it is useful to not take this piece overly seriously, in particular the lively third movement. My suggestion to performers is to find meaning in contrasts, whether small or large, to give the music direction and purpose.

8. Does the title have any special meaning? If so, how would you like that meaning manifested during performance?

Each movement in *Three Southwest Landscapes* takes influence from individual landscape paintings by Southwestern artists. Rather than attempt to recreate these works in an acoustic medium, I aimed to craft music based on my own experience inhabiting each painting's emotional space. It would be interesting to present the movements alongside the paintings themselves, but I will admit I do not know the legal implications of presenting reproductions (digital or otherwise) of the paintings in conjunction with a performance of the piece.

9. What is your primary instrument, and do you still perform?

My primary instrument is the tuba, though guitar was my first and I use piano in the composing process. I no longer publically perform on the tuba, but I remain active by conducting ensembles whenever possible.

10. Have you ever studied clarinet or bassoon/saxophone? If so, in what capacity?

Orchestration coursework is the extent of my formal clarinet, bassoon, and saxophone education. This taught me ranges, limitations, and scoring techniques for the instruments, but I have not created noise on any of the three.

11. Do you prefer writing for any particular instrument or ensemble? How much have you written for clarinet?

My preference is to write for mixed instrumental ensembles of varying sizes. Beyond that, my preferences are less specific; I find equal excitement composing for woodwinds as I do strings, brass, or percussion. Relative to my complete output, the clarinet (and bass clarinet) is featured a good amount in my music. It is found in my works for wind ensemble, chamber orchestra, and woodwind quintet as well as a trio for violin, vibraphone, and bass clarinet, and now this duet.

12. Have you ever written for this combination of instruments before this piece?

I had never composed for any woodwind duet prior to this composition. My most similar works include a piece for woodwind quintet and a flute solo.

13. Would you ever write for this ensemble again?

I would not be against writing for clarinet and bassoon again, though I would be perhaps more inclined to expand upon the instrumentation in subtle ways. I did not use the bass clarinet at all in this work and would be interested in the extended range available with its inclusion. I can also see the benefit of including a third instrument to the ensemble in relation to timbral and contrapuntal possibilities.

APPENDIX B

INTERVIEW WITH COMPOSER MICHAEL LANCI

1. How did you use motivic and thematic ideas throughout the piece?

The entire composition is based on developing small fragments and rhythmic motives introduced by the clarinet and saxophone in the opening measures. In each section these melodic and rhythmic gestures are varied in rhythm, pitch and tempo to create a variety of character until the entire composite melody from the exposition is repeated in full at the very end.

2. What are your compositional inspirations and musical influences? What was your inspiration for the piece?

My musical inspirations and influences are constantly shifting with every new piece of music I am exposed to, whether it be from the 16th or 21st century. My inspiration for this work was simply to create something beautiful. I wanted to produce an interesting dialogue between each instrument that moved between harmonious and confrontational all within a limited source of musical material.

3. Did you seek to exploit the timbral uniqueness of these instruments or the blending potential, or both?

The blending of the clarinet and tenor saxophone is a very unique sound. I wanted to reserve moments within the piece for voice crossings that would highlight the interesting timbral color achieved when melodic movement is by small harmonic intervals.

4. What musical elements do you find to be most important within your musical compositions?

I believe that the most effective musical compositions are very transparent in regards to the presentation of musical material and organization or overall form. True musical drama is constantly aware of the listener's expectations and this awareness informs the overall dramatic trajectory of a composition. As my harmonic palette grows more vibrant, compositional style and aesthetic more experimental, I still find that a great melody is one of the best ways to convey musical intent and create a deeper transparency between composer, performer and listener.

5. As a composer, what are some of the main technical concerns for the performer(s) (ex. Circular breathing, improvising...etc.)?

Since much of the music in "Gestures" consists of long lines and lengthy phrases in the faster sections, I was mostly concerned with breath control. I wanted to make sure the music was comfortable but still challenging.

6. Do you take into consideration the qualities of individual performers when writing for them?

Absolutely, I always try to research the performers repertoire, listen to their recordings and try to contact them in some way, whether attending one of their concerts or communicating over the phone or through email. I do find that my most successful commission/collaborations are when I have the opportunity to meet with the performer in person.

7. Do you have any stylistic concerns or considerations for this piece? What performance suggestions can you provide the musicians when preparing your piece?

In regards to style, I wanted the music to have lots of long and lyrical lines and I was more interested in developing the musical material through counterpoint and controlled dissonance through the use of suspensions. These decisions helped me decide that the use of extended technique was not necessary. My best suggestion for performers is to approach the pacing, flow and phrasing with variety and to follow one's musical instinct and internal beat rather than the mechanized metronome. This music will be most effective if rubato is used in a way that will give the phrasing a pushing forward and holding back sensation.

8. Does the title have any special meaning? If so, how would you like that meaning manifested during performance?

Unless the composition is influenced by an extra musical image, text, storyline or philosophy, I tend to pick titles that can be applied directly to the concepts or techniques used in the music's construction and musical unfolding. I titled the work "Gestures" because the entire composition is based on developing small fragments of the melodic and rhythmic motives introduced in the opening measures. By keeping this compositional concept of "developing variation" in mind, performers can strive to bring forth whatever type of emotional character strikes them during each manipulation of the main motives or gestures.

9. What is your primary instrument, and do you still perform?

I studied piano performance during my undergraduate and briefly played cello. I rarely perform anymore outside of conducting my own works. The piano has become

more of a tool for composing and improvising but I do plan on getting back into performance one day.

10. Have you ever studied clarinet or bassoon/saxophone? If so, in what capacity?

I have not studied any instrument of the woodwind family. Through books on orchestration, observing scores and working with clarinetists during rehearsal, I have developed a deeper understanding of how to utilize the clarinets unique characteristics.

11. Do you prefer writing for any particular instrument or ensemble? How much have you written for clarinet?

I enjoy writing for all instruments within the orchestra. I am always interested in the challenge of creating interesting and compelling music with whatever forces the composition calls for, whether it is for solo clarinet or the full forces of the concert orchestra. I have written two solo works for clarinet and have included the clarinet in some of my chamber works. Due to the Clarinet's unique tone color, wide dynamic range and fantastic agility it is certainly one of my favorite members of the woodwind family.

12. Have you ever written for this combination of instruments before this piece?

I have not written for this ensemble before, the closest I have come is a duet for alto saxophones.

13. Would you ever write for this ensemble again?

Absolutely, there is the potential for a lot of great music to be written for this ensemble.

