

Analysis of Master of Music Recital: A Report on Jacob Ter Velhuis' *Garden of Love*, Barry  
Cockcroft's *Ku Ku*, Conrad Beck's *Nocturne*, and Alfred Desenclos' *Prelude, Cadence et Final*

by

Brittney Davis

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Major Professor  
Dr. Anna Marie Wytko

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## Abstract

The saxophone is an instrument that can be utilized in many different styles of music. The repertoire presented in this master's report showcases important examples of pieces that vary with respect to style, time period, and pedagogical considerations. Alfred Desenclos' *Prelude, Cadence et Final* and Conrad Beck's *Nocturne* are important, original compositions for saxophone. Jacob Ter Veldhuis' *Garden of Love* is an excellent example of a work for soprano saxophone and electronics. The saxophone can produce non-traditional sounds such as slap-tongue and multiphonics. Barry Cockcroft's *Ku Ku* requires the performer to utilize these extended techniques in order to produce unique tonal colors and effects. This master's report, presented as extended program notes with respect to the works mentioned above, includes biographical information regarding the composers, a stylistic overview, and thoughtful performance considerations.

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## Chapter 1 - Jacob TV's *Garden of Love*

### Jacob Ter Veldhuis

Jacob Ter Veldhuis, also known as Jacob TV, is a Dutch composer who was born in 1951. He is most well-known for his “avant-garde pop” music that contains sounds similar to human speech mixed with instrument samples. TV began his career as a rock musician while studying composition and electronic music. He won a competition prize in 1980. He then decided to become a full-time composer.<sup>1</sup> Many of his compositions utilize electronics, including pieces written for saxophone and ghettoblaster. A ghettoblaster is also known as a boom box, which is a portable stereophonic radio or CD player.<sup>2</sup> The rhythms utilized resemble those often associated with hip-hop and funk music. A “groovy” rhythmic character is often created in his music.<sup>3</sup>

Jacob TV is known as a pioneer for composing contemporary music. Volume 36 of *The Saxophone Journal* contains an article by Greg Banaszak which states that Jacob TV has long been creating a unique brand of electronic music. TV has been inspired by American culture and his compositions reflect this inspiration. In particular, he was inspired by American jazz cultures.<sup>4</sup> A few examples of his compositions for saxophone that reflect American jazz culture are *Buku*, *Garden of Love*, and *Billie*.

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<sup>1</sup> Jacob Ter Veldhuis. *Jacob TV*. (<https://www.jacobtv.net/composer.html>)

<sup>2</sup> “Ghetto Blaster.” *Merriam-Webster collegiate dictionary*. G & C Merriam Co, accessed August 5, 2018.

<sup>3</sup> Jacob Ter Veldhuis. *Jacob TV*.

<sup>4</sup> Greg Banaszak. “A Lesson with Composer Jacob Ter Veldhuis.” *The Saxophone Journal*. (2011), 50.



*Buku* contains samples of three giants of jazz alto saxophone: Charlie Parker, Art Pepper, and Cannonball Adderley.<sup>5</sup> These three saxophonists were crucial to the development of jazz in America. *Grove Music Online* states that Charlie Parker (also known as “Bird”) was one of the most innovative and important performers of jazz. He was incredibly influential in the development of the bebop style.<sup>6</sup> Art Pepper was crucial in the development of west coast jazz. Pepper’s recognizable tone on the saxophone in addition to his west coast location solidified his influence on this style of jazz. His tone was light, precise, and clear, different from that of Charlie Parker or Cannonball Adderley.<sup>7</sup> Julian Adderley, also known as “Cannonball,” was first known as “the new Bird” because he took over the bebop scene following Charlie Parker’s death. Adderley then created his own style of jazz that is known as “soul bop” or “gospel” style.<sup>8</sup> All three of these alto saxophonists were pioneers in American jazz during their time.

Jacob TV also used speech from American vocalists for his compositions. *Billie* is based on the voice of Billie Holiday in several interviews during her career.<sup>9</sup> Holiday was an American jazz singer whose life was full of misfortune and success. She was abandoned by both of her parents and left in the care of mistreating relatives which resulted in her receiving very little schooling. Holiday was jailed for prostitution and recruited for a brothel before she began singing in clubs in Brooklyn. She garnered success in her career by performing with artists such

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<sup>5</sup> Jacob Ter Veldhuis. *Jacob TV*.

<sup>6</sup> Woideck, Carl. “Parker, Charlie.” *Grove Music Online*. Oxford Music Online. Oxford University Press, accessed February 22, 2019.

<sup>7</sup> Kernfeld, Barry. “Pepper, Art(hur Edward, Jr.)” *Grove Music Online*. Oxford Music Online. Oxford University Press, accessed February 22, 2019.

<sup>8</sup> Kernfeld, Barry. “Adderley, Cannonball.” *Grove Music Online*. Oxford Music Online. Oxford University Press, accessed February 22, 2019.

<sup>9</sup> Jacob Ter Veldhuis. *Jacob TV*. (<https://www.jacobtv.net/composer.html>)

as Count Basie, Artie Shaw, and Benny Goodman. She was known as one of the first black singers to sing with a white orchestra.<sup>10</sup>

### *Garden of Love*

*Garden of Love* was composed in March of 2002 for Dutch oboist, teacher, and conductor, Bart Schneemann. Additionally, in 2003, it was transcribed for soprano saxophone.<sup>11</sup> *Garden of Love* is an example of a piece of music that is for soloist and ghettoblaster.<sup>12</sup> In an effort to obtain the proper balance, performers may also perform with the soundtrack playing through monitors or house speakers in the performance space. His intent with this piece of music was to showcase both the solo instrument and the boom box with equal musical importance.<sup>13</sup> A unified sound is created between the solo part and the electronics. An example of a piece that would feature the soloist with a supporting instrument or group of instruments would be a concerto.<sup>14</sup> The balance in the concerto setting would require the solo instrument to be louder when compared to the accompaniment.

The soundtracks that are used in music written by Jacob TV use many speech-like sounds mixed with instrument samples. *Garden of Love* is a programmatic work based on a poem (same title) written by William Blake. (See Figure 1.1)

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<sup>10</sup> Collier, James Lincoln. "Holiday, Billie." Grove Music Online. Oxford Music Online. Oxford University Press, accessed February 22, 2019.

<sup>11</sup> Jacob Ter Veldhuis. "The Boombox Music of JacobTV." (Boombox Holland: The Netherlands) 2011

<sup>12</sup> Ibid

<sup>13</sup> Ibid

<sup>14</sup> Hutchings, Arthur, et al. "Concerto." Grove Music Online. Oxford Music Online. Oxford University Press, accessed November 3, 2018.

**Figure 1.1 – *The Garden of Love* Poem by William Blake**

***The Garden Of Love***

by William Blake

I went to the Garden of Love.  
And I saw what I never had seen:  
A chapel was built in the midst,  
Where I used to play on the green.

And the gates of this chapel were shut,  
And Thou shalt not writ over the door;  
So I turn'd to the Garden of Love,  
That so many sweet flowers bore.

And I saw it was filled with graves,  
And tomb-stones where flowers should be:  
And priests in black gowns, were walking their rounds,  
And binding with briars, my joys and desires.

