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Charles Ruggiero's "Tenor Attitudes": An Analytical Approach to Jazz Styles and Influences

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CHARLES RUGGIERO'S "TENOR ATTITUDES":
AN ANALYTICAL APPROACH TO JAZZ STYLES AND INFLUENCES

A Written Document

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

in

The School of Music

by
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B.M., Rowan University, 2009
M.M., Illinois State University, 2013
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For my wife Pagean: without you, I could not be where I am today.

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ABSTRACT

Charles Ruggiero has spent much of his career composing saxophone music that blends classical and jazz idioms. His most recent work for Tenor Saxophone and Piano, *Tenor Attitudes*, reflects his most overtly jazz influenced piece to date. This piece is meant to recreate the styles of seven of history's most celebrated jazz tenor saxophonists: Stan Getz, Joe Henderson, Michael Brecker, John Coltrane, Gene Ammons, Dexter Gordon, and Sonny Rollins.

This document discusses the lives and careers of each of these musicians. It analyzes their personal histories, preferred genres, and styles in an attempt to aid performers in accurately and sincerely performing this piece of music. It also suggests various recordings of the seven performers that would be the most beneficial for study in the preparation of this piece. Most importantly, it discusses the idiomatic qualities in these musician's style, and how to incorporate them into a performance of *Tenor Attitudes*.

In addition, an interview with composer Charles Ruggiero is included which offers additional insight into his thoughts on this piece of music, as well as on the saxophone in general.

INTRODUCTION

Saxophone performance contains a broad spectrum of styles and genres. The academic musical world often chooses to emphasize two separate genres as its most performed and preferred styles: classical and jazz saxophone. While putting styles into these two categories is a convenient way to differentiate the approaches that they have to offer, the terms themselves do not truly define the music being played. Very little “classical” saxophone repertoire is derived from the classical era, as the instrument was not invented until the 19th century. Most of what we consider classical saxophone repertoire was composed in the 20th and 21st centuries. Jazz has a wide variety of genres including swing, bebop, hard-bop, “cool” jazz and many others. However, players who excel in jazz are often asked to perform rock, funk, hip-hop, R&B, among many other commercial styles of music. For the purposes of this document, the terms “classical” and “jazz” are used as umbrella terms for the many assumed styles that are included in the academic world of saxophone pedagogy within the United States.

My career as a performer has brought me to several different regions of the United States. I have met many musicians during these travels, and each new place shaped and informed my perspective on the world of music in a different way. Much of my early education on the saxophone in a small suburb of Philadelphia was not what I would later find out was a classical style. My saxophone skills were taught primarily by jazz saxophonists, and because of this, I was not as heavily exposed to the standard classical saxophone literature that many others were. Standard classical saxophone literature such as the Concerto by Alexander Glazunov (1934), Paul Creston’s Sonata (1939), Ingolf Dahl’s Concerto (1949/1953), and Roger Boutry’s *Divertimento* (1964) were not pieces of music that were on my musical radar. My classical

education was largely based around grounding myself in the world of scales, becoming familiar with etudes such as Franz Wilhelm Ferling's *48 Studies for Oboe*,¹ and the performance of pieces of music such as Bach's Cello Suites or Astor Piazzolla's *Histoire du Tango* (1986).

When I began my master's degree in a much more classical tradition, I realized I had yet to experience the world of classical saxophone. This heavy two-year exposure to traditional saxophone techniques and repertoire helped to balance my experience, shaping me into a better-rounded saxophonist. I have spent much of my doctoral experience attempting to better refine my skills in both the classical and jazz areas of performance and pedagogy.

While my experiences and travels have helped me to embrace a larger view of saxophone performance, during these travels I have observed a definite divide among the genres. Many classical saxophonists have displayed an aversion to pushing their skills in the realm of jazz music, while conversely many jazz saxophonists have done the same regarding their classical pursuits. I have been given many reasons for this trend, some of which were logical and some less so, including:

"I'd rather concentrate on refining my skills in one area, as opposed to spreading myself too thin."

"I don't have any interest in classical music. It's boring."

"Jazz music isn't as beautiful."

"I don't have the time or patience to learn to improvise."

Whether these reasons have validity or not, there is a clear dichotomy among many saxophonists with regard to the genre of music that they perform. Whether a classical or jazz player, in the world of music it can be considered unwise for performers to limit their performance opportunities. As the saxophone is not a heavily featured instrument within the

¹ Franz Wilhelm Ferling, *48 Studies for Oboe, Op. 31* (Braunschweig: J.P. Spehr, 1835)

orchestral world, there are precious few available opportunities for classical saxophonists to perform regularly without enlisting in a military wind ensemble. Conversely, a jazz saxophonist can be at a disadvantage when choosing to neglect possible classical outlets.

There has been a growing trend within the past 30 to 40 years of saxophone music that blurs the lines between classical and jazz music. Beginning with Gunther Schuller's 1957 idea of "Third Stream" music, many composers have written saxophone works blending classical and jazz idioms together. Bebop saxophonist Phil Woods's *Sonata for Alto Sax and Piano* (1980)² is one of the early examples of such a combination. Bill Dobbins's *Sonata for Soprano or Tenor Saxophone and Piano*³ is another well-known and oft performed piece of music that falls into this category.

Composer Charles Ruggiero has shaped his career around an appreciation for jazz music. Since his first composition for saxophone, *Three Blues for Saxophone Quartet* (1981),⁴ Ruggiero has written many pieces that include jazz nuance and influence within a classical context. His 1988 work for soprano saxophone and piano, *Interplay*,⁵ is another early example of Ruggiero's ability to incorporate jazz styles into a piece of classical literature. Both "cool" jazz and bebop figures are present throughout the piece,⁶ as well as his use of the piano to act as a walking bass line in many places. While this piece is certainly influenced by jazz, this material is treated in such a way that jazz stylings do not dominate most of the piece. Instead, Ruggiero uses these

² Phil Woods, *Sonata for Alto Sax and Piano* (Delevan: Kendor Music, 1980)

³ Bill Dobbins, *Sonata for Soprano or Tenor Saxophone and Piano* (Rottenburg: Advance Music, 1991)

⁴ Charles Ruggiero, *Three Blues for Saxophone Quartet* (Medfield: Dorn Publications, Inc., 1981)

⁵ Charles Ruggiero, *Interplay for Soprano Saxophone and Piano* (Medfield: Dorn Publications, 1988)

⁶ Ann Bradfield, "An Annotated Bibliography of Selected Music for Saxophone by Charles Ruggiero with an Analysis of *Interplay for Soprano Saxophone and Piano*" (DMA diss., University of North Texas, 2011), 49-50.

influences in a veiled way at first before increasing the jazz effect towards the end of the piece.