APPENDIX C

INTERVIEW WITH COMPOSER JEFFERY BROOKS

1. How did you use motivic and thematic ideas throughout the piece?

The piece has multiple thematic ideas that are used. Improvisation is an important aspect that is asked of the performers in the beginning of the piece. This leads immediately to a melody in bar 2 that I have developed as a personal meditation. This melody is borrowed from an earlier unaccompanied clarinet piece that I composed and perform. The 3/4 section in bar 3 is actually based on the 13/8 section that begins in bar 90. The 13/8 section was the basis for the entire piece. Oh, the pentatonic scale. Throughout the piece I enjoy the contrast of opposing sections and the way that they transition almost as a slap to the face.

2. What are your compositional inspirations and musical influences? What was your inspiration for the piece?

I have not studied composition formally and really don't have any compositional inspirations. For me, it is a matter of translating what I hear internally into a format that can be understood by other performers. This is a difficult challenge as most of my music is intended to be performed by me.

I wrote this piece while living at The Beach! I was definitely inspired by the wildlife and dramatic sunsets and sunrises.

3. Did you seek to exploit the timbral uniqueness of these instruments or the blending potential, or both?

Composing for the bass clarinet and tenor sax as a duo is both challenging and exciting. The instruments have such different timbres which makes it unique but the ranges of the instruments are a little too close for everything to work well. Care was

taken to exploit tessitura differences and to give each player the chance to play something funky and fresh.

4. What musical elements do you find to be most important within your musical compositions?

Groove. It's all about the groove....and improvisatory freedom. There is a lot of freedom for the performers in this piece. I estimate that there is no way to ever even come close to performing it the same way twice. This is the intention.

5. As a composer, what are some of the main technical concerns for the performer(s) (ex. Circular breathing, improvising...etc.)?

Circular breathing is helpful but not essential.

Glissando is a must.

Having the ability to transpose a motif into all keys is helpful. The ending of the piece is the pentatonic scale in all 12 keys.

Improvisation is essential for this piece. Even though the performers are only asked to improvise on long tones, like whole notes, it can still be scary and daunting for a musician who hasn't improvised before. NO FEAR!

6. Do you take into consideration the qualities of individual performers when writing for them?

I do, however this piece was composed for a different saxophonist than represented in the recording. Hopefully he is doing it justice!

7. Do you have any stylistic concerns or considerations for this piece? What performance suggestions can you provide the musicians when preparing your piece?

Be fierce. This piece requires a ton of energy and style. It is not intended to be the same for each performance, especially the improvised sections. It does require technical proficiency on your instrument and the ability to play in all keys. The styles represented are meditative, quasi baroque, funk, jazz, klezmer/greek, and badassery.

8. Does the title have any special meaning? If so, how would you like that meaning manifested during performance?

The title represents literally the definitions of the words. The piece stems from very few musical elements and finding interesting ways to use them.

9. What is your primary instrument, and do you still perform?

Clarinet clarinet and bass clarinet! I do perform regularly as a chamber musician, orchestral musician, concerto soloist, pops show crossover artist, jazz artist, and recitalist.

10. Have you ever studied clarinet or bassoon/saxophone? If so, in what capacity?

I have studied clarinet and saxophone. Never the bassoon! Haha. I currently regret not having bassoon skills, however. I have almost completed my DM in clarinet performance at FSU and studied saxophone heavily in high school.

Generally, I only double when the pay is excellent. The crazy thing is that I have performed on the saxophone with the Seattle Opera and the Charleston Symphony, two of my limited number of classical saxophone performances.

11. Do you prefer writing for any particular instrument or ensemble? Ho much have you written for clarinet?

Most of my compositions are for jazz quartet (piano, bass, drums, clarinet) or for jazz quartet and symphony orchestra. I have composed one unaccompanied work for clarinet, which has been performed by me, and in addition I completed a commission for two clarinets and piano which is slated to be recorded by two prominent American clarinet professors.

12. Have you ever written for this combination of instruments before this piece?

I have not composed for this combination in the past although I do have a deep knowledge of the clarinet and saxophone.

13. Would you ever write for this ensemble again?

I would compose for this ensemble again given the right circumstances. It's not a combination that seems to be overly popular or seen performing often, but this doesn't mean that interesting music cannot be a result.

APPENDIX D

INTERVIEW WITH COMPOSER THOMAS BREADON, JR.

1. How did you use motivic and thematic ideas throughout the piece?

When writing “Lyddimy,” I was not worried about creating continuity throughout different sections of the piece with the use of themes or motives; the congruency of the pitch material took care of this for me. However, each individual section is often defined by its own rhythmic consistency or patterns, often in the form of an ostinato. For example, in the solo section (where the performers both take improvised solos), the “bass” line that is provided for the soloists to play over is a repeating isorhythmic ostinato made up of 5 color and 6 talea.

Something else that should be noted concerning these very separate “thematic” sections, is that all but one of them are repeated. When analyzed, the piece is actually a loose, but still noticeable, palindrome. This wouldn’t be possible or recognizable without establishing familiar thematic material within the individual sections.

2. What are your compositional inspirations and musical influences? What was your inspiration for the piece?

Though my training as a musician and a composer is firmly rooted in western art music, more specifically within a collegiate environment, a lot of my inspiration and musical influences come from jazz. In “Lyddimy,” compositional influence came from one of my favorite jazz composers and theorists, George Russell. The Lydian Diminished Scale, in which all but one note of the pitch material is derived, comes directly out of Russell’s theory, “The Lydian Chromatic Concept of Tonal Organization.”

Another inspiration for this piece are my close friends here at Arizona State University, Audrey Miller and Kate Mackenzie. It was in spending time with them that the hidden meaning within this piece came to light (in the form of an inside joke). This hidden meaning (which I will describe in a little more detail while answering Question 8), gave inspiration in not only the title of “Lyddimy,” but in the pitch centers used, and the addition of one note outside of the Lydian Diminished Scale.

3. Did you seek to exploit the timbral uniqueness of these instruments or the blending potential, or both?

Both! In fact, blending the instruments versus exploiting the individual timbres follows the same loose palindrome that the individual sections discussed in question 1 do. The piece starts in unison and with each section the instruments move further away from each other in register and rhythmic synchronicity. The climax of this distancing is during the improvised solo section, in which each musician gets a chance to explore and show off what their instrument and mind are capable of. This, of course, reaches it’s conclusion with a reprise of the opening, which is mostly in unison.

4. What musical elements do you find to be most important within your musical compositions?

Honestly, I’d have to say “style.” However, I also don’t like to enforce restrictions on the creative control of the performers. Since my compositions often fall somewhere between “jazz” and “classical” music, I know they can be interpreted in many ways as far as style. This doesn’t bother me at all, as long as they have energy.

So, whatever “style” a performer uses in my compositions, as long as they are exuding energy, I am happy.