Bart Schneemann had a desire to record an album of music based entirely on poems by William Blake. He informed Jacob TV of this project and asked him to write a piece for the album. Jacob TV was hesitant at first as he found William Blake “uninspiring” and was unable to find a recording of William Blake’s voice reading the poem. However, he found a recording of a British gentleman reading *The Garden of Love* which is utilized in the electronic soundtrack for this work. He utilizes the speech in this poem as a foundation for the rhythms utilized in the saxophone and ghettoblaster parts.<sup>15</sup>

The score to *Garden of Love* contains a section on performance practice suggestions written by Connie Frigo, Associate Professor of Saxophone at the University of Georgia. According to Frigo, Jacob TV utilizes the rhythm of speech as a source of inspiration for the rhythmic components of this piece. The rhythm of the spoken words were written following the writing of the melody to *Garden of Love*.<sup>16</sup> TV then analyzed the poem and the dictation of the words to be able to incorporate them seamlessly into the soundtrack. The spoken words from the

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<sup>15</sup> Greg Banaszak. “A Lesson with Composer Jacob Ter Veldhuis.” *The Saxophone Journal*. (2011), 50.

<sup>16</sup> Connie Frigo. “Performance Practice Suggestions.” (Boombox Holland: The Netherlands) 2011.

boom box and the live instrument are to be blended together as such that the words are still audible. The solo instrument should complement the sounds coming from the boom box.<sup>17</sup>

## Saxophone and Electronics

The score for *Garden of Love* is an invaluable resource for performance analysis. It includes the different “instruments” that Jacob TV used in the soundtrack along with the words from the poem by William Blake. The score looks similar to that of a traditional score for saxophone and piano. Jacob TV has clearly identified the solo saxophone part and various electronic parts in the score. This is invaluable for proper metric and rhythmic analysis. (See Figure 1.2).

**Figure 1.2 – Example of a Unique Score in *Garden of Love* (mm. 1 – 11)**



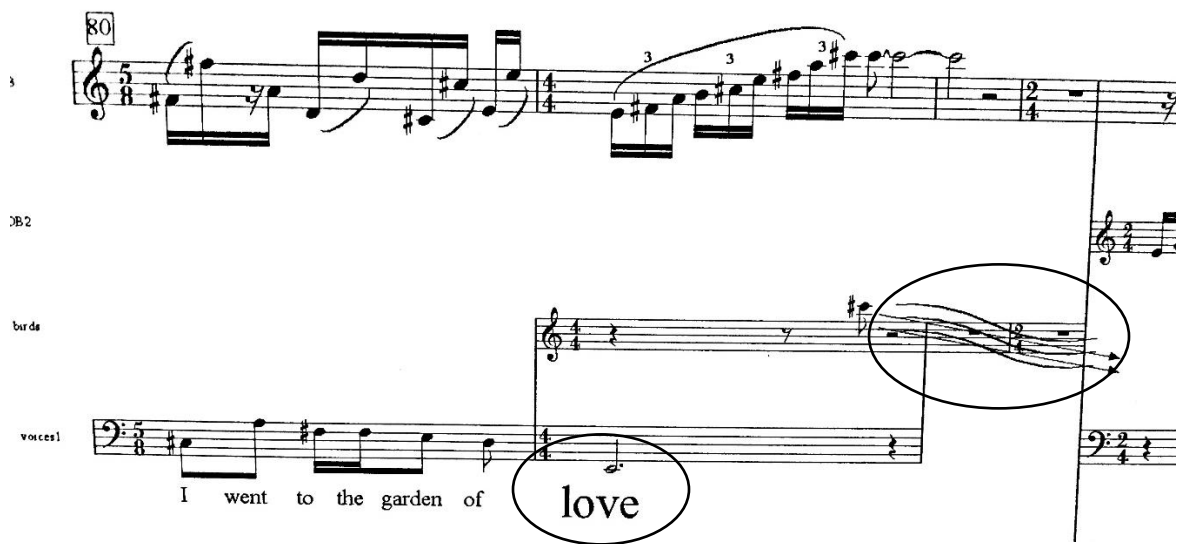
Some parts of the score are similar to that of a piece that was written for saxophone and piano. However, some parts of the score are much different and diverge from what is commonly

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<sup>17</sup> Connie Frigo. “Performance Practice Suggestions.” (Boombox Holland: The Netherlands) 2011.

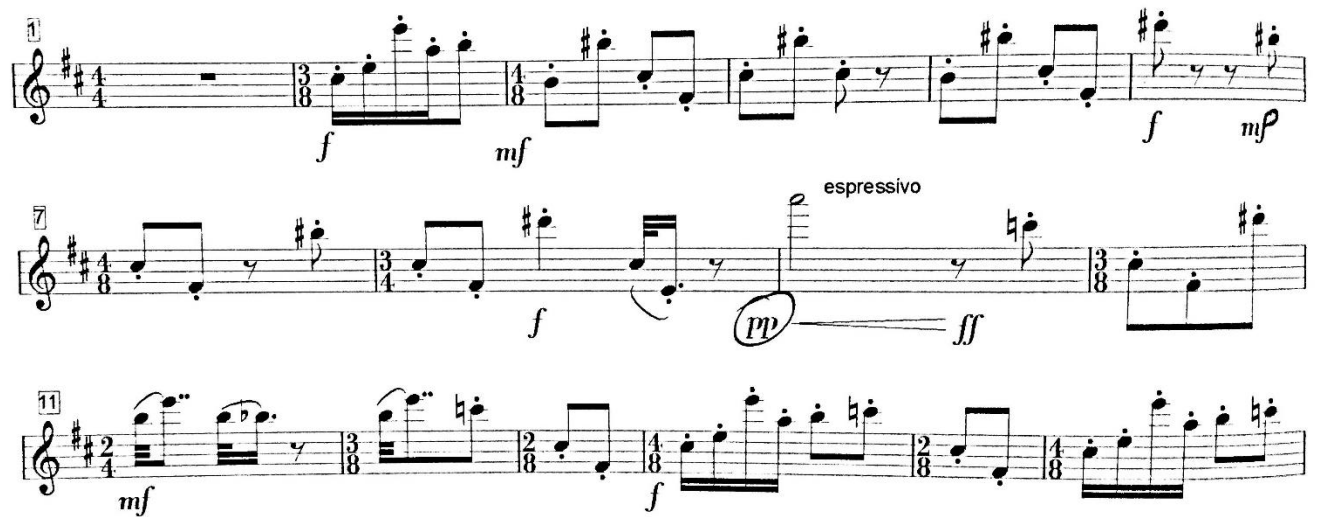
seen in scores in order to convey the musical ideas that Jacob TV envisioned when composing this piece. For example, he utilizes the size of the font in a way that mirrors the soundtrack. Additionally, he utilizes other symbols that suggest the contour of the electronic lines against the solo part. (See Figure 1.3).

**Figure 1.3 – Example of Unique Score in *Garden of Love* (mm. 80-86)**



The solo saxophone part is visually quite similar to that of a traditional work for solo instrument with accompaniment. Jacob TV utilizes dynamics, expression markings, time signatures, key signatures, and articulations in the traditional sense. See Figure 1.4 for an example of the saxophone part.

**Figure 1.4 – Example of Saxophone Part in *Garden of Love* (mm 1-20)**



## Performance Considerations

A variety of practice considerations are important when preparing a work with electronics. Connie Frigo elaborates on five main points for performance practice. The first suggestion is for the performer to prepare the saxophone part independently prior to attempting to play with the CD. It is crucial that the performer has an extremely solid grasp of the notes and rhythms in addition to the implied rhythmic gestures that Jacob TV has implemented throughout the piece. It is only once the performer can confidently perform her part independently that it is then advised for the performer to attempt to play with the recording.

Frigo also suggests that as the performer prepares the saxophone part she should also be listening to the CD independently to familiarize herself with the electronics. Analyzing the score is crucial to learning how all the parts fit together.