As Ann Bradfield states in her dissertation:

The use, in the first two movements, of certain stylistic models and materials borrowed from modern jazz is confirmed in the final movement as it departs from its opening style and moves toward a blatantly boppish idiom *Departures* [the final movement] might be thought of as a voyage that ultimately takes the listener back to the two primary musical environments out of which were generated the materials of the first two movements: namely, the milieu of modern jazz (especially bop and bop-related jazz) and that of the neoclassic music of Igor Stravinski.⁷

Ruggiero's other works for saxophone also treat classical music with jazz styling. *Chobim* (2011),⁸ a piece dedicated to Romantic composer and pianist Frederic Chopin and bossa nova legend Antonio Carlos Jobim, features a slightly more overt use of jazz style. Orchestrated for soprano saxophone, bassoon, and piano, the two wind instruments trade melody in a way musicians in a small jazz combo might, and the piano often uses strong rhythmic motifs that encompass a bossa nova feeling, but the piece still becomes very rooted in the classical tradition in many places.

Ruggiero's most recent piece of music for saxophone is entitled *Tenor Attitudes*. The first two movements of the piece, *Disciples* and *Pathfinders*, follow a slightly altered 32-bar form. This 32-measure structure is a standard format for jazz music and is represented in *Tenor Attitudes* with slight alterations, including other standard practice jazz techniques such as 4 bar introductions. The final movement of the piece, *Master Storytellers*, is a contrafact on the famous Sonny Rollins tune *Doxy*, which itself is a contrafact of the 16-bar Bob Carleton song *Ja-Da*. While the formal structure and considerations are important in *Tenor Attitudes*, they will

⁷ Charles Ruggiero, *Interplay for Soprano Saxophone and Piano* (Medfield: Dorn Publications, 1988), Program Notes

⁸ Ruggiero Charles, *Chobim - Six Jazz Compositions in Honor of Frederic Chopin and Antonio Carlos Jobim* (Lansing: Ruggiero Publishing Company, 2012)

not be the topic for discussion of this document. This document will analyze the historical and stylistic details within the piece, as well as serve as an aid for performance.

CHAPTER ONE - TENOR ATTITUDES

Ruggiero's recent work for saxophone, *Tenor Attitudes*,⁹ represents his most overt use of jazz style in his composition to date. Written for saxophonist Jonathan Nichol, member of the H2 Quartet and professor of saxophone at The University of Oklahoma's Weitzenhoffer Family College of Fine Arts, this piece was debuted at the 2014 North American Saxophone Alliance Biennial Conference. Upon first hearing this piece, it is easy to assume that the musicians on stage are improvising over chord changes for twenty minutes, and this is precisely what the composer intended. As Ruggiero said in an interview:

Not a single note is improvised! This is music to my ears. That's exactly what I wanted - somebody who is sophisticated and knows the music to think "That sounds improvised!" There is a woman who has written a wonderful book, which is in drafts right now, her name is Lynn Rene Bayley. It's about the classical-jazz combination from its origins to right now. . . . she had listened to *Chobim*. She thought for sure that the piece was improvised. This is exactly what I want. Someone who is sophisticated, with good ears, and who knows jazz to think that the music is improvised.¹⁰

Tenor Attitudes is a piece for tenor saxophone and piano, and is written in three movements: *Disciples*, *Pathfinders*, and *Master Storytellers*. Each movement is divided into smaller submovements, and each submovement is dedicated to seven of history's master jazz tenor saxophonists: Stan Getz, Joe Henderson, Michael Brecker, John Coltrane, Gene Ammons, Dexter Gordon, and Sonny Rollins. This document will discuss each saxophonist individually, highlighting their individual career achievements, and will also include a discussion of the application of their idiomatic techniques into *Tenor Attitudes*.

The history of jazz music is overflowing with virtuoso saxophone players that could have been considered for this piece. The choice to depict these specific instrumentalists makes a

⁹ Charles Ruggiero, *Tenor Attitudes* (Lansing: Ruggiero Publishing Company, 2014)

¹⁰ Charles Ruggiero, interviewed by author Nicholas DiSalvio, Hattiesburg, December 27, 2015

statement about Ruggiero's views on the players. It might be easy to assume that these were simply his favorite tenor saxophonists in the history of jazz, but more thought than that went into these selections. As he explained:

There's a certain mystery in composition. You can't always say "a+b=c". It's intuitive. I love Ben Webster, I thought for sure I'd include him in this piece. It just didn't work out. I wanted the piece to have coherence and proportion, I wanted the timing of the piece to be right. I didn't want it to be an encyclopedia. At a certain point I decided "Sorry Ben, as much as I'd love to include you, it's working out without you." The same goes for one of my all-time favorites Sonny Stitt. I think he's one of the most underrated players in saxophone history, partly because of his comparison to Charlie Parker. His style didn't evolve the way Coltrane or Ornette Coleman did. He had this phenomenal technique from early on, and great feel. The piece just had to be a certain length so that it worked as a piece of music. This gave me the opportunity to explore different sounds, timbres, rhythmic feels, and emotional statements, which can be dramatic and lyrical. I think this combination worked well.¹¹

In short, decisions had to be made in order to keep the piece under control. It would have been impractical for Ruggiero to compose a piece that was too long to be performed. While the inclusion of these saxophonists speaks to the importance and impact they had on Ruggiero's career, the exclusion of other players is simply the product of practicality.

In order to perform this piece in a convincingly sincere manner, performers must have, at minimum, a basic understanding of what these jazz masters created; their accomplishments, styles, and interpretation. While the piece of music could conceivably be performed without doing the proper research to accurately portray the musicians, doing so would be detrimental to the musical purpose of the piece. *Tenor Attitudes* is meant to be played as though telling a story. Each submovement tells the story of a different person's music, spanning different genres, backgrounds, and generations.

¹¹ Interview with Composer.

While this document is meant as a guide for musicians who want to perform this piece with more accuracy and sincerity, there can be no substitute for taking the time get to know these saxophonists individually through thoughtful and guided listening. Even if the performer is not a jazz musician, much can be learned by taking the time to listen to each performer, divining their idiomatic nuances of style, interpretation, and feel.

CHAPTER TWO - DISCIPLE OF PREZ AND BIRD STAN GETZ, "THE SOUND"

Stan Getz (1927-1991) is widely recognized for his sweet, breathy sound and for his work in both the Bossa Nova and West-Coast cool jazz genres. His distinctive tone soon earned him the nickname "The Sound."¹² This delicate and sweet sound could be easily traced to one his biggest musical influences, Lester Young, also known as "Pres."^{13,14}

Lester Young's influence over Getz was easy to understand. Both players had great talent for melodic playing. They also crafted improvised solos that seemed planned out. It was during Getz's time with the Stan Kenton Orchestra that he began to study Young's playing more deeply. Regarding what made Lester Young's playing so special, Getz told reporters:

He was the first tenor saxophone player I heard play melodically, to make beautiful melodies. The saxophone is actually a translation of the human voice, in my conception. All you can do is play melody. No matter how complicated it gets, it's still a melody. I never tried to play like Pres, but I so loved his conception of music that maybe some of it seeped into me. . . .