5. As a composer, what are some of the main technical concerns for the performer(s) (ex. Circular breathing, improvising...etc.)?

I have only a few technical concerns for performers of “Lyddimy.” First, the scale that is being used is rather unusual. I guarantee it is not a scale that the performer has been practicing for years and can easily plug in to this musical experience. Not to mention, the scale is being used in a rather lively fashion in the beginning and the end of the piece, so playing this piece is going to require a lot of slow metronome practicing! To go along with this same idea, I feel that just starting the piece is the single hardest thing to do. This has do to the unfamiliar scale, the speed in which you have to begin, as well as starting on a sixteenth note pickup. The last technical concern for the performer is improvising. “Lyddimy” will probably get most of it’s playing time with classical musicians in an academic environment. If there is one thing musicians in this position have a hard time doing, or never practice doing, it’s improvising. This is why I made the improvising as simple as I could. There is one scale (which is a mixture of two scales used in the piece), and there are no restrictions on how long you have to play. No chord changes, nothing to follow, just improvising using one scale. However, for many musicians this is still a daunting task (especially in front of people).

6. Do you take into consideration the qualities of individual performers when writing for them?

I definitely do. Almost all of the compositions I've written were for a specific person or group of people. When writing within the context of a group of people, I almost always try to play to their individual strengths. However, I sometimes also play to their weaknesses, especially when it's a good friend of mine. This gives them the opportunity of being uncomfortable in a situation and working their way through it. In the case of "Lyddimy," I knew that Audrey had never improvised in public before. This was one of the reasons I added an improvised section to the piece. I know she hates me for it, but she'll thank me some day.

7. Do you have any stylistic concerns or considerations for this piece? What performance suggestions can you provide the musicians when preparing your piece?

As I mentioned earlier, I think that energy is my biggest concern with this piece. Whether a performer takes a more jazz related approach or a more classical approach to my music, doesn't really concern me. I think it would be enlightening to hear my music performed with a very different approach than my own. My only suggestion would be to give it life, and make it your own. Have fun with it!!

8. Does the title have any special meaning? If so, how would you like that meaning manifested during performance?

The title does have a special meaning, and it's what ties the entire composition together. First, it's pretty easy to see the word "Lyddimy" is partially derived directly from the scale being used; the LYDian DIMinished scale. You might also notice that "Lyddimy" bares resemblance to another word from the english language of a

sexually explicit nature. “Lyddimy” is designed as merely a mirror image of a culture that is comprised of very sexual beings, yet has obscured the idea of sex, even the mentioning of the word, in a manner that is confusing and unrecognizable. This highly sexual theme is literally woven into the fabric of this piece, but in listening, and even in analyzing the piece, it would be difficult for one to find all of the nuances that envelop it’s theme. That being said, I can’t imagine how this could be portrayed on stage, at least not in an appropriate manner, so I think that just knowing, or understanding the ideas present is enough.

9. What is your primary instrument, and do you still perform?

My primary instrument is the bassoon, and I do still perform. In fact, I will be recording this piece with Audrey for her DMA project.

10. Have you ever studied clarinet or bassoon/saxophone? If so, in what capacity?

I have studied both bassoon and saxophone. I started in the 4th grade on saxophone and have played it in some regard ever since, though I’ve only taken a few lessons on the instrument. In the seventh grade I started playing bassoon, I started taking lessons in high school, and am now working on my third degree (DMA) in bassoon performance.

11. Do you prefer writing for any particular instrument or ensemble? Ho much have you written for clarinet?

I'm not sure that I have a particularly favorite ensemble to write for. Right now I'm trying to write for as many different ensembles and instruments as I can, and I'm sure after more work I'll find a niche.

12. Have you ever written for this combination of instruments before this piece?

I've written three pieces that involve clarinet. "Lyddimy", "C.C." for clarinet quartet and conga drums, and "Autumn Walk," a woodwind quintet.

13. Would you ever write for this ensemble again?

I would definitely write for this ensemble again. It's been a pleasure!

APPENDIX E

INTERVIEW WITH PERFORMER THOMAS BREADON, JR.

Three Southwest Landscapes

1. Should other performers be aware of any technical difficulties? If so, please list and describe these difficulties.

There are a few passages that will require some elbow grease (a good deal of practice). However, the most difficult part of playing this piece is communicating with your partner, and creating a musical flow, while still examining the many technical markings within the notated music (such as dynamics and articulation markings). There are some sections within this piece that have a new dynamic marking on almost every note, while simultaneously having to play in conjunction with your partner in very sporadic and spaced out rhythms. In order to do this effectively, your part has to be almost memorized so that you can effectively communicate with your partner and not be buried in the music. The rest of the technical difficulties I will discuss in the next question.

2. Did you use any specific fingerings to help perform particularly difficult passages?

There were a number of fingerings I had to change to make sections of this piece work. The two main reasons I had to change fingerings were extreme slurred patterns (often over a large leap of an octave or more), and tremolos. All of these finger changes were very normal, and I use quite often in other pieces of music for similar reasons, except for one particular tremolo fingering. In the second movement, there is a tremolo between F above the bass clef staff and the Ab above that. To make this work, I used a regular F fingering and add the A speaker key along with the right thumb Bb key. This creates an Ab sound out of the F fingering, however it is an

“overblown” or “overtone” note, and doesn’t speak well when playing at the marked pianissimo. To combat this, in performance and recording, we brought the dynamic up a little bit in order to help the note speak clearer. I also noticed with this tremolo, that using a downward direction of air (and a little warmer stream of air), rather than the quicker and cooler air generally used to produce an F above the staff, helped bring forth the sounding Ab.

3. What musical advice would you give a performer before s/he begins to learn this part.

As Audrey and I found out in a coaching with Dr. Schillinger, Prof. at Miami University, try to move away from the metronome as often as you can. It is very easy to get sucked into playing short phrases and heartfully beating quarters that slow down in a piece of music with as many disjunct rhythms and rests as this. Another wise idea from Dr. Schillinger, is really picturing yourself in the music. Give it life as if it were accompanying a story or adventure. Have fun with it!!

Lyddimy

1. Should other performers be aware of any technical difficulties? If so, please list and describe these difficulties.

First and foremost, the scale used in the composition of this piece (the lydian diminished scale) is an unusual one. I guarantee that it’s not one a classical performer has practice as much as a major or minor scale. It is especially important to get comfortable with the scale, because the entire piece is comprised of the same scale, and it’s often being used in a very fast and/or sporadic way. Second, there is a section

of this music that is supposed to be swung in style and feel. It's not something that classical musicians generally do well. My first recommendation would be to listen to as much jazz as possible in preparation for that section. Lastly, and probably the most strange for a classical musician, is the section of improvisation in the middle of the piece. It is spelled out rather simply in the score, and the performer will not have to work around chord changes. However it's definitely something that will require practice and getting used to doing. It's not as easy as it may look!