The next step that Frigo suggests is for the soloist to sing the solo part with the CD playing in order to achieve one hundred percent rhythmic accuracy. She warns the player that

rhythmic errors can not only be easily heard but can also cause difficulty with respect to ensemble recovery. It is recommended that the performer incorporates an equal amount of practice singing with the recording as well as score study in order to properly prepare the work.

The following step is encouraged only once the performer has completed the preparation mentioned above. As a practice guide, TV has included practice tracks of smaller sections of music. This type of practice can assist the performer in solidifying the ensemble between the saxophonist and electronics.

Finally, it is appropriate for the performer to emphasize the tonal and rhythmic inflections that Jacob TV suggests through the dictation of the poem. This can be equated as to how one might analyze the inflections of a jazz soloist. It is in the performer's best interest to study the nuances of the speech with a critical ear as the rhythms on the page may be slightly altered at times in an effort to match the inflections of the speech.

## Chapter 2 - Barry Cockcroft's *Ku Ku*

### Barry Cockcroft

Barry Cockcroft, a composer and saxophonist, has written many works for saxophone. Cockcroft was born in 1972 and is a native of Australia. He studied with saxophonists Peter Clinch, Marie-Bernadette Charrier, and Jean-Marie Londeix. Cockcroft has been concerto soloist with several ensembles such as the United States Navy Band and many Australian orchestras. His compositions are known as “captivating, quirky and technically demanding.”<sup>18</sup> His music fits into mainstream repertoire, as many of Cockcroft’s compositions successfully integrate extended techniques.<sup>19</sup> Cockcroft values his work as a composer equally to that of his work as a performer.

Composition has always been an integral part of my musical life. Three years after I began learning an instrument, I was composing. As a musician I make no distinction between performing, composition and improvisation. For me they are all one and the same. I seek the successful integration of these processes.<sup>20</sup>

Barry Cockcroft hosts a composing and performing podcast. “The Barry Sax Show” features interviews with many great saxophonists from around the world. Examples of a few of the many saxophonists include Arno Brokamp, Bradford Marsalis, and Kenneth Tse. Each podcast includes Barry Cockcroft introducing the guest artist’s background followed by questions regarding the artist’s life and career. iTunes states that topics for these podcasts include “the highlights of touring the musical world, unconventional ways to learn the saxophone, teaching styles from different countries and tips on maintaining a long and healthy career.”

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<sup>18</sup> Barry Cockcroft. Barry Cockcroft. (<https://barrysax.com/about-barry-cockcroft/>)

<sup>19</sup> Ibid

<sup>20</sup> Ibid



## *Ku Ku*

*Ku Ku* was written in the year 1997. Barry Cockcroft was inspired by composer Luciano Berio's *Sequenza VIIb* when the work was composed. Cockcroft describes his process for composing this piece in the following way:

I had been studying in France and one of the last pieces that I performed was Berio's *Sequenza VIIb for Soprano Saxophone*. As I tend to do when practicing, I improvised around the themes of the piece. I often found that to contrast the extreme nature of the *Sequenza* I would play long melodic lines. To contrast further with this, I would take some of the multiphonics used by Berio and add some funky rhythms. When a friend kindly told me that I sounded like a chicken it was amusing to extend on this idea.<sup>21</sup>

This piece programmatically references the movements and sounds of chickens. One programmatic suggestion is that of chickens peacefully rising in the morning. Cockcroft musically implies this notion through the lyrically expressive "bird calls" that are repeated at soft dynamic levels. Yet another programmatic suggestion is that of chickens who have "lost their mind."<sup>22</sup> The composer's angular slap-tongue and multiphonic passages might suggest musical chaos. The beginning of the piece utilizes simple themes which develop into more technical and repetitive motives. These repetitive motives imply minimalism. *Grove Music Online* defines minimalism as "a term borrowed from the visual arts to describe a style of composition characterized by an intentionally simplified rhythmic, melodic, and harmonic vocabulary."<sup>23</sup>

The second half of the piece features extended techniques. Some examples include slap-tonguing and multiphonics. *Grove Music Online* defines slap-tongue in the following way:

A technique used in playing single-reed wind instruments. Using the length of the tongue, slightly arched, the player presses hard against the reed, at the same time sucking so as to create a vacuum between reed and tongue; he then draws the tongue sharply away so that the vacuum is broken and the reed is released, producing a dull slapping sound. The

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<sup>21</sup> Barry Cockcroft. Barry Cockcroft. (<https://barrysax.com/about-barry-cockcroft/>)

<sup>22</sup> Ibid.

<sup>23</sup> Potter, Keith. "Minimalism." *Grove Music Online*. Oxford Music Online. Oxford University Press, accessed January 3, 2019.

technique may be used alone, in which case the pitch of the note being fingered is only faintly heard (this is particularly effective in a low register), or to give a loud percussive attack to notes blown in the usual way.<sup>24</sup>

Multiphonics are described by the *Grove Dictionary Online* as “sounds generated by a normally monophonic instrument in which two or more pitches can be heard simultaneously.”<sup>25</sup> Cockcroft utilizes rhythm, variations on slap-tongue, and multiphonics to create a rhythmic and sonic “groove” which emulates the chickens “losing their minds.” This rhapsodic blend of traditional and contemporary styles creates an element of excitement throughout the work.

## Extended Techniques

The saxophone can be utilized to produce many different tonal colors. Examples of different colors that a saxophonist can produce include a soft and mellow tone as well as a louder, more brilliant tone. A saxophonist can also produce a cutting, bright tone as well as a softer, wispy tone. Contemporary colors include the extended techniques that are showcased in Barry Cockcroft’s *Ku Ku*. The contemporary sounds that are utilized in *Ku Ku* include multiphonics and slap-tongue. Cockcroft’s use of multiphonics results in more abrasive sounds not often utilized by composers in more conservative, classical music. The result of the slap-tongue is a percussive pop that resembles the clucking of the chicken in *Ku Ku*.

Cockcroft identifies which multiphonic the saxophonist should use by notating which tones should sound simultaneously within the music. He provides fingerings for each of the multiphonics. See figure 2.1 for an example.

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<sup>24</sup> Shipton, Alyn. “Slap-Tonging.” *Grove Music Online*. Oxford Music Online. Oxford University Press, accessed March 3, 2019

<sup>25</sup> Campbell, Murray. “Multiphonics.” *Grove Music Online*, Oxford Music Online. Oxford University Press, accessed March 3, 2018.

**Figure 2.1 – Multiphonic Fingerings Provided by Cockcroft in *Ku Ku* (mm. 105-7)**



The performer will have to finger a standard F fingering on saxophone along with the low C key to produce an A-quarter tone flat and F in measure 105. Cockcroft utilizes multiphonics from this point forward in a few different ways. Another example occurs in measures 141-144 during which he creates a rhythmic “groove” utilizing two different multiphonics. See figure 2.2 for this example.

**Figure 2.2 – Multiphonics Groove Utilizing Two Multiphonics in *Ku Ku* (mm. 141-46)**



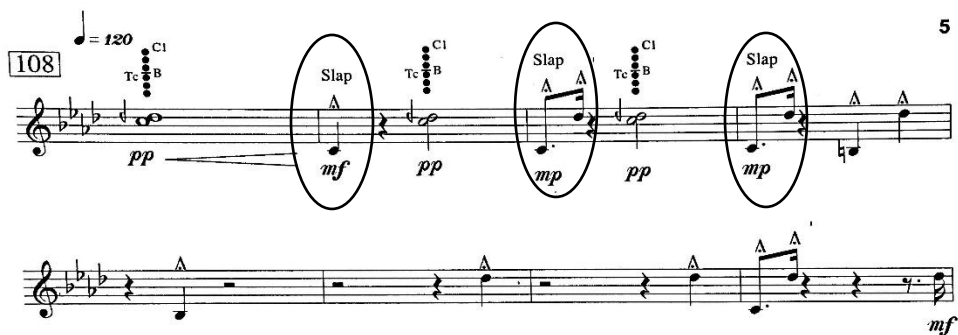
The other extended technique that Cockcroft utilizes in this piece is slap-tongue. There are a few ways to notate a slap-tongue for the performer. The following example is one of the standard ways in which a performer may see slap-tongue notated. See figure 2.3.