Pres was very respected, and he was a stud. But when he picked up the saxophone he still wore his heart on his sleeve, and as soon as he came in he showed how much of a human being he was. He played right out. There was no hate in his music, even though this was a time when racial things were really bad. . . .

After thirty years or so I've been in music, he still comes through as a guy who isn't afraid to show what he felt in his playing, instead of hiding his heart under a bunch of hate and a bunch of notes.¹⁵

Getz's passion for music led to a widely varied career. From his early performances with large acts such as Stan Kenton and Woody Herman, Getz's style evolved into his more intimate cool-jazz excursions with the likes of Oscar Peterson and Gerry Mulligan. Developed

¹² Scott Yanow, "Stan Getz - Biography," AllMusic, accessed February 14, 2016, <http://www.allmusic.com/artist/stan-getz-mn0000742899/biography>.

¹³ Scott Yanow, "Lester Young - Biography," AllMusic, accessed February 14, 2016, <http://www.allmusic.com/artist/lester-young-mn0000259529/biography>.

¹⁴ Different sources dispute the spelling of this nickname. It is alternately seen as "Pres," or "Prez." I have standardized to "Pres" for the purposes of this document.

¹⁵ Donald L. Maggin, *Stan Getz: a Life in Jazz* (New York: William Morrow, 1996), 42.

notably by trumpeter Miles Davis, cool or West-Coast jazz was an offshoot of Bebop that used the intricate harmonic passages and virtuosity present in bebop while framing them in a more controlled and reserved fashion. This idiom fit with Getz's playing style very well, as he employed a much more reserved sound than many of his contemporaries at the time.

While his playing in these varied settings was successful (despite his wildly erratic personal life),¹⁶ he is most well-known for his work in the world of Bossa Nova. Getz was introduced to the genre by guitarist Charlie Byrd¹⁷ who played for him the music of Bossa Nova legends Antonio Carlos Jobim and João Gilberto. His most successful venture in this genre was his collaboration with Gilberto on *The Girl From Ipanema* (1964). During a period where popular music had shifted away from the jazz world, this tune became an international hit, topping the Billboard Adult Contemporary chart.¹⁸

This recording and Getz's work with Kenny Barron on the album *People Time* are among the most prominent influences on Getz's representation in Ruggiero's *Tenor Attitudes*.¹⁹ The portrayal of Getz's sound is of paramount importance, perhaps more so than any of the other saxophonists, due to the distinctive nature of his timbre. The performer should take heed of Ruggiero's written prose within the music, as it provides clear and explicit instructions to aid in authenticity of approach.

The movement begins with a bossa nova groove, which traditionally means the eighth-notes are to be approached without swing. The dynamic range of this opening movement

¹⁶ While widely recognized for his performance prowess, Getz was well-known for his abuse of drugs and alcohol. His struggles with addiction, particularly with heroin, lead to professional problem, and on occasion almost ended his life. It was later remarked by saxophonist Zoot Sims, "Yeah, Stan's a nice bunch of guys!" (Maggin, 115)

¹⁷ Maggin, 207

¹⁸ Billboard Adult Contemporary Music Chart, Week of July 25, 1964," Billboard.com, accessed February 9, 2016, <http://www.billboard.com/charts/adult-contemporary/1964-07-25>.

¹⁹ Interview with Composer.

is exceptionally narrow. This is not an accident, as Getz was not a loud or bombastic player. The soloist begins at a marking of piano and never goes above the marking “mezzo-piano+.” Ruggiero has made it a point to show that, to accurately portray Getz in this section, one must create shaping within the softer dynamic range of the instrument. These subtle changes from “piano” to “piano+” may seem insignificant, but Getz’s finesse was a vital component of his style and approach. The tendency when playing several of the flourishing passages in this section will be to push the sound into a different volume and timbral zone. This tendency must be fought at all costs in order to allow the piece to begin while simmering on a soft, smooth setting. A slight leak of air from the corners of the embouchure would not only aid in this approach, but would offer another nuance from Getz’s playing. Also important to note is the relatively small number of accents present within the submovement. The more legato the player can make these passages, the more accurately Getz will be portrayed. This necessity for smoothness extends to the notated pitch-bends and glissandi throughout the passage.

When the performer successfully fuses these elements together, Getz’s natural tendencies become apparent in Ruggiero’s writing. With a warm and beautiful sound and lines that seem to write themselves, the beginning movement of *Tenor Attitudes* introduces one of Jazz’s most gifted melodic players to the performer and audience in a very satisfying way. As Ruggiero discusses:

For Stan Getz, it has to have this sense of inevitability. He was not a schooled musician, but he was such a natural talent that the way I hear his playing is almost as if somebody wrote it all out and memorized it. The lines are so beautiful and logical, they just work so

effortlessly. For Getz, it has to seem like a perfectly constructed line, with perfect execution and beautiful tone with nothing exaggerated.²⁰

²⁰ Interview with Composer.

CHAPTER THREE - DISCIPLE OF BIRD, THE TWO SONNY'S, AND ORNETTE JOE HENDERSON

Joe Henderson (1937-2001) is most widely associated with his involvement in the hard-bop movement, which was prominent in the 1960's. Spearheaded by pianist Horace Silver and drummer Art Blakey, this subset of bebop incorporated elements of gospel, blues, and rhythm and blues into the already established canon of bop. This East Coast approach to bebop was seen by some as a reaction to west coast cool-jazz music. While seen as one of the foremost performers of hard-bop, Henderson also performed extensively within the bebop, avant-garde, and latin traditions. Saxophonist Mel Martin said of Joe Henderson:

I've known Joe personally for quite a number of years and have listened closely to his music even longer. Hearing him on record, and in person with the likes of Horace Silver, Freddie Hubbard, Bobby Hutcherson, Herbie Hancock's remarkable sextet, and his own groups, Joe has proved to be among the most inventive players in jazz. His sound and concept reflect the history of jazz saxophone, yet introduce a logical extension.²¹

Joe Henderson began his musical career in Detroit, where his reputation as an "uncompromising" soloist began.²² In contrast to Stan Getz's less formal educational background, Henderson received musical training at Wayne State University and was also a student of master saxophonist Larry Teal through the Teal School of Music located nearby.²³ One of the largest formative influences on Henderson's music was his brother's jazz record collection. Regarding this collection, Henderson states:

²¹ Mel Martin. "Joe Henderson", *Saxophone Journal*, March/April 1991, reprinted at http://www.melmartin.com/html_pages/Interviews/henderson.html

²² White, Arthur Lynn. "Joe Henderson: An Analysis of Harmony in Selected Compositions and Improvisations." Diss. The U of North Carolina at Greensboro, 2008. Google Books, 2008. Web. 11 Feb. 2016. <<https://books.google.com/books?id=LAQA1VsMav0C&printsec=frontcover#v=onepage&q&f=false>>.