2. Did you use any specific fingerings to help perform particularly difficult passages?

I didn't have to change any fingerings or use alternate fingerings for performing any of this piece. However, as every bassoon, bassoon reed, and bassoonist is different, there is always a possibility that something might have to change to make some sections work.

3. What musical advice would you give a performer before s/he begins to learn this part.

As I mentioned before, getting comfortable with the scale on the pitch levels provided is the first thing a performer should prepare. This is especially true since both performers will be improvise on a modified version of the same scale in the middle of the piece. I also mentioned listening to jazz styles, articulations, interpretations of rhythms, and improvisation, if you are not already familiar with that unique language. After all of this prep work, and once you've started working on the

piece, it's all about the energy you put into it. However you interpret this piece of music, it has to flow, it has to be energetic!

APPENDIX F

INTERVIEW WITH COMPOSER RYAN LEMOINE

Gestures

1. Should other performers be aware of any technical difficulties? If so, please list and describe these difficulties.

I would say the most difficult features encountered while working on this piece were intonation and flexible pulse. Speaking for myself, I did not really play much tenor before Audrey approached me for this project, and the pitch tendencies for the tenor saxophone proved to be a bit confusing for me. The rubato and flexible pulse requested in *Gestures* is also somewhat of a hurdle. Lanci gives specific time signatures, but also asks the performers to push and pull in certain areas of the pieces. This coupled with some unison polyrhythms can prove difficult.

2. Did you use any specific fingerings to help perform particularly difficult passages?

I did not need to make use of any unusual fingerings in this piece other than certain alternate fingerings (Bis Bb, 1/5 Bb, etc) were made in specific situations or passages.

3. What musical advice would you give a performer before s/he begins to learn this part.

I would definitely advise any duo learning this piece to play from the score, or at least use it for the early stages of learning each other's parts. It will help. The passing and trading of musical 'Gestures' throughout the piece from one player to the other is incredibly important to the pieces forward momentum, and must be seamless. The lines break away and come back together over and over again, and this cannot feel out of control to the listener's ear.

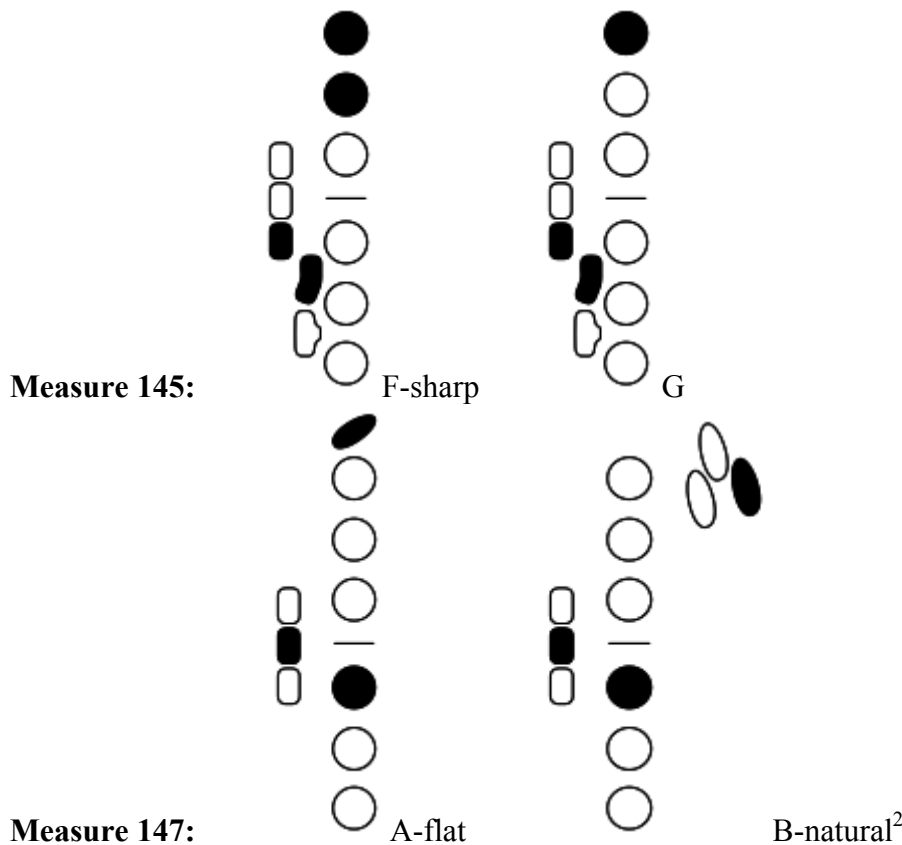
Connotations and Denotations

- 1. Should other performers be aware of any technical difficulties? If so, please list and describe these difficulties.**

There are a few difficulties the future performers of this piece should be aware of. The first is endurance/circular breathing. The length of this piece, coupled with the lack of any real breaks for either player make for a tiring work. Another difficulty in this piece was the range. It is not that the tenor saxophone part goes extremely high into the altissimo register, but the way it approaches it is a bit awkward.

- 2. Did you use any specific fingerings to help perform particularly difficult passages?**

The only real specific fingering advice I could impart, would probably differ for different model saxophones. The section which requires some thought as far as fingerings are concerned are in measures 145 & 147. The tenor must cross the altissimo break. The tenor saxophone that I used was a Selmer Super Action 80 Series III, and the acoustics of this saxophone coupled with the pitch content, proved to be a bit difficult. *The fingerings I used in measure 145 were F#(12 /Ta C5) going to G natural (1/Ta C5) and reverse.



Measure 147:
 In measure 147, I had to be a bit more creative regarding the F-Sharp, G-Natural, G-Sharp, B-Natural connection. My fingering progression was F-Sharp(see previous), G-Natural (1/Ta C5), A-Flat (X/Tc C5), B-Natural(C1 Tc C5) and reverse. This must be coupled with a very specific voicing position in order to work. If you come up with a new way, let me know! Ha.

3. What musical advice would you give a performer before s/he begins to learn this part.

Musically I would say a large goal for the performers would be keeping the sections and fragments of the piece new and different each time they return. There is a lot of similar material that gets varied slightly, and this can become tiresome to the

² All fingering assignments drawn from Jean-Marie Londeix's fingering labeling system.

listeners ear. Make sure to pay close attention to the accent variations as well as articulation. The piece doesn't really give the performer much time to breath, which also limits the adjustment time between sections. The performer really needs have an over-all scope of the piece and how it ties together. Otherwise, the piece runs the risk of becoming a run-on sentence.