**Figure 2.3 – Slap-Tongue Example**



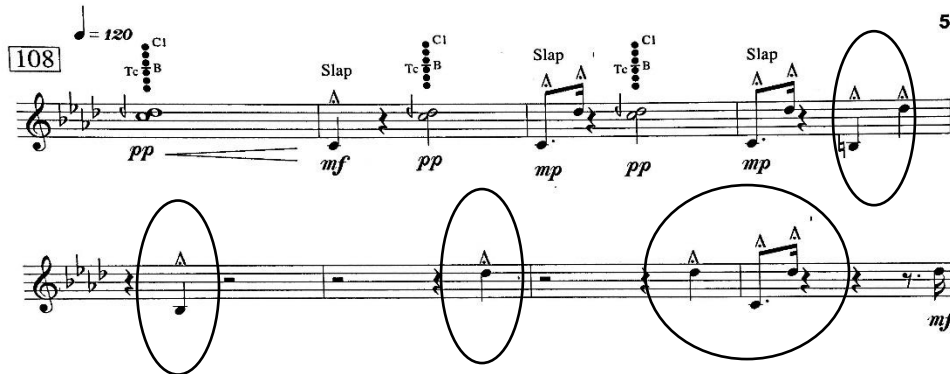
Cockcroft notates slap-tongue differently in *Ku Ku*. Rather than utilizing the pluses that are observed above the notes in figure 2.3, he simply writes the word “slap” above the note with a specific articulation marking. See figure 2.4.

**Figure 2.4 – Slap-Tongue with the word “Slap” in *Ku Ku* (mm. 108–15)**



Cockcroft implies that the performer should slap-tongue the notes with the marcato accent and the staccato articulation in measure 111. The notes that have this articulation marking above them are to be slap-tongued throughout the piece. See figure 2.5.

**Figure 2.5 – Slap-Tongue Without the Word “Slap” in *Ku Ku* (mm. 108–15)**



An optional extended technique that is used by many performers is circular breathing.

*Grove Music Online* defines circular breathing in the following way:

A technique used principally by wind players to enable them to produce a continuous stream of notes without breaking to draw breath. The player inhales through the nose, filling the lungs with air; simultaneously, using the diaphragm, he replenishes the reservoir of air in the mouth cavity, while continuing to expel air from the mouth into the instrument.<sup>26</sup>

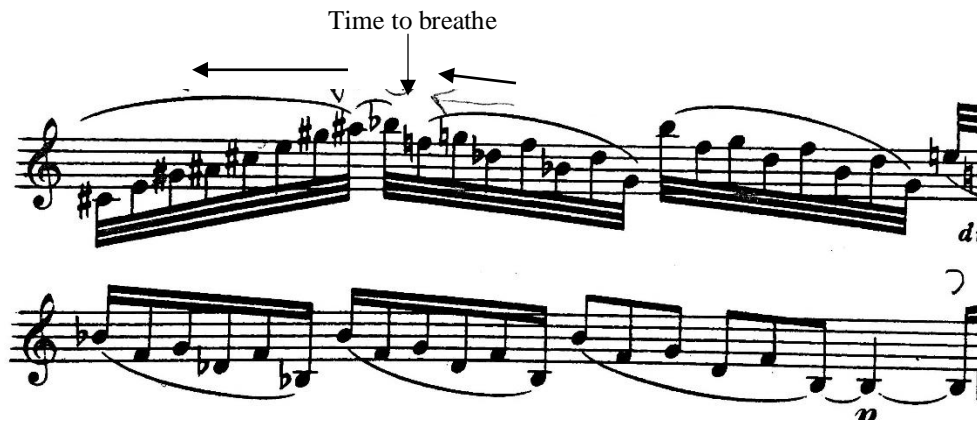
Cockcroft wrote a section of music void of breaks or rests. The performer is asked to play consistent sixteenth note lines with no breaks for the first 34 measures. The player can utilize circular breathing in order to create a continuous flow of phrasing.

There are instances in certain pieces of music during which changing the pacing and inserting a breath is appropriate. The *Cadence* from Alfred Desenclos' *Prelude, Cadence et Finale* is an excellent example in which a breath can be added resulting in a change of the pacing within the cadenza. Not only does this additional breath provide physical ease to the saxophonist,

<sup>26</sup> Kernfeld, Barry. "Circular Breathing." *Grove Music Online*. Oxford Music Online. Oxford University Press, accessed March 3, 2019

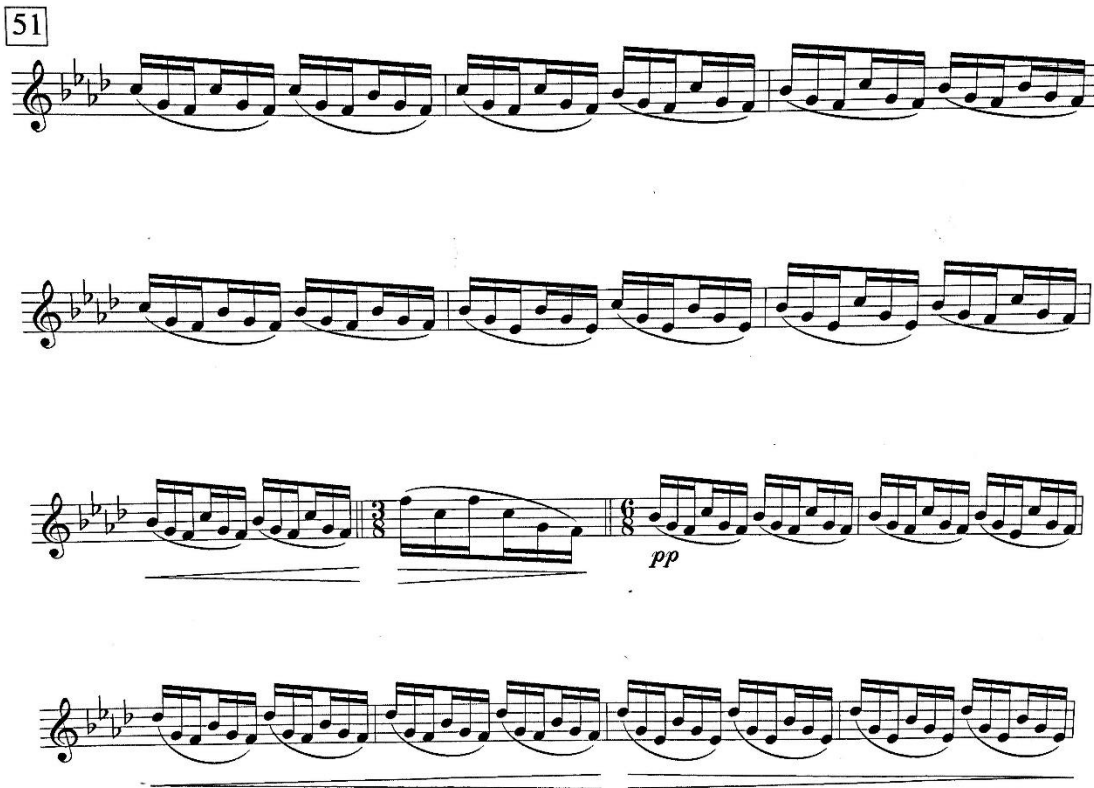
it adds a heightened sense of musicality within a climactic moment of the *Cadence*. See figure 2.6 for an example.