²³ *Ibid.*

I listened to Lester Young, Flip Phillips, Stan Getz, Charlie Parker, all the people associated with Jazz at the Philharmonic. This stuff went into my ears early on, so when I started to play the saxophone I had in my mind an idea of how that instrument was supposed to sound. I also heard the rhythm-and-blues saxophone players when they came through my hometown.²⁴

Henderson settled in New York in the 1960's after a two-year tour of Asia and Europe with the US Army. It was here where he became a member of trumpeter Kenny Dorham's group, which opened the door to many avenues of performance and recording. His performance on a session for Blue Note records on the album *Una Mas* left a favorable impression upon label owner Alfred Lion,²⁵ paving the way for Henderson to record under his own name. During his time in New York he performed and recorded with Dorham, Horace Silver, Freddie Hubbard, Herbie Hancock, and many others.²⁶

Henderson adapted his style to the many styles of music that he performed throughout his career. He was noted for using a Selmer Soloist mouthpiece.²⁷ Perhaps a product of his training with Larry Teal, this mouthpiece is most often employed by classical saxophonists, which contributed to Henderson's dark tone. Henderson often performed into microphones which made this setup ideal, as he didn't require a mouthpiece that put out an over-large amount of sound. This also contributed to a sound that wasn't exaggerated, but subdued.

It is important to remember these tendencies when performing *Tenor Attitudes*, as it is easy to let emotion cloud your judgement in performance. Movement 1b extends the dynamic range beyond that of the beginning of the piece, but the moments of the piece where we see

²⁴ Frank Alkyer, *Downbeat -- the Great Jazz Interviews: A 75th Anniversary Anthology* (Milwaukee: Hal Leonard Corporation, 2009), 252.

²⁵ White, 13

²⁶ Keith Shadwick, *The Encyclopedia of Jazz and Blues* (Ann Arbor: Quintet Publishing, 2001), 153.

²⁷ This distinctive Soloist short-barrel and scroll feature, which is very familiar to saxophonists, is visible in many photographs of Henderson.

fortissimo or fortissimo+ dynamic markings need to remain controlled. It is once again important to pay attention to the prose included within the music in this section, notably Ruggiero's directive: "with a thin, whispery tone and no vibrato (other than a little vibrato at the end of long tones)."²⁸ In regard to the portrayal of Joe Henderson in this piece, Ruggiero says:

For Joe Henderson, I like this idea of things bubbling up and then subsiding into this relatively subdued, but still intense and airy sound. There's a lot of parts where the line starts high, jumps up to mezzo forte, forte at the most, and then back down again. There's a little edginess to it, but it's still subdued and hip. The sound should incorporate a lot of air. Also, there is a rhythmic looseness. The pianist has to just play time really solidly, but the saxophonist should feel free to float above it. Henderson did that so beautifully.²⁹

Joe Henderson's album *Double Rainbow: The Music of Antonio Carlos Jobim* (1995) was the main influence for much of this submovement. Originally meant to be a collaboration between the two musicians, the unexpected death of Jobim transformed this project into his memorial.³⁰ Repeated notes with rhythmic variation are a reoccurring motif throughout this section. This can be heard in earnest on the album's third track, *Boto*. Ruggiero also writes several figures in this section that are scalar in nature and do not necessarily fit well into a defined beat. These should be approached in a less-than metronomic way; it is important to perform the notes accurately, but some freedom can be taken within the line. The performer should strive to begin and end the gesture in time, with some room for interpretation in the middle. The track *Photograph* is a great listening tool to hear Henderson's interpretation of these atypical rhythms. The next track on the album, *Portrait in Black And White*, is another example

²⁸ *Tenor Attitudes* score, p. 5

²⁹ Interview with Composer.

³⁰ Scott Yanow, "Double Rainbow: The Music of Antonio Carlos Jobim - Joe Henderson - Overview," AllMusic, accessed February 8, 2016, <http://www.allmusic.com/album/double-rainbow-the-music-of-antonio-carlos-jobim-mw0000627872>.

of Henderson's use of atypical rhythms. It is also a very representative recording to emulate the "thin, whispery" tone that Ruggiero wants for this section.

CHAPTER FOUR - MICHAEL BRECKER'S TIME

Michael Brecker (1949-2007) is the youngest and most contemporary artist to be portrayed in *Tenor Attitudes*. Brecker was known for his work in the fusion, funk, and post-bop styles. His playing fused the classic styles of jazz improvisation and harmony together with elements of rhythm and blues, rock, and other popular genres.

Brecker was introduced to jazz through his father, an amateur jazz pianist.³¹ Beginning his studies on the clarinet, Brecker moved first to the alto saxophone in high school before settling on tenor saxophone as his primary instrument. Michael was the younger brother of jazz trumpeter Randy Brecker, who of Michael's early music said, "My brother Michael got serious about music in high school. Until then, he was into basketball and his chemistry set."³² Michael briefly attended Indiana University to pursue a degree in music.³³ He switched to pre-med for a short while before discovering that he preferred playing music, and left to pursue his career in New York at age 19.

Brecker was well known for his prodigious technical ability on the saxophone. He was capable of improvising fast, gymnastic lines with apparent ease. This technical prowess was present throughout his career, as pianist Marc Copland discusses:

From the time I first played with Mike, when he was 14 or 15 years old, it was plain that he was phenomenally talented. He had very big ears and could play fast as blazes even back then. He played intricate lines over changes he didn't understand theoretically, but he could hear them and digest them. It was just natural. And he was incredibly modest about his enormous talent.³⁴

³¹ Olegario Diaz, *John Coltrane Michael Brecker Legacy* (n.p.: eBookIt.com, 2015), Introduction.

³² Marc Myers, "Interview: Randy Brecker," *JazzWax.com*, September 21, 2015, accessed February 15, 2016, <http://www.jazzwax.com/2015/09/interview-randy-brecker.html>.

³³ Ben Ratliff, "Michael Brecker Dies at 57; Prolific Jazz Saxophonist," *New York Times*, January 14, 2007, accessed February 20, 2016, http://www.nytimes.com/2007/01/14/nyregion/14brecker.html?_r=0.

³⁴ Bill Milkowski, "Michael Brecker: A Musician's Quilt," *JazzTimes.com*, June, 2006, accessed February 16, 2016, <http://jazztimes.com/articles/16921-michael-brecker-a-musician-s-quilt>.

Brecker first broke onto the professional scene through his involvement in the jazz/rock fusion group “Dreams.”³⁵ He performed with Horace Silver during 1973-74 before co-leading the Brecker Brothers alongside Randy.³⁶ Brecker’s early exposure and success led to a great surge of recording. His discography contains more than 900 albums.³⁷ He did not record his own solo album until 1987.