APPENDIX G
LETTERS OF PERMISSION



EXEMPTION GRANTED

Joshua Gardner
Music, School of
-
Joshua.T.Gardner@asu.edu

Dear Joshua Gardner:

On 9/10/2014 the ASU IRB reviewed the following protocol:

Type of Review:	Initial Study
Title:	A Recording Project Featuring Four Newly Commissioned Duets for Clarinet and Bass Clarinet with Tenor Saxophone and Bassoon
Investigator:	Joshua Gardner
IRB ID:	STUDY00001548
Funding:	None
Grant Title:	None
Grant ID:	None
Documents Reviewed:	<ul style="list-style-type: none">• Miller_Consent, Category: Consent Form;• Miller_Protocol, Category: IRB Protocol;• Miller_Composer Interview, Category: Measures (Survey questions/Interview questions /interview guides/focus group questions);• Miller_Performer Interview, Category: Measures (Survey questions/Interview questions /interview guides/focus group questions);

The IRB determined that the protocol is considered exempt pursuant to Federal Regulations 45CFR46 (2) Tests, surveys, interviews, or observation on 9/10/2014.

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

Sincerely,

IRB Administrator

cc:

Audrey Miller

I give permission for Audrey Miller to include my musical scores as a part of her research document, "A Recording Project Featuring Four Newly Commissioned Duets for Clarinet and Bass Clarinet with Tenor Saxophone and Bassoon."

Daniel Caputo

10/25/2014

Print Name

Date

Three Southwest Landscapes

Score Title



Signature

I give permission for Audrey Miller to incorporate the musical scores as a part of her research document, "A Recording Project Featuring Four Newly Commissioned Duets for Clarinet and Bass Clarinet with Tenor Saxophone and Bassoon"

Michael Lanci

Print Name

10/26/14

Date

" Gestures "

Score Title

M Lanci

Signature



I give permission for Audrey Miller to include my musical scores as a part of her research document, "A Recording Project Featuring Four Newly Commissioned Duets for Clarinet and Bass Clarinet with Tenor Saxophone and Bassoon."

Jeffrey Brooks

Print Name

10/25/14

Date

Connotations and Denotations

Score Title

Jeffrey Brooks

Signature

I give permission for Audrey Miller to include my musical scores as a part of her research document, "A Recording Project Featuring Four Newly Commissioned Duets for Clarinet and Bass Clarinet with Tenor Saxophone and Bassoon."

Thomas Brendan, Jr.

Print Name

10/25/14

Date

Lyddimy

Score Title

TB BQ

Signature

APPENDIX H

THREE SOUTHWEST LANDSCAPES SCORE

Three Southwest Landscapes is available via the composer. Please visit the website dancaputo.com or email Dan Caputo at dancaputo91@gmail.com

APPENDIX I
GESTURES SCORE

Gestures

Dedicated to Audrey Miller and Ryan C. Lemoine

Transposed Score

Michael Lanci
(b. 1984)

Adagio ca. $\text{♩} = 65$

The score is for Clarinet (Cl.) and Tenor Saxophone (Ten. Sax.) in 4/4 time. It consists of four systems of music. The first system (measures 1-3) features a tempo of Adagio ca. 65 and includes dynamic markings of *mp* and *espr.* with triplet markings. The second system (measures 4-6) includes dynamic markings of *mf*, *mp*, and *mf*. The third system (measures 7-9) includes dynamic markings of *mp*, *sub.p*, *mf*, and *mp*, along with the marking *dolce.*. The fourth system (measures 10-12) includes dynamic markings of *mf*, *p*, and *mp*. The score is characterized by frequent triplet markings and dynamic hairpins.

Michael Lanci © 2014 (ASCAP) all rights reserved.

15 *pushing forward* *rit.* **A tempo con agitato**

18 *espr.* *dolce.*

21 *pushing forward*

24 *espr.*

28 *molto espr.*
mf *holding back.*
mf *holding back.*
f *mf*

32 *p* *mf* *dolce.*
p *mf* *p* *mp*

37 *mp* *mf* *f* *mp*
mf *f* *mp*

41 *f* *mp* *mf* *mp*
f *mp* *mf* *mp* *accel.*

Musical score for measures 46-47. The piece is in 3/4 time, which changes to 4/4 at measure 47. Measure 46 features a melody with a triplet of eighth notes and a sextuplet of eighth notes, marked *mf*. Measure 47 features a melody with a triplet of eighth notes and a triplet of quarter notes, marked *ff*. The bass line in both measures consists of a few notes, with triplets in measure 47.

Musical score for measures 48-51. The tempo is *Moderato ca. ♩ = 90*. Measure 48 has a triplet of eighth notes marked *mf*. Measures 49-51 feature a triplet of eighth notes marked *mp*. A *rit.* (ritardando) marking is present above measure 50. The bass line also features triplets of eighth notes.

Musical score for measures 52-54. The tempo is *Molto allegro ca. ♩ = 128*. Measure 52 has a triplet of eighth notes marked *mf*. Measure 53 has a triplet of eighth notes marked *f*. Measure 54 has a triplet of eighth notes marked *mf*. The bass line features triplets of eighth notes, with a *f* marking in measure 54.

Musical score for measures 55-58. Measure 55 has a triplet of eighth notes marked *f*. Measure 56 has a triplet of eighth notes marked *mp*. Measure 57 has a triplet of eighth notes marked *f*. Measure 58 has a triplet of eighth notes marked *f*. The bass line features triplets of eighth notes, with a *mp* marking in measure 56 and a *f* marking in measure 58.

58

Musical score for measures 58-59. The system consists of two staves. Both staves feature a sequence of eighth-note triplets. The upper staff begins with a dynamic marking of *mf* and ends with *f*. The lower staff begins with *mf* and ends with *f*. The key signature has one flat, and the time signature is 3/4.

60

Musical score for measures 60-61. The system consists of two staves. Both staves feature a sequence of eighth-note triplets. The upper staff begins with a dynamic marking of *p* and ends with *mp*. The lower staff begins with *p* and ends with *mp*. The key signature has one flat, and the time signature is 3/4.

63

Musical score for measures 63-64. The system consists of two staves. Both staves feature a sequence of eighth-note triplets. The upper staff begins with a dynamic marking of *mf* and ends with *mp*. The lower staff begins with *mf* and ends with *mp*. The key signature has one flat, and the time signature is 3/4.

66

Musical score for measures 66-67. The system consists of two staves. Both staves feature a sequence of eighth-note triplets. The upper staff begins with a dynamic marking of *mf* and ends with *f*. The lower staff begins with *mf* and ends with *f*. The key signature has one flat, and the time signature is 3/4.