**Figure 2.6 – Preparing a Breath to Take Ample Time to Breathe in *Prelude, Cadence et Finale***



An optional pacing might include a slight ritardando into the arrival high Bb followed by a quick breath. The saxophonist could then stretch the few notes that follow the high Bb in order to create a smoother sense of phrasing. The consistent sixteenth notes along with minimal changes between each measure in *Ku Ku* are excellent reasons for the saxophonist to consider circular breathing. Breathing could negatively affect the subtle movements that occur from measure to measure and the fluidity of this section. See figure 2.7.

**Figure 2.7 – Consistent Sixteenth Notes and Minimal Changes to Consider Circular Breathing in *Ku Ku*.**

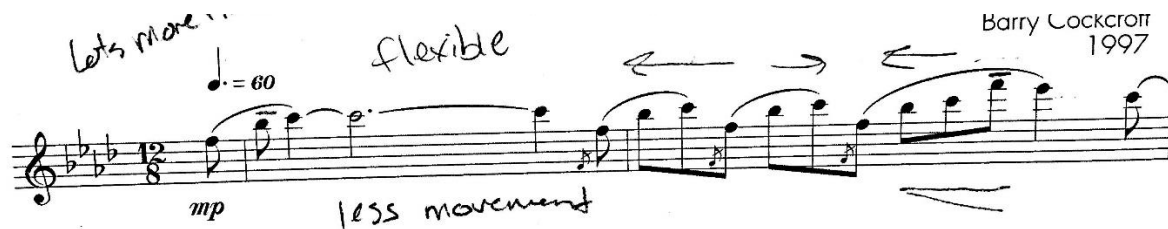


### **Performance Considerations**

*Ku Ku* is a work for solo saxophone. Solo pieces such as *Ku Ku* provide performers with greater degrees of flexible pacing considerations. When compared to *Garden of Love*, which is to be played in time with the electronic backing track, *Ku Ku* provides opportunities for the performer to create a sense of “ebb and flow” within certain sections of the work. As *Ku Ku* is a piece that portrays chickens moving about, it is in the player’s best interest to not play so robotically in the lyrical, melodic sections. A chicken does not move or awake from a slumber robotically. There may be unpredictable and erratic movements. The beginning of the work opens with a beautiful melody that should have some “ebb and flow” in order to create a rising

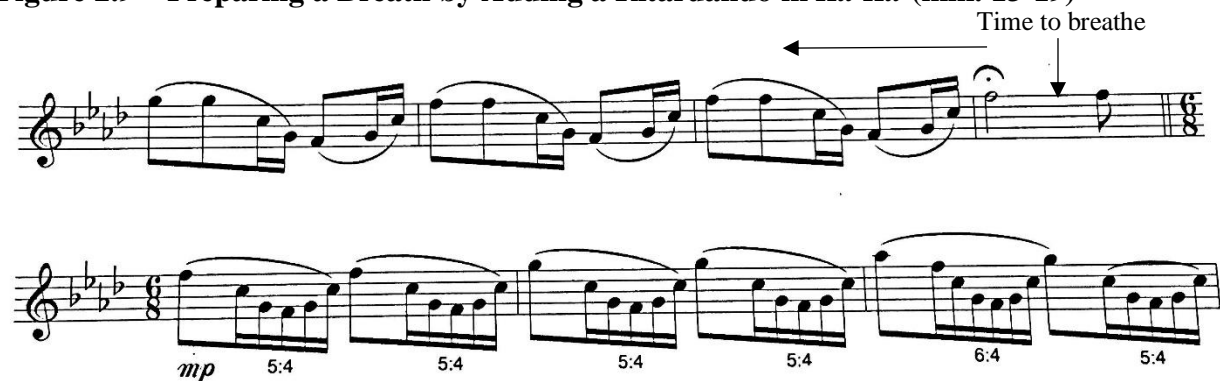
and peaceful “morning” character. See figure 2.7 for an example of pacing ideas for the first few measures of the piece.

**Figure 2.8 – Examples of Pacing Using Slow-Fast-Slow Idea (mm. 1-4)**



Fermatas, for example, are additional great places for the player to take ample time to breathe and create a sense of rest. A fermata is a semi-circle surrounded by a point that symbolizes a prolongation of a note.<sup>27</sup> An example of this is shown here in figure 2.8.

**Figure 2.9 – Preparing a Breath by Adding a Ritardando in *Ku Ku* (mm. 13-19)**



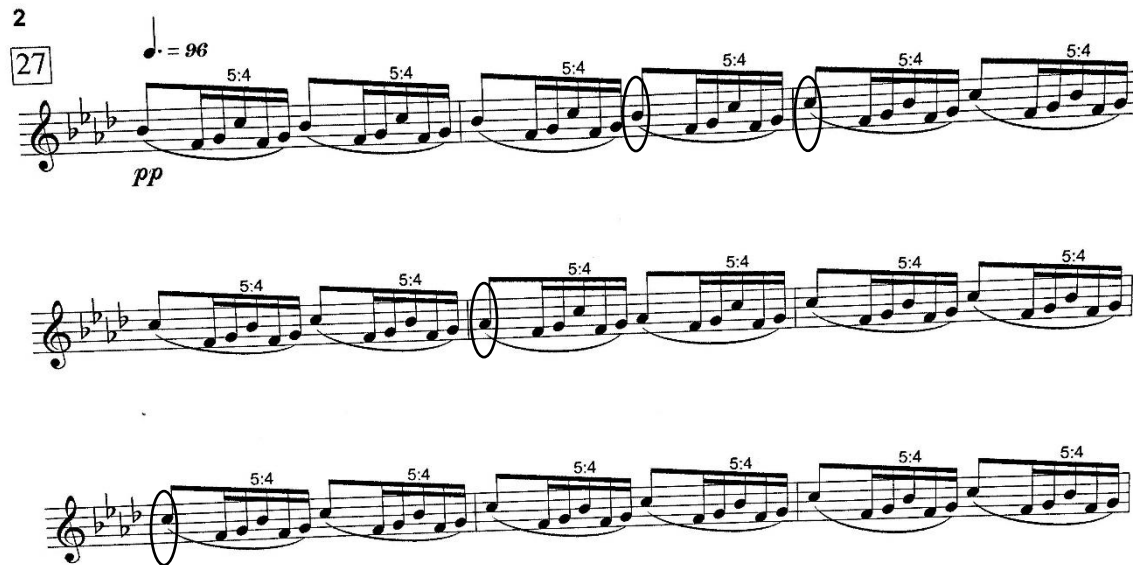
Sections marked with rigid tempos complement the more flexible sections written by Cockcroft. There are two sections in *Ku Ku* that require the player to present repetitive sixteenth note motives strictly in time. The section of measure twenty-seven contains many repetitive

<sup>27</sup> Fuller, David. “Fermata.” Grove Music Online. Oxford Music Online. Oxford University Press, accessed November 12, 2018.



motives. It is the performer's responsibility to add dynamic nuance. This will create interest in this section. The “melody” or the interesting part of this section is going to include the small changes that occur. Figure 2.9 shows where these changes occur.