Brecker is considered one of the most influential tenor saxophonists in jazz history. While many saxophonists of today look to him for inspiration, the influence that John Coltrane had on Brecker’s playing is evident in his approach to sound, rhythm, and his prodigious technique. As much as this influence from Coltrane shaped him as a player, the final product was something very unique. Saxophonist Chris Potter describes this influence:

The first thing that grabbed me about Mike’s playing—such a unique sound and the depth of his concept. And when you got into the kind of lines that he was playing I could recognize that he was kind of taking things that Coltrane had done, things that Joe Henderson had done, and just carried it even further in some ways, as far as ways of incorporating false fingerings into his lines and ways of superimposing various other kinds of harmonies on top of the basic harmony.³⁸

When performing *Tenor Attitudes*, it is important for the performer to strive for more focused sound while portraying Brecker than with both Stan Getz and Joe Henderson. Brecker’s performance in more commercial avenues crafted a brighter sound than many of his predecessors. It is also very important that the performer play the technical passages as accurately as possible in order to portray Brecker’s technical abilities. As Ruggiero states:

³⁵ Diaz, 2

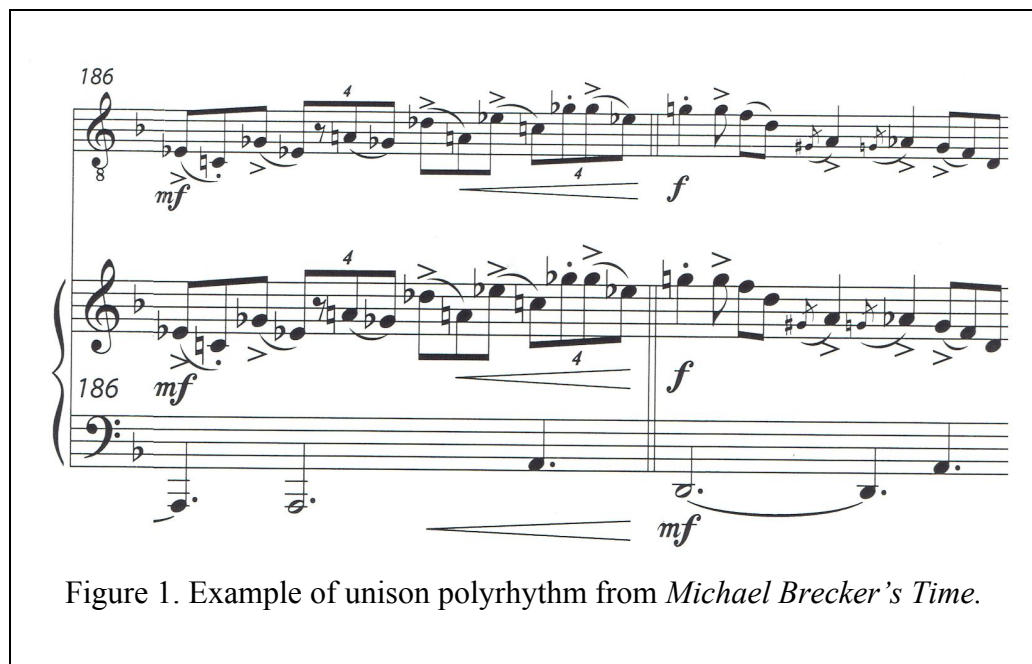
³⁶ Scott Yanow, *All Music Guide: the Definitive Guide to Popular Music*, 4th ed., ed. Vladimir Bogdanov, Chris Woodstra, and Stephen Thomas Erlewine (San Francisco: Backbeat Books, 2001), 1167-68.

³⁷ Ratliff

³⁸ Milkowski

In the Michael Brecker and Coltrane movement, obviously there's a technical excellence that's necessary. You can't play those and fumble. You've got to really nail it. People need to say "Wow". Just sheer virtuosity. For Brecker, his approach is funkier, harder, and more rock oriented. There's a precise relationship with the piano and sax that are really important. The accents need to line up. I was thinking of certain albums of his where there were really intricate charts involved, metric modulation. Very hip things, but they're all very tight.³⁹

The performer must be very aware of the accompaniment throughout Brecker's movement. While the piano part begins as a simple emulated bassline, the two parts often play in unison with each other. Oftentimes these unison passages involve polyrhythms that are difficult to line up without extreme precision in counting and feel, as seen in Figure 1 below. The use of hemiola and cross-rhythm present throughout the movement highlight Brecker's proclivity to experiment with meter, and any hiccup between soloist and accompaniment becomes immediately apparent.



The image displays a musical score for Michael Brecker's piece "Time". It features three staves: a saxophone staff (top), a piano right-hand staff (middle), and a piano left-hand staff (bottom). The key signature is B-flat major (two flats). The tempo is marked as 186. The score is divided into two measures. The first measure contains a complex polyrhythmic passage where the saxophone and piano right hand play in unison. This passage includes a four-measure phrase with a hemiola-like feel. The piano left hand provides a simple bassline. The second measure continues the polyrhythmic texture. Dynamics are marked as *mf* (mezzo-forte) and *f* (forte). The caption below the score reads: "Figure 1. Example of unison polyrhythm from Michael Brecker's Time."

³⁹ Interview with Composer.

This unison performance between saxophone and accompaniment is a characteristic often featured in Brecker's playing. Many of his recordings include the saxophone performing both rhythmically and melodically in unison with other instruments in the ensemble, notable among them the bass. This can be heard clearly on the tracks *Escher Sketch* and *Ode To The Doo Da Day* from his 1990 album *Now You See It... (Now You Don't)*. This album also contains many examples of Brecker's idiomatic tendency to improvise extended virtuosic lines.

Michael Brecker's Time, coupled with *Coltrane's Vision*, is perhaps the most technically demanding movement for the saxophonist in *Tenor Attitudes*. Difficulties are compounded due to ensemble considerations presented by the unison piano and saxophone lines. This demand for ensemble precision as well as individual technical virtuosity are hallmarks of his style, and should be examples for the performers during this movement.

CHAPTER FIVE - COLTRANE'S VISION

John Coltrane (1926-1967) is one of the most emulated and innovative jazz saxophonists in history. His style varied widely throughout his career, starting out playing in the bebop and hard-bop genres before moving towards modal and free jazz. He had prodigious technical skill, due largely to his extensive study of scales and music theory. Excelling at rapid flourishes with an aggressive style of improvisation, his bright and focused sound was also suitable for beautiful jazz ballads.