6

69

f *sub. mp*

72

f

74

mp *f*

76

f

79

Musical score for measures 79-81. The piece is in 4/4 time. Measure 79 features a treble clef with a triplet of eighth notes (G4, A4, B4) and a dynamic marking of *mp*. Measure 80 has a bass clef with a triplet of eighth notes (B3, A3, G3) and a dynamic marking of *mp*. Measure 81 features a treble clef with a triplet of eighth notes (G4, A4, B4) and a dynamic marking of *mf*. The bass clef in measure 81 has a triplet of eighth notes (B3, A3, G3) and a dynamic marking of *mf*.

82

Musical score for measures 82-83. Measure 82 features a treble clef with a triplet of eighth notes (G4, A4, B4) and a dynamic marking of *sub. mp*. Measure 83 features a treble clef with a triplet of eighth notes (G4, A4, B4) and a dynamic marking of *ff*. The bass clef in measure 82 has a triplet of eighth notes (B3, A3, G3) and a dynamic marking of *sub. mp*. The bass clef in measure 83 has a triplet of eighth notes (B3, A3, G3) and a dynamic marking of *ff*.

84

Musical score for measures 84-87. Measure 84 features a treble clef with a triplet of eighth notes (G4, A4, B4) and a dynamic marking of *mp*. Measure 85 features a treble clef with a triplet of eighth notes (G4, A4, B4) and a dynamic marking of *mp*. Measure 86 features a treble clef with a sextuplet of eighth notes (G4, A4, B4, A4, G4, F4) and a dynamic marking of *mp*. Measure 87 features a treble clef with a triplet of eighth notes (G4, A4, B4) and a dynamic marking of *mp*. The bass clef in measure 84 has a triplet of eighth notes (B3, A3, G3) and a dynamic marking of *mp*. The bass clef in measure 85 has a triplet of eighth notes (B3, A3, G3) and a dynamic marking of *mp*. The bass clef in measure 86 has a triplet of eighth notes (B3, A3, G3) and a dynamic marking of *mp*. The bass clef in measure 87 has a triplet of eighth notes (B3, A3, G3) and a dynamic marking of *mp*.

88

Musical score for measures 88-91. Measure 88 features a treble clef with a triplet of eighth notes (G4, A4, B4) and a dynamic marking of *mf*. Measure 89 features a treble clef with a triplet of eighth notes (G4, A4, B4) and a dynamic marking of *p*. Measure 90 features a treble clef with a triplet of eighth notes (G4, A4, B4) and a dynamic marking of *mp*. Measure 91 features a treble clef with a sextuplet of eighth notes (G4, A4, B4, A4, G4, F4) and a dynamic marking of *mp*. The bass clef in measure 88 has a triplet of eighth notes (B3, A3, G3) and a dynamic marking of *mf*. The bass clef in measure 89 has a sextuplet of eighth notes (B3, A3, G3, F3, E3, D3) and a dynamic marking of *p*. The bass clef in measure 90 has a triplet of eighth notes (B3, A3, G3) and a dynamic marking of *mp*. The bass clef in measure 91 has a triplet of eighth notes (B3, A3, G3) and a dynamic marking of *mp*.

8

rit.

Meno mosso ♩ = 100

93

98

100

102

104

Musical score for measures 104-105. The top staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains two measures of music. The first measure has a dynamic of *f* and a five-fingered chord. The second measure has dynamics of *mf* and *f*, with a five-fingered chord. The bottom staff begins with a bass clef and a 4/4 time signature. It contains two measures of music. The first measure has a dynamic of *f* and a five-fingered chord. The second measure has dynamics of *mf* and *f*, with a five-fingered chord. The right-hand staff continues with three measures of music, each with a dynamic of *mp* and a five-fingered chord.

106 *molto agitato.*

Musical score for measures 106-107. The top staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains two measures of music. The first measure has a dynamic of *ff* and a five-fingered chord. The second measure has a dynamic of *ff* and a six-fingered chord. The bottom staff begins with a bass clef and a 4/4 time signature. It contains two measures of music. The first measure has a dynamic of *ff* and a five-fingered chord. The second measure has a dynamic of *ff* and a six-fingered chord. The right-hand staff continues with three measures of music, each with a dynamic of *ff* and a five-fingered chord.

108 *freely.*

Musical score for measures 108-110. The top staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains three measures of music. The first measure has a dynamic of *mf* and a five-fingered chord. The second measure has a dynamic of *mf* and a five-fingered chord. The third measure has a dynamic of *mf* and a five-fingered chord. The bottom staff begins with a bass clef and a 4/4 time signature. It contains three measures of music. The first measure has a dynamic of *mf* and a five-fingered chord. The second measure has a dynamic of *mf* and a five-fingered chord. The third measure has a dynamic of *mf* and a five-fingered chord. The right-hand staff continues with three measures of music, each with a dynamic of *mf* and a five-fingered chord.

111 *rit.*

Musical score for measures 111-112. The top staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains two measures of music. The first measure has a dynamic of *f* and a five-fingered chord. The second measure has a dynamic of *f* and a five-fingered chord. The bottom staff begins with a bass clef and a 4/4 time signature. It contains two measures of music. The first measure has a dynamic of *f* and a five-fingered chord. The second measure has a dynamic of *f* and a five-fingered chord. The right-hand staff continues with two measures of music, each with a dynamic of *f* and a five-fingered chord.

114 **Meno mosso ca. ♩ = 90**

p — *mp simile.* *sub.p*

p — *mp simile.* *mf* *sub.p*

117

f *mp* *dolce.*

f *mp* *dolce.*

freely. *freely.*

122 **poco rall.** **Meno mosso ca. ♩ = 72**

pp

espr. *pp*

125 **accel.** **Piu mosso ca. ♩ = 90**

mp *ff* *mf*

mp *ff* *mf*

128 11

mp ⁶ *f* *holding back.* *mp*

133

p *f* *sub.p*

138

f *sub.p* *mp*

poco. espr. *rall.*

143

mf *mp*

mf *mp*

12 Poco adagio ca. ♩ = 60

rit. *espr.*

The musical score consists of two staves. The first staff begins at measure 147 with a treble clef. It features a triplet of eighth notes (G4, A4, B4) followed by a dotted quarter note (C5), a quarter note (B4), and a half note (A4). The dynamics are marked *p* and *mf*. The second staff begins at measure 148 with a treble clef. It features a triplet of eighth notes (G4, A4, B4) followed by a dotted quarter note (C5), a quarter note (B4), and a half note (A4). The dynamics are marked *p*, *mp*, and *pp*. The tempo marking *rit.* is indicated above the second staff. The *espr.* marking is placed above the first staff in measure 148. The score concludes with a double bar line at the end of measure 150.