**Figure 2.10 – Repetitive Figures with Few Changes in *Ku Ku* (mm. 27–41)**



There are slight changes within the repeated figures between the beats that are important to emphasize. Cockcroft is utilizing the minimalist composition technique here. Minimalism is a term that is borrowed from the visual arts. The 1960's and 1970's represent times during which minimalist music and minimalist visual art inspired one another. It is a compositional style that is purposefully simplified. Philip Glass (b. 1937), Steve Reich (b. 1936), La Monte Young (b. 1935) and Terry Riley (b. 1935) are all considered pioneers of minimalist music and are some of the most successful composers of this genre of music. Characteristics of minimalist music

include “static harmonies, articulated and unchanging dynamics over a long period of time”, along with repeated rhythmic figures.<sup>28</sup>

The same idea is present in measure fifty-one. The rhythm throughout this section is even more repetitive and consistent when compared to the rhythms that occur in the section of measure twenty-seven. Cockcroft introduces dynamic ideas in this section as well. The dynamic changes that occur are a result of melodic changes. The saxophonist maintaining a more reserved dynamic character throughout section twenty-seven adds dramatic effect to the dynamic shapes Cockcroft applies to future sections. The contrast amongst the three different sections creates a wide range of tonal colors and sounds within the music.

**Figure 2.11 – Adding Dynamic Nuance to Create Interest in Minimalist Section in *Ku Ku***  
(mm. 51-75)



<sup>28</sup> Potter, Keith. “Minimalism.” Grove Music Online. Oxford Music Online. Oxford University Press, accessed January 3, 2019.

## Chapter 3 - Conrad Beck's *Nocturne*

### Conrad Beck

Conrad Beck, a Swiss composer, was born June 16, 1901 and died October 31, 1989.

Beck began a career as a mechanical engineer at Eidgenössische Technische Hochschule in Zürich while also taking music lessons from Muller-Zurich. As his interest in music continued to grow, he discontinued his time at Eidgenössische Technische Hochschule and attended the Zürich Conservatory where he studied with Volkmar Andreae, Reinhold Laquai, and Carl Baldegger. In 1924, he moved to Paris to work with Jacques Ibert on composition.

The compositional style of Beck's music reflects that of Classical and Baroque music.<sup>29</sup> The shared characteristics of these time periods which appear in Beck's music are linear lines with polyphonic textures. Melodies that are presented in his *Nocturne pour Saxophone alto et Piano* are melodic and step-wise in nature. Step-wise music tends to lack larger leaps which creates melodies that are easy to sing with the human voice. The combination of the piano and the solo voice creates polyphony, or simultaneous voices. The piano part and the alto saxophone part both present melodically independent and interesting lines. A sense of two distinct voices is present throughout.

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<sup>29</sup> Keller, Christoph. "Beck, Conrad." Grove Music Online. Oxford Music Online. Oxford University Press, accessed December 16, 2019.

## *Nocturne*

*Nocturne pour Saxophone alto et Piano* was composed for the great saxophonist Jean-Marie Londeix. Londeix is a French saxophonist and teacher who was born in September of 1932. He received many awards, such as the First Prize by the Conservatoire de Bordeaux and the Prix d'Honneur. Londeix's United States premier included performing Paul Creston's *Saxophone Concerto* in New York's Carnegie Hall. In addition to performing, Londeix teaches masterclasses across the globe and guest teaches at universities.<sup>30</sup>

A nocturne, translated from French as “night piece,” has characteristics like softer dynamics and more meditative qualities.<sup>31</sup> There are numerous nocturnes written for piano in which the sustain pedal is used to create melodic and lyrical lines. Frédéric Chopin (1810 – 1849) is a composer who wrote numerous nocturnes. Many of his compositions contain complex harmonies and a meditative nature.

Conrad Beck's *Nocturne* is a composition that follows the characteristics established by Chopin's compositions. The dynamic markings throughout the piece rarely rise above a mezzo-piano volume. This music is very subdued and has a floating quality throughout to emulate the idea of nighttime. While the rhythms may become faster towards the middle, the overall feel of the piece is long and lyrical which creates this sense of ease and melancholy within the music.

## **Performance Considerations**

While Beck's *Nocturne* remains relatively quiet throughout the good majority of the piece, there are many expressive ways for the saxophonist to add musical interest for the listener.

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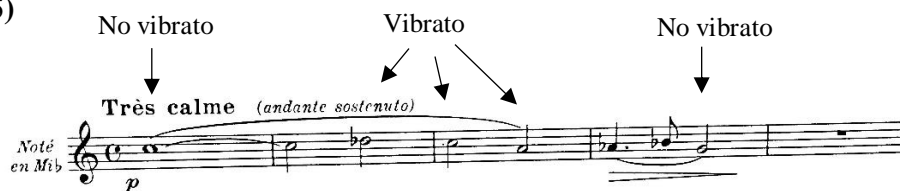
<sup>30</sup> Wytko, Joseph. “Londeix, Jean-Marie.” Grove Music Online. Oxford Music Online. Oxford University Press, accessed January 3, 2019.

<sup>31</sup> Brown, Maurice J.E. Brown and Kenneth L. Hamilton. “Nocturne.” Grove Music Online, Oxford Music Online. Oxford University Press, accessed January 3, 2019.

Vibrato can be used to enhance the colors of the piece. The use of vibrato is appropriate in creating energy within the sound. For example, measure one introduces a piano dynamic marking. The saxophonist refraining from utilizing vibrato until measure two would be appropriate. This creates a sense of direction in the first note played by the saxophonist. The soloist could also consider removing the vibrato in conjunction with the decrescendo at the end of the first line in order to create a sense of tranquility within the music. The saxophonist electing to play without vibrato here creates a sense of closure to this first phrase. Utilizing vibrato and dynamics in tandem can be a very effective and expressive musical decision. See figures 3.1 and 3.2 for some examples.

**Figure 3.1 – Absence of Vibrato at Beginnings and Ends of Quiet Sections in *Nocturne***

(mm. 1-5)



**Figure 3.2 – Absence of Vibrato at Beginnings and Ends of Quiet Sections in *Nocturne***

(mm. 10-13)



Softer dynamic levels can present challenges for the saxophonist in creating an even tone throughout the range of the saxophone due to changes in register resistance. A change from a

“short tube” note to a “long tube” note on saxophone can cause tonal accents in the line which can detract from the smooth and lyrical style of the music. Examples of “short tube” notes on saxophone include written low G through middle C#. A very small portion of the saxophone tube is utilized. These tones are less resistant as very few fingers are depressed on the saxophone tube. In contrast, long tube tones incorporate covering more tone holes therefore utilizing more of the saxophone tube. These notes on saxophone are more resistant. Short tube or side key fingerings work well in the numerous softer passages of the *Nocturne*. These fingerings produce a lighter, flute-like color and can assist the saxophonist with avoiding tonal accents. The middle D’s and E in measure ten can be played with alternate fingerings utilizing the side keys in the left and right hands in order to avoid the change between short tube and long tube tones. Additionally, the side key middle D and E fingerings are much less sharp than the long tube versions of these tones. This is an important consideration given that so much of this music is soft and soft volumes promote sharpness on the saxophone.