Coltrane was a man in constant search. Whether this was a search for personal purpose, for answers, or simply for something greater than himself, he used music as a conduit for this search. Coltrane was famous for his ever-present work ethic towards his music. There are a myriad of stories about him practicing during set-breaks on gigs, and even of him walking off of the stage after taking a solo to practice. It is through this rigorous practice that he would push the boundaries of his music. This mastery over the saxophone enabled him to better realize all of the possibilities that it had to offer, ensuring that his own technique wouldn't be a hinderance in his search. Saxophonist Jimmy Heath says of Coltrane's practice:

Trane and I used to go to the Philadelphia Library together and listen to Western classical music — they had the earphones, you know. We would play Stravinsky and people like that and listen to all this music that we could. We listened to the *Firebird Suite* and *The Rite of Spring* because we heard that Parker was carrying around miniature scores of Stravinski. We were in tune with whatever was happening with Bird and Diz. We knew that was what we were supposed to do. ... We were practicing the altissimo notes in Ted Nash's book [*Studies in High Harmonics*, 1946], and a Sigurd Rascher book — Probably the overtone book [*Top Tones for Saxophone*, 1941].⁴⁰

⁴⁰ Lewis Porter, *John Coltrane: His Life and Music* (Ann Arbor: University of Michigan Press, 2000), 63.

Coltrane also studied Nicolas Slonimsky's *Thesaurus of Scales and Melodic Patterns* (1947) very deeply. Pianist and frequent Coltrane collaborator McCoy Tyner said that Coltrane carried the book constantly between 1957 and 1959, and that it was a part of his daily practice.⁴¹ This structured and classical approach to his music is not what most think of when they hear of famous jazz musicians who are often thought of as less "schooled" than classical musicians.

Coltrane was also very influenced by jazz musicians who came before him. Lester Young and Jimmy Oliver were early influences. Coltrane later became interested in tenor great Coleman Hawkins. Of these players, Coltrane said:

I found out about Coleman Hawkins after I learned of Lester. There were a lot of things that Hawkins was doing that I knew I'd have to learn somewhere along the line. I felt the same way about Ben Webster. There were many things that people like Hawk, Ben and Tab Smith were doing in the '40's that I didn't understand but that I felt emotionally. The first time I heard Hawk, I was fascinated by his arpeggios and the way he played. I got a copy of his *Body and Soul* and listened real hard to what he was doing. And even though I dug Pres, as I grew musically, I appreciated Hawk more and more.⁴²

Coltrane was also influenced by several saxophonists who were considered his contemporaries at the time. Dexter Gordon, Wardell Gray, and Sonny Stitt were saxophonists who were performing at the same time as Coltrane and had a profound impact upon his music.⁴³

Coltrane's style varied widely throughout his career, and he experienced great success within many styles of jazz. Perhaps his most well-known collaboration was with Miles Davis on the all-time best selling jazz album *Kind of Blue* (1959).⁴⁴ This album, considered by many to be one of jazz's greatest albums, is grounded in modal jazz. Coltrane's album *Giant Steps* (1960) is

⁴¹ "Slonimsky and Coltrane," Bibliolore - The RILM Blog, April 27, 2014, accessed February 13, 2016, <https://bibliolore.org/2014/04/27/slonimsky-and-coltrane/>.

⁴² John Coltrane and Don DeMichael, "Coltrane On Coltrane," *DownBeat Magazine*, 9/29/1960, 1, accessed February 13, 2016, http://www.downbeat.com/default.asp?sect=stories&subsect=story_detail&sid=1034.

⁴³ Porter, 72

⁴⁴ Alan Light, "Kind of Blue - All-Time 100 Albums," TIME.com, January 27, 2010, accessed February 28, 2016, <http://entertainment.time.com/2006/11/02/the-all-time-100-albums/>.

another of his most famous projects. This album displays his great technical skill, particularly his thorough understanding of scales. His 1965 album *A Love Supreme* is widely considered to be his greatest work. This album incorporated his past innovations of hard bop into his later work in free and modal jazz. It was also an outlet that he used to channel what Sam Samuelson called Coltrane's "deep spirituality that liberated him from addictions to drugs and alcohol."⁴⁵

Coltrane's sound, both bright and focused, should be strived for when performing *Coltrane's Vision*. The movement opens with an ostinato in the piano, while the saxophone enters with long, sustained trills in the upper register of the instrument. A focused airstream is needed to make these effective, and much attention should be paid to the written dynamics, as the swells present within the music add interest to these notes.

The opening of this movement contains many elements that hint at Coltrane's beginnings. The groove-oriented lines, coupled with the accompanying piano ostinato call back to his R&B-infused hard-bop period. As the movement continues, the technical demands on the performer increase significantly. These technical passages become increasingly more intense, recalling Coltrane's work in free jazz. The performer must spend as much time as possible on these technical passages in order to perform them fluidly and convincingly. Ruggiero stresses, however, that a perfect performance is not particularly necessary for this section to work (see Figure 2 below). In fact, to perform this slightly imperfectly might add to the energy of the piece. As stated in the score:

The saxophonist should try to play all of the notes in this passage up to tempo; however, it is OK (and could be desirable!) for the player to attempt to play the entire passage but fail to play part of it. Like Coltrane, the player should seek to push the boundaries[sic] of his or her own technique, even during performances!⁴⁶

⁴⁵ Sam Samuelson, "A Love Supreme - John Coltrane," AllMusic, accessed February 20, 2016, <http://www.allmusic.com/album/a-love-supreme-mw0000187827>.

⁴⁶ Charles Ruggiero, *Tenor Attitudes* (Lansing: Ruggiero Publishing Company, 2014), 6.

Figure 2. At 192 beats per minute, this is one of several figures in *Coltrane's Vision* that might not be played with 100% accuracy.

Ruggiero also included an optional voice part that is included in the piano score for this movement. This optional part can be performed either by the pianist, or a vocalist sitting next to the pianist. It is important to note that if this is performed, it should not be the dominant line of the section. In fact, it is stated in the score that it might even be desirable for the part to not be easily understood by the listener. This chant is meant to evoke some sort of question within the mind of the listener. Whether the listener is wondering what the vocal part is saying, why it was included, or why the composer chose to use it during Coltrane's movement, the simple fact that the chant got the audience questioning the work is the point of its inclusion.⁴⁷ The text of the chant reads: "Hey you there, talk ta Coltrane! How you dare, talk ta Coltrane!"