APPENDIX J


CONNOTATIONS AND DENOTATIONS SCORE

Connotations and Denotations

Jeffrey M. Brooks


Use notes to Meditate Freely for Approximately 1 Minute
There is no set Rhythm

Tenor Saxophone




Bass Clarinet in B \flat

Use notes to Meditate Freely for Approximately 1 Minute
There is no set Rhythm

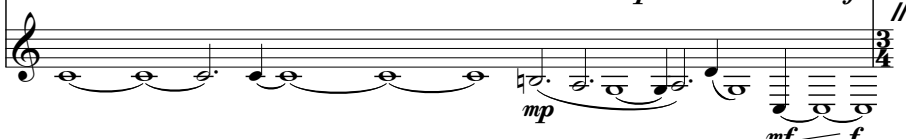


2 *Play Note Order As Written*
Legato, Freely, With Purpose

Ten. Sax. *mp* *f* //




B. Cl. *mp* *mf < f* //




3 $\text{♩} = 96 - 106$

Ten. Sax. *mp*




B. Cl. *mp*




10

Ten. Sax. *mf* *mp*



B. Cl. *mf* *mp*



16

Ten. Sax.

B. Cl.

22

Ten. Sax.

B. Cl.

27

Ten. Sax.

B. Cl.

32

Ten. Sax.

B. Cl.

38

Ten. Sax.

B. Cl.

43

Ten. Sax.

B. Cl.

The musical score consists of five systems, each with a Tenor Saxophone (Ten. Sax.) and Bass Clarinet (B. Cl.) part. The key signature has one flat (B-flat major or D minor). The time signature is 4/4. The score includes various dynamics such as *pp*, *p*, *mp*, *mf*, and *f*. There are also articulation marks like accents and slurs. The piece concludes with a change in time signature to 3/4 at measure 43.

49

Ten. Sax.

B. Cl.

55

Ten. Sax.

B. Cl.

58

Ten. Sax.

B. Cl.

61

Ten. Sax.

B. Cl.

64

Ten. Sax.

B. Cl.

67

Ten. Sax.

B. Cl.

mf *f*

mf *f*

mf

mp *simile*

4

Musical score for Tenor Saxophone (Ten. Sax.) and Bass Clarinet (B. Cl.). The score is divided into six systems, each containing two staves. The measures are numbered 70, 73, 76, 79, 82, and 85. The Tenor Saxophone part features a continuous eighth-note melody with various articulations and dynamics. The Bass Clarinet part provides a harmonic accompaniment, including triplet patterns and rests. Dynamics include *p* (piano) and *f* (forte). The key signature has one sharp (F#).

70
Ten. Sax. *p*
B. Cl.

73
Ten. Sax. *f*
B. Cl.

76
Ten. Sax.
B. Cl. 3

79
Ten. Sax.
B. Cl.

82
Ten. Sax.
B. Cl.

85
Ten. Sax.
B. Cl.

88

Ten. Sax.

B. Cl.

90

Ten. Sax.

B. Cl.

mf

mf

91

Ten. Sax.

B. Cl.

92

Ten. Sax.

B. Cl.

93

Ten. Sax.

B. Cl.

94

Ten. Sax.

B. Cl.

95

Ten. Sax.

B. Cl.

96

Ten. Sax.

B. Cl.

97

Ten. Sax.

B. Cl.

98

Ten. Sax.

B. Cl.

99

Ten. Sax.



B. Cl.


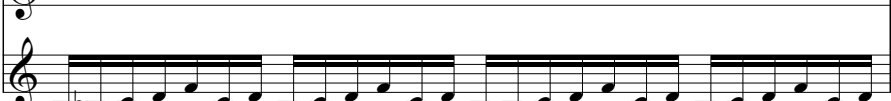
100



Ten. Sax.

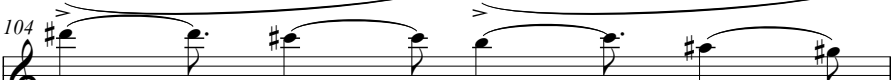

B. Cl.



The image shows a musical score for two instruments: Tenor Saxophone (Ten. Sax.) and Bass Clarinet (B. Cl.). The score is divided into six systems, each corresponding to a measure number from 95 to 100. Each system consists of two staves. The Tenor Saxophone part is written in the treble clef, and the Bass Clarinet part is written in the bass clef. The key signature has one flat (B-flat). The time signature is not explicitly shown but appears to be 4/4 based on the note values. The Tenor Saxophone part features melodic lines with slurs and accents, while the Bass Clarinet part provides a rhythmic accompaniment with eighth-note patterns and slurs. The notation includes various musical symbols such as slurs, accents, and dynamic markings.



101
Ten. Sax. 
B. Cl. 

102
Ten. Sax. 
B. Cl. 

103
Ten. Sax. 
B. Cl. 

104
Ten. Sax. 
B. Cl. 

105
Ten. Sax. 
B. Cl. 

106
Ten. Sax. 
B. Cl. 

Detailed description: This page contains six systems of musical notation for Tenor Saxophone and Bass Clarinet. Each system consists of two staves. The Tenor Saxophone part is written in treble clef, and the Bass Clarinet part is written in bass clef. The music is in 4/4 time. The first system (measures 101-102) features a Tenor Saxophone melody of quarter notes with slurs and a Bass Clarinet accompaniment of eighth notes. The second system (measures 102-103) continues the Tenor Saxophone melody with slurs and the Bass Clarinet accompaniment. The third system (measures 103-104) shows a change in the Tenor Saxophone melody with slurs and the Bass Clarinet accompaniment. The fourth system (measures 104-105) features a Tenor Saxophone melody with slurs and the Bass Clarinet accompaniment. The fifth system (measures 105-106) continues the Tenor Saxophone melody with slurs and the Bass Clarinet accompaniment. The sixth system (measures 106-107) shows a change in the Tenor Saxophone melody with slurs and the Bass Clarinet accompaniment.

8

107
Ten. Sax. *13*
B. Cl. *13*

108
Ten. Sax. *13*
B. Cl. *13*

109
Ten. Sax. *13*
B. Cl. *13*

110
Ten. Sax. *13*
B. Cl. *13*

111 *5's*
Ten. Sax. *13*
B. Cl. *5's* *13*

112 *13*
Ten. Sax. *13*
B. Cl. *13*

Detailed description: This page of a musical score contains six systems of music for Tenor Saxophone (Ten. Sax.) and Bass Clarinet (B. Cl.). Each system consists of two staves. The first system (measures 107-108) features a Tenor Saxophone line with eighth-note patterns and a Bass Clarinet line with a continuous eighth-note accompaniment. The second system (measures 108-109) continues these patterns. The third system (measures 109-110) introduces a key signature change to one sharp (F#) and includes rests in the Tenor Saxophone part. The fourth system (measures 110-111) continues the eighth-note accompaniment. The fifth system (measures 111-112) includes a key signature change to two sharps (F# and C#) and features a '5's' (trill) instruction above the Tenor Saxophone staff. The sixth system (measures 112-113) continues the piece with a key signature change to one sharp (F#) and includes a '13' (trill) instruction above the Tenor Saxophone staff. The score concludes with a double bar line and a '16' measure marker.