## Chapter 4 - Alfred Desenclos' *Prelude, Cadence et Finale*

### Alfred Desenclos

Born in Portel, France on July 2<sup>nd</sup>, 1912, Alfred Desenclos was a French composer who entered the Conservatory in Roubaix, France in 1929 as a piano student.<sup>32</sup> As a teenager, Desenclos put his studies on hold so he could work to support his family. He then won the Prix de Rome in 1942. He also became a professor at the conservatory in Roubaix in 1942 and the following year became the director.<sup>33</sup>

Alfred Desenclos was not a prolific composer. However, in the words of the great French saxophonist Jean-Marie Londeix (b. 1932), "Each of his works is the result of profound reflection."<sup>34</sup> Desenclos' music typically reflects the style of the romantic period. His music is expressive and full of many different types of compositional techniques. He wrote a total of fourteen compositions, two of which were written for saxophone.<sup>35</sup> The two pieces written for saxophone are *Quatuor pour saxophones* and *Prelude, Cadence et Finale pour Saxophone Alto et Piano*. Both pieces are excellent works for saxophone and are widely performed.

### *Prelude, Cadence et Finale*

Written in 1956, *Prelude, Cadence et Finale* was composed as a saxophone contest piece for the Paris Conservatory. This piece was also dedicated to the French saxophone pioneer

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<sup>32</sup> Villarreal, Ramiro Tomas. "An Analysis of Alfred Desenclos's "Quatuor Pour Saxophones," I." Order No. 10250555, Texas Christian University, 2016.

<sup>33</sup> Ibid.

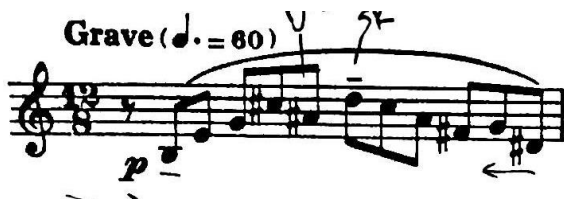
<sup>34</sup> Russell, September Dawn. "Pitch Organization and Form in Alfred Désenclos's Two Saxophone Works." Order No. MR65668, The University of Regina (Canada), 2010.

<sup>35</sup> Ibid.

Marcel Mule, who was the Professor of Saxophone at the Paris Conservatory. *Prelude, Cadence et Finale* has three distinct parts that are presented without interruption between the sections. The title of these sections corresponds to the name of the piece: *Prelude, Cadence et Finale*.

The first section showcases the characteristics of a typical prelude. *Grove Music Online* defines a prelude as a beginning section of a piece that introduces material that will reoccur throughout the work. The term comes from *praeambulum* (preamble) and is meant to attract the audience by introducing a topic.<sup>36</sup> Desenclos introduces two main themes in the *Prelude*. Theme one and theme two are shown below:

**Figure 4.1 – First Occurance of Theme 1 in *Prelude, Cadence et Finale* (mm. 1-3)**



**Figure 4.2 – First Occurance of Theme 2 in *Prelude, Cadence et Finale* (m. 18-21)**



The two themes are prevalent throughout the rest of the piece. The themes are at times in the same key as first presented and at other times transposed. See tables 4.1 and 4.2 for examples of transposition.

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<sup>36</sup> Ledbetter, David and Howard Ferguson. "Prelude." *Grove Music Online*, Oxford Music Online. Oxford University Press, accessed November 13, 2018.



**Table 4.1 – Theme 1 Occurrences in *Prelude, Cadence et Finale***

<b>Measure Number</b>	<b>Transposed?</b>	<b>Amount Transposed</b>
1-3	No	-
5	No	-
8	No	-
13	Yes	Up a minor third
13	Yes	Up a perfect fifth
66 - 69	Yes	Up an octave
91	Yes	Up an Octave
91	Yes	Up a Major 6th
120	Yes	Up a minor second
149 - 151	Yes	Up a Major 9 <sup>th</sup>
155	Yes	Up a Major 2 <sup>nd</sup>
155	Yes	Up a Perfect 4 <sup>th</sup>
155	Yes	Up a minor 6 <sup>th</sup>
156 - 159	Yes	Up an octave

**Table 4.2 – Theme 2 Occurrences in *Prelude, Cadence et Finale***

Measure	Transposed?	Amount Transposed
19	No	-
23	Yes	Up a minor 9 <sup>th</sup>
25 – 26	Yes	Up a Major 10 <sup>th</sup>
31	Yes	Up a minor 3 <sup>rd</sup>
41	Yes	Up a Major 2 <sup>nd</sup>
100	Yes	Up a Major 2 <sup>nd</sup>
102	Yes	Up a Major 2 <sup>nd</sup>
135	Yes	Up a Perfect 5 <sup>th</sup>
153	Yes	Up a Major 6 <sup>th</sup>

The saxophonist moves directly from the *Prelude* into the *Cadence* without a pause. The *Cadence* emulates a typical cadenza. It is a technically demanding and virtuosic section of a piece that is either improvised by the performer or written out by the composer.<sup>37</sup> Desenclos has composed the cadenza for the performer. It includes material from the *Prelude* along with technically demanding arpeggiated passages that showcase the player's virtuosity.

The *Finale* is the fast-paced section concluding the work. A finale is often used as the last movement of a multimovement work. A finale can develop previously introduced themes or

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<sup>37</sup> Badura-Skoda, Eva, et al. "Cadenza." Grove Music Online, Oxford Music Online. Oxford University Press, accessed November 15, 2018.

motives that eventually unfold into new ideas that conclude the work.<sup>38</sup> Theme one occurs throughout the *Finale* multiple times. The melody is varied by register changes and rhythmic changes. Desenclos utilizes theme one as the main melodic material for the *Finale*. Theme two also occurs throughout the *Finale*, typically in the slower and more flexible sections. Theme two is presented in different keys within the *Finale*.

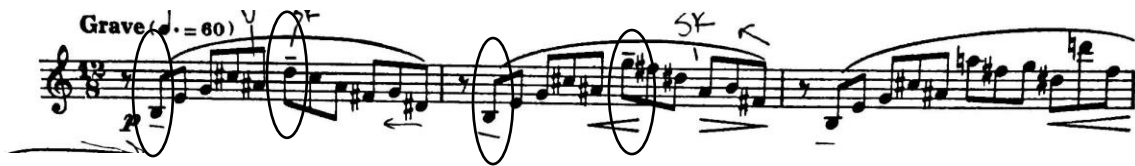
### **Performance Considerations**

The tempo of the *Prelude* is marked “Grave.” Desenclos specifies the dotted quarter-note is 60 beats per minute. It is common to play the *Prelude* with a flexible sense of phrasing. Measure one introduces theme one. The piano part is sparse through measure fifteen, allowing the saxophonist to lead this flexible pacing. The saxophonist utilizing a slow-fast-slow technique in these figures would be appropriate. The first tone in the saxophone part is written low B at a soft dynamic level. As low B on the saxophone is a particularly resistant tone, the saxophonist must define the dynamics of the beginning in a way that promotes ease of response without losing the soft and subtle nature of the character. Adding length to the low B at the beginning of the first three measures can promote a most confident use of air for proper response. Length also adds a nice musical nuance. The highest note in these one-bar motives can also be elongated to emphasize the height of each of these measures. See figure 4.3 for a visual aid of these pacing suggestions:

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<sup>38</sup> Tilmouth, Michael. “Finale.” Grove Music Online, Oxford Music Online. Oxford University Press, accessed November 15, 2018.