In our interview, Ruggiero said:

Coltrane was a performer who was always searching for something new. In the Coltrane movement, if you play it safe and take a tempo where you can nail it every time, you're not really getting into the spirit of this piece. You should take those really fast passages at the edge, and if they fail, they fail. That's okay. That, I feel, might energize the performance and make it feel even more spontaneous, more improvised. If you just play it a little slower so that you can get everything cleanly, I think that would take the edge off of it. I want you to just kind of go for it. ... I want you to take some chances. If it breaks down, really, a lot of people won't know. That's okay! There is a notion of the great artists who keep pushing themselves. Think about Coltrane, Charlie Parker, Miles Davis, Stravinski. Push. Don't settle for what you did in your early ballet scores, or your

⁴⁷ Interview with Composer.

neo-classic. Even if you might lose your followers or audience, or maybe not write anything as great as *The Rite of Spring*. Keep writing new stuff. Push yourself. I want to get that sense in the performance.⁴⁸

The performer should use this movement as an opportunity to do what Coltrane did in his playing; search for something in the music. It should push the boundaries of our preconceived notion of what our limits are. Coltrane spent his career experimenting and figuring out where he would go next with his music. This movement should do the same to those who perform it.

⁴⁸ Interview with Composer.

CHAPTER SIX - BLUES 'N' BOP GENE AMMONS ("JUG")

Eugene Ammons (1925-1974), alternatively known as "Jug" and "The Boss,"⁴⁹ came from a musical background. His father was the well-known boogie-woogie pianist Albert Ammons.⁵⁰ Renowned for his early work incorporating bebop into his playing, Ammons was also one of the earliest and most influential hard-bop and soul jazz saxophonists. His first job on the road was with the King Kolax band at the age of 18.⁵¹ This outing led to a string of performances with other acts, including the Billy Eckstine Band and Woody Herman's Herd, in which he replaced Stan Getz.⁵²

Like many tenor players of this time, Ammons found great influence in tenor greats Lester Young, Ben Webster, and Coleman Hawkins. As an early pioneer for bebop tenor playing, Ammons was renowned for his participation in many "tenor battles" throughout his career. This friendly competition started through his work with fellow Eckstein bandmate Dexter Gordon. He later shared the stage during these duels with Sonny Stitt. One such meeting was described by music critic Marc Crawford: "Like a pair of jet fighter jets they swooshed into high flight, taking off from opposite ends of the runway, soaring out to battle distance, and then banking to make a combative pass..."⁵³

While picking up traits from other saxophonists early in his career, Ammons unfortunately picked up some less desirable traits as well. His career met some unfortunate

⁴⁹ Ed Enright, "Gene Ammons: Ultimate Redemption," *DownBeat Magazine*, 8/1/2012, 1, accessed March 2, 2016, http://www.downbeat.com/default.asp?sect=stories&subsect=story_detail&sid=1125.

⁵⁰ Scott Yanow, "Gene Ammons - Biography," AllMusic, accessed March 1, 2016, <http://www.allmusic.com/artist/gene-ammons-mn0000160198/biography>.

⁵¹ Keith Shadwick, *The Encyclopedia of Jazz and Blues* (Ann Arbor: Quintet Publishing, 2001), 14.

⁵² Ibid.

⁵³ Enright

setbacks through narcotics charges, which lead to several stints in jail. Though incarcerated for several years, Ammons was still allowed to practice during his time in custody. It is for this reason that he came out of prison primed to continue his career.

I was able to have my horn with me the whole time... By me being who I was, they more or less put me in charge of everything in the music department. I directed the band, played in the band, I wrote music for the band, I taught some of the students, I was in charge of the variety show that they put on once a year and also participated in some of the church services. I'd go to church periodically and play things like 'The Lord's Prayer.' Consequently, by my being in the band there ... I didn't have to come into too much contact with the other undesirable people that were in there, like the hard-line criminals. All of the officials there respected me for my talent and ability, so we got along. So I just made up my mind that I was there, I knew that I had to be there, there was nowhere I could go. ... I resigned myself to that fact.⁵⁴

Upon his release from prison in 1960, Ammons found himself facing a new world of music. Ammons commented in an interview about this new music scene:

There have been a lot of changes in this world since I went in. It's like day and night. These changes have struck music, too. Dudes are trying new directions and I dig it. But the avant-garde wouldn't fit my bag. I might try a free lick here and there, but I'll stick mostly to the Gene Ammons I know. There's only one thing I can say for sure. Put me down as saying I'm here to stay.⁵⁵

While Ammons didn't delve into the realms of free and modal jazz, his release from incarceration coincided with a new trend in jazz music - the inclusion of the Hammond B-3 organ.⁵⁶ The rise in popularity what is described by NPR as an "unabashedly funky"⁵⁷ instrument, and its subsequent inclusion in jazz groups, was a perfect fit for Ammons's bluesy and soulful sound. It was yet another unfortunate narcotics arrest in 1962 that lead to a seven-year jail term. Despite this setback, Ammons was signed on to Prestige Records after his release with the

⁵⁴ Enright.

⁵⁵ Ibid.

⁵⁶ "Gene Ammons: 'the Jug'," NPR Music, February 20, 2008, accessed March 1, 2016, <http://www.npr.org/2008/02/20/19172123/gene-ammons-the-jug>.

⁵⁷ Ibid.

largest contract ever offered at the time.⁵⁸ The bulk of his career recordings occurred between his release and the time of his death in 1974.

Ammons was best known for his large, fat tenor sound and his decidedly bluesy approach to his performance. These qualities are of paramount importance in *Tenor Attitudes*. The *Blues 'N' Bop* section is not the most technically demanding of this piece, and as such the player has more freedom to interpret the movement in an idiomatic way. Articulation should be more relaxed in this movement than it was for any player that has been introduced thus far. More than any saxophonist in this piece, Ammons should be interpreted with emphasis given to his R&B and swing heritage. Ammons's list of recordings is extensive, but thorough listening of his album of tenor battles with Sonny Stitt *Boss Tenors* (1961) will enable the performer to understand the sound that Ruggiero was looking to portray in this movement.

The most convincing portrayal of Gene Ammons will be achieved through creating a performance that has elements of bebop, soul, and blues. This music must be performed with as much passion as possible, and while this “duende” (the presence of soul or deep emotion within music) may not be quantitatively measurable, to lack it during this movement would be jarringly apparent.

⁵⁸ Bruce Walker, “Gene Ammons Biography,” Musician Guide, accessed March 3, 2016, <http://www.musicianguide.com/biographies/1608003392/Gene-Ammons.html>.

CHAPTER SEVEN - WIT AND WISDOM DEXTER GORDON JUMPS IN

Dexter Gordon (1923-1990), like Gene Ammons, is known to be one of the earliest tenor saxophonists to incorporate the bebop style into his playing during the swing era.⁵⁹ Gordon began his career in big band saxophone sections, starting out at the age of 17 in Lionel Hampton's big band before playing in the big bands of Louis Armstrong and Billy Eckstein⁶⁰. It was with Eckstein's band that Gordon recorded his first solo. Gordon's main influence, as with many tenor players, was Lester Young.