113 *G.P.*

Ten. Sax.

B. Cl.

115

Ten. Sax.

B. Cl.

116

Ten. Sax.

B. Cl.

Tenor Cadenza
Play Freely And Dramatically

117

Ten. Sax.

Tenor Cadenza
Vamp Until Tenor Holds High A Doplar Effect

B. Cl.

118

Ten. Sax.

B. Cl.

Emulate Tenor's Dynamics

10

119

Ten. Sax. *slower gliss*

B. Cl. *very slow gliss*

120

Ten. Sax.

B. Cl. *The Pattern Reverts*

121

Ten. Sax. *p*

B. Cl. *p*

122

Ten. Sax. *mf*

B. Cl. *mf*

123

Ten. Sax.

B. Cl.

124

Ten. Sax.

B. Cl.

125
Ten. Sax. *mf*
B. Cl. *mf*



126
Ten. Sax.
B. Cl.



127
Ten. Sax.
B. Cl.



128
Ten. Sax.
B. Cl.



129
Ten. Sax.
B. Cl.



130
Ten. Sax.
B. Cl.



131
Ten. Sax. 
B. Cl. 

132
Ten. Sax. 
B. Cl. 

133
Ten. Sax. 
B. Cl. 

134 *Faster*
Ten. Sax. 
B. Cl. 

135
Ten. Sax. 
B. Cl. 

136
Ten. Sax. 
B. Cl. 

137

Ten. Sax. *f*

B. Cl. *mp*

138

Ten. Sax. *p*

B. Cl. *f*

139

Ten. Sax.

B. Cl.

140

Ten. Sax.

B. Cl.

141

Ten. Sax. *f*

B. Cl. *mf*

14

142

Ten. Sax.

B. Cl.

143

Ten. Sax.

B. Cl.

144

Ten. Sax.

B. Cl.

p

f

Trading Solos

145

Ten. Sax.

B. Cl.

f

mp

146

Ten. Sax.

B. Cl.

p

f

147

Ten. Sax. *f*

B. Cl. *mp*

148

Ten. Sax. *f*

B. Cl. *f*

149

Ten. Sax. //

B. Cl. //

Tenor vamps while Bass wails!

150

Ten. Sax. *p*

B. Cl. *mp*

Bass Clarinet Cadenza
Take your Time

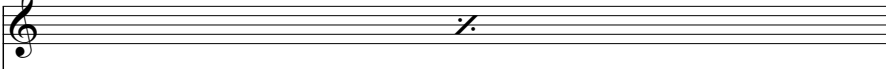
151


Ten. Sax. *gliss*

B. Cl. *gliss*

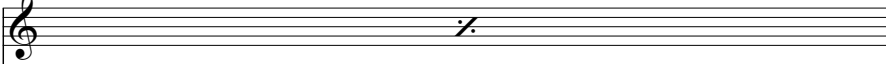
16

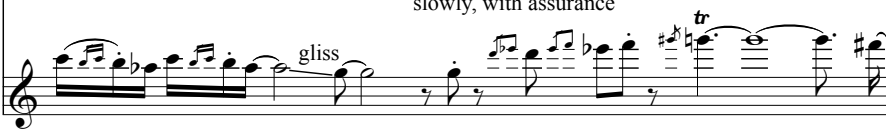
152

Ten. Sax. 

B. Cl. 

153 *Keep Vamping!*
Accent With Tongue Strongly and Ghost Inner Notes 4

Ten. Sax. 

B. Cl. 

154 **STOP VAMPING!**

Ten. Sax. 

B. Cl. 

// Vigorous and free

155

Ten. Sax. 

B. Cl. 

Trill Battle

156

Ten. Sax.

B. Cl.

157

Ten. Sax.

B. Cl.

158 $\text{♩} = 120$

Ten. Sax.

B. Cl.

161

Ten. Sax.

B. Cl.

164

Ten. Sax.

B. Cl.

167

Ten. Sax.

B. Cl.

169

Ten. Sax.

B. Cl.

18

171

Ten. Sax.

B. Cl.

173

Ten. Sax.

B. Cl.

175

Ten. Sax.

B. Cl.

177

Ten. Sax.

B. Cl.

179

Ten. Sax.

B. Cl.

181

Ten. Sax. *f* 5

B. Cl. *f* 5

183 $\text{♩} = 220$

Ten. Sax. *mp*

B. Cl. *mp*

184

Ten. Sax.

B. Cl.

185

Ten. Sax. *f* 5

B. Cl. *f* 5

186

Ten. Sax. *mp*

B. Cl. *mp*

20 187

Ten. Sax. 


B. Cl. 


188

Ten. Sax. 


B. Cl. 

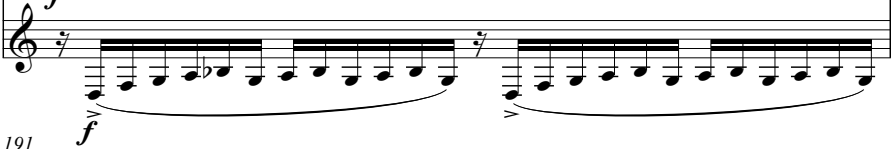
189

Ten. Sax. 


B. Cl. 


190

Ten. Sax. 


B. Cl. 


191

Ten. Sax. 


B. Cl. 

192 21

Ten. Sax. 

B. Cl. 

193

Ten. Sax. 


B. Cl. 


194

Ten. Sax. 


B. Cl. 


195

Ten. Sax. 

B. Cl. 

196

Ten. Sax. 

B. Cl. 

22

197

Ten. Sax. *mp* *f* *mf*

B. Cl. *mp* *f* *mf*

198

Ten. Sax. *f*

B. Cl. *f*

199

Ten. Sax.

B. Cl.

200

Ten. Sax. *ff*

B. Cl. *ff*

201

Ten. Sax.

B. Cl.

202 23

Ten. Sax.

B. Cl.

5 5 5 5 5

5 5 5 5 5

fff

fff

APPENDIX K
LYDDIMY SCORE

Lyddimy is available via the composer. Please email Thomas Breadon Jr. at tombreadonbassoon@gmail.com