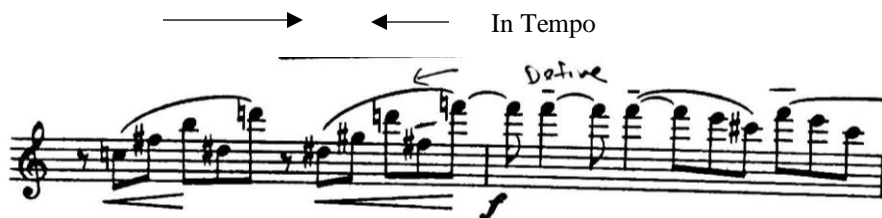
**Figure 4.3 – Mirroring Pacing with Tenuto Markings in *Prelude, Cadence et Finale* (mm. 1-3)**



The use of side key fingerings can facilitate a smoother line and color throughout these passages. The D in measure one sounds nice if played with the side key fingering. If the saxophonist were to use the traditional fingering, the change between a short tube note and long tube note creates a distinct timbral change. This could cause the D to sound accented rather than be a homogeneous part of the line. The opportunity for the saxophonist to employ side key D presents itself routinely throughout the first fifteen measures of the *Prelude*.

The climax of the first part of the *Prelude* occurs in measure eleven with an arrival to forte on a high written F. A way to make this climax as effective as possible is to add an accelerando in measure ten. One could then add a tenuto on the note prior to the written high F in order to emphasize the climatic arrival point. The player would then resume the “grave” tempo. See figure 4.4 for an example of this phrasing. This creates a sense of rejoicing when arriving at the forte dynamic.

**Figure 4.4 – Pacing Throughout Climatic Moments in *Prelude, Cadence et Finale* (mm. 10-12)**



The saxophonist should continue with a flexible sense of phrasing throughout the second half of the *Prelude*. *Grove Music Online* defines rubato as “the expressive alteration of rhythm or tempo.”<sup>39</sup> Utilizing this technique is an excellent way to perform this section of the piece. The use of rubato throughout the *Prelude* adds a sensitivity to the phrasing of the music.

Desenclos employs mordents throughout *Prelude, Cadence et Finale*. Mordents are a type of ornament that are used in instrumental music. It originates from 17<sup>th</sup>-18<sup>th</sup> century compositions.<sup>40</sup> In order to execute the mordent, the saxophonist plays the primary tone followed by the tone a step above the primary tone within the given key or otherwise chromatically indicated. The final component of the ornament is a return to the primary note. In other words, a mordent is a three-note ornament. It is important that the mordent occurs rhythmically on the downbeat and not prior to the beat such as a grace note.<sup>41</sup>

**Figure 4.5 – Example of Mordent in *Prelude, Cadence et Finale* (mm. 18-21)**



Each mordent that occurs should consistently be placed on the strong beat of the respective beat within the given measure.

The opening of the *Cadence* begins with a presentation of theme two. As is typical of a cadenza, it is acceptable for the performer to add a tremendous amount of rubato throughout this

<sup>39</sup> Hudson, Richard. “Rubato.” *Grove Music Online*, Oxford Music Online. Oxford University Press, accessed November 16, 2018.

<sup>40</sup> Kreitner, Kenneth, et al. “Ornaments.” *Grove Music Online*, Oxford Music Online. Oxford University Press, accessed November 16 2018.

<sup>41</sup> Ibid

section. The absence of bar lines promotes an even freer sense of phrasing. Please note Figure 4.6 below.

**Figure 4.6 – Example of the Absence of Bar Lines in *Prelude, Cadence et Finale***



The fourth line of the *Cadence* presents theme two in modified form. Unlike the mordents originally presented in theme two of the *Prelude*, Desenclos utilizes grace notes that are to be played prior to the beat. This is the only acceptable time in the piece where it is appropriate for the saxophonist to present theme two with grace notes.

Desenclos presents the *Cadence* similar to that of a typical cadenza. The saxophonist should present the cadenza in an improvisatory fashion. Softer dynamics can at times promote slower pacing while louder dynamics can at times promote faster pacing. The beginning of the cadenza is marked piano. Therefore, beginning this section at a slower pace is highly effective. Exploring the slow-fast-slow pacing within these gestures is also an expressive option for phrasing.

**Figure 4.7 – Utilizing the Slow-Fast-Slow Method in Cadenza in *Prelude, Cadence et Finale***



Beginning in the fifth line, the piano thirty-second notes sound tasteful if each of the first tones are elongated and the saxophonist plays them relaxed and at a slower pace. This mirrors the quiet dynamic marking. The next line begins at a louder volume therefore making it tasteful for the saxophonist to continue to gain speed. Finally, after a longer rest, the saxophonist is indicated to play at a forte dynamic. These final phrases can be both loud and fast. See figure 4.8 for a visualization of each of these steps within the cadenza.

**Figure 4.8 – Mirroring Dynamics and Tempo in Cadenza in *Prelude, Cadence et Finale***

	Softer and Slower
	A little Louder and Faster
	Loudest and Fastest

The *Finale* begins with a piano introduction that foreshadows important thematic material. The *Finale* is in compound meter with many quick sixteenth-note passages. There are various practice techniques that one can utilize for preparing fast-paced music such as the *Finale*. One option is practicing the main theme of the *Finale* by subdividing eighth notes. As the performer becomes more comfortable at faster tempos, she can ultimately feel the dotted quarter note pulses within each measure. Setting the metronome to produce the big beat (dotted-quarter = 60, for example) helps create the sense of a bigger beat, which then makes playing this technically challenging music feel lighter. The saxophonist feeling the music to the dotted quartet note pulse is what Desenclos has rhythmically indicated. These “bigger” pulses give the music a dance-like character.

Articulation demands are also an important consideration. Desenclos utilizes the full traditional range of the saxophone throughout the *Finale* as well as the altissimo register at the conclusion of the work. The saxophonist elongating the articulation as the tempo gains speed aids in making this challenging music much more fluid. The saxophonist must utilize constant air when moving the fingers at all times.

Air is the most important aspect of playing saxophone as it relates to creating sound. Anna Marie Wytko, Professor of Saxophone at Kansas State University, states in her pedagogy book, *The Saxophonist as Rank Beginner and Beyond*, the importance of air as it relates to articulation.

The physical reality is that the tongue cannot be used to vibrate the reed and subsequently produce a sound. The tongue, when it is in contact with the reed, can only stop vibration, consequently stopping sound. Sound on any reed instrument, including the saxophone, is created by the air causing the reed to vibrate ... Sounds on the saxophone can be created with or without the use of the tongue but never without air.



**Figure 4.9 – Utilizing Long Articulation Style to Aid with Technically Difficult Passages in *Prelude, Cadence et Finale* (mm. 74-81)**



Beginning in measure 144, there is a second cadenza-like section. Rubato can be utilized throughout. See figure 4.10.

**Figure 4.10 – Utilizing the Slow-Fast-Slow Method in *Prelude, Cadence et Finale* (mm. 144-145)**



Desenclos concludes the piece with a modified final statement of theme one. Both saxophonist and pianist present the theme tutti. The tutti presentation of the theme adds climatic energy to the end of the work.

## **Conclusion**

The saxophone is an instrument that can be utilized in mediums such as saxophone with piano, saxophone with electronics, and solo saxophone. This master's report includes background information regarding each piece, pertinent knowledge of composers, and performance considerations. There are many different tonal colors that composers have explored when writing for the saxophone. The tonal potential of the saxophone makes this instrument a versatile and credible one that can be utilized in many different styles of music.

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# **Appendix A - Recital Program**

## **STUDENT RECITAL SERIES**

**Brittney Davis, Saxophone**

**Assisted by  
Amanda Arrington, Piano**

### **PROGRAM**

Garden of Love

Jacob ter Veldhuis  
(b. 1951)

Ku Ku

Barry Cockcroft  
(b. 1972)

### *Intermission*

Nocturne

Conrad Beck  
(1901-1989)

Prelude, Cadence et Finale

Alfred Desenclos  
(1912-1971)

**Monday, February 18, 2019**

**7:30pm**

**Kirmser Hall**