After this time, Gordon moved to New York in order to pursue more time as a soloist. Early success in New York helped him pave the way as one of bop's first tenor players. He performed with Charlie Parker and Dizzy Gillespie, developing the distinctive style and sound for which he became known. Blending these bop influences with his own personality, Gordon became a leading figure in the hard-bop movement, becoming an influence on John Coltrane in his earlier career. Gordon was also known for a string of tenor battles throughout his career with musicians like Gene Ammons, Wardell Gray, and Teddy Edwards.⁶¹

With these early successes came hardship, and during much of the 1950's, Gordon's personal struggles with drugs and alcohol put him off of the scene. These problems resulted in jail time for Gordon, and while many thought that they would be his undoing, Gordon's work during the early 1960's for Blue Note Records is considered some of the finest work of his career. After this success it came as a surprise when Gordon moved to Europe for fifteen years. While Gordon's trips to America were infrequent during this time, one particular trip to New

⁵⁹ Charles Ruggiero, *Tenor Attitudes* (Lansing: Ruggiero Publishing Company, 2014), x.

⁶⁰ Keith Shadwick, *The Encyclopedia of Jazz and Blues* (Ann Arbor: Quintet Publishing, 2001), 126.

⁶¹ Scott Yanow, "Dexter Gordon - Biography," AllMusic, accessed February 26, 2016, <http://www.allmusic.com/artist/dexter-gordon-mn0000208404/biography>.

York in 1976 encouraged him to return permanently to America.⁶² About his time spent in Europe, Gordon stated:

Well, for me, it has been very good because my whole lifestyle is much calmer, much more relaxed. I can devote more time to music, and I think it is beginning to show. It's not that everyday scuffle, and I'm able to concentrate more on studying. Of course, the music scene is more competitive in the States. I think it would be very easy for an American jazz musician to come over here and just relax and play by rote; so to speak, but I think that's very rare, 'cause, you know, if a man is a musician he is interested in music and he is going to play as much and study as much as possible. And I think most of the guys who have come over here have improved—there are some very good musicians over here.⁶³

Dexter Gordon was perhaps best known for his large, deep tone and his laid-back approach to music. He is also known for incorporating his wit and humor into his performance. For example, Gordon's famous recording of the tune *Second Balcony Jump* from his 1962 Blue Note album *Go* is ended with the famous "Shave and a haircut" motif, which in a show of tongue-in-cheek Gordon decidedly did not resolve. Gordon's 1963 recording of Charlie Parker's *Scrapple From The Apple* from the album *Our Man in Paris* also features Gordon riffing on the famous military bugle call "First Call." These recordings are just a small sampling of great representations of Dexter Gordon's music. Any of his stellar recordings with Blue Note Records could be studied in order to better incorporate Gordon's style into *Tenor Attitudes*.

Ruggiero says of Dexter's playing, "... With Dexter, of course laying back and catching up [is important], and getting the reedy and fat tone that Dexter had. Of course the comedy, humor, and wit of his playing is also very important."⁶⁴ Ruggiero makes use of this light-hearted and humorous nature in *Tenor Attitudes*. Twice in the movement *Wit and Wisdom*, Ruggiero

⁶² *Grove Music Online*, s.v. "Gordon, Dexter," accessed March 1, 2016, <http://www.oxfordmusiconline.com.libezp.lib.lsu.edu/subscriber/article/grove/music/41290?q=dexter+gordon>.

⁶³ Jenny Armstrong, "Dexter Gordon: Transcontinental Tenorist," *DownBeat Magazine*, 6/22/1972, 1, accessed February 26, 2016, http://www.downbeat.com/default.asp?sect=stories&subsect=story_detail&sid=1036.

⁶⁴ Interview with Composer.

emulates Gordon's penchant for quoting others within the context of the music. The tenor part first briefly quotes Charlie Parker's *Moose The Mooche* in measure 473 (see Figure 3). Later in the movement (measure 489), Ruggiero again quotes Charlie Parker, this time using the tune *Anthropology* (see Figure 4). This not only reflects Gordon's tendency for humor, but mirrors the impact that performing with Parker had on Gordon's style and approach to jazz.



Figure 3. Ruggiero's emulation of Gordon's humor, quoting Charlie Parker's *Moose The Mooche* in *Dexter Gordon Jumps In*.



Figure 4. Yet another Charlie Parker quote, this time *Anthropology*.

The performance of Gordon's distinctive sound should be the first priority when playing *Tenor Attitudes*. Gordon's beautiful, rich, "fat" sound was a trademark of his style. Ruggiero stresses this in his writing, noting that the performer should play with a "big, complex tone - sometimes reedy, other times hard (like Coltrane)." Gordon often experimented with tone color during his career, and this should be taken into consideration as well. Ruggiero's directive to

“honk!” in the movement should be approached in the spirit of experimentation and fun as opposed to producing an ugly sound, as the word “honk” may indicate to some.

As Ruggiero has stated, another key facet to Gordon’s playing was his masterful ability to lay back behind the beat. This is an important skill for the performer to emulate in this movement, especially in the sections where Ruggiero indicates it as important. This can be challenging for the saxophonist to do while remaining in the correct spot, but accuracy can be aided by a confident and steady pianist. It should be stressed in ensemble preparation that the pianist should continue to push forwards with the time as usual, while the saxophonist lays back and catches up. If both pianist and saxophonist should attempt to lay back, the tempo would certainly drag.

Dexter Gordon’s playing often exuded a sense that he was enjoying himself. This movement should be a reflection of that spirit. There are many technical and stylistic considerations throughout this movement. While it is important for the performer to emulate Gordon’s performance throughout, it is just as important for the performer to use this movement in particular as a time to enjoy the music being performed. It would be very difficult to perform this movement sincerely without conveying a sense of humor and fun.

CHAPTER EIGHT - THE LION'S TALE
WALTER "SONNY" ROLLINS

Sonny Rollins (1930) is one of the most venerated jazz musicians of all time. The only saxophonist depicted in *Tenor Attitudes* who is still alive, Rollins's career has spanned over seventy years. Within this broad career, Rollins has performed a myriad of styles. Beginning like many saxophonists of the time in the bebop and hard-bop idiom, Rollins would later experiment with funk, fusion, disco, and avant-garde music.

Rollins is unique among many of his early contemporaries in that he lacked serious experience with big bands.⁶⁵ Musicians the likes of Stan Getz, Dexter Gordon, Zoot Sims, and Sonny Stitt were known for spending much of their formative careers working with various big bands. These bands often proved to be the best possible outlets for learning a jazz musician might have. Rollins did not have this experience at his disposal to hone his craft. He chose to endeavor to refine his skills in a more solitary environment.

During the mid-1950s Rollins enjoyed great success in his performance and recording. Based out of Chicago, he joined the Clifford Brown-Max Roach Quintet where he recorded many records which helped to propel his playing career.⁶⁶ Albums like *Saxophone Colossus* (1956) and *Worktime* (1956) were representative examples of Rollins's early style, which included elements of straight-ahead bebop and hard bop. During this time period, Rollins also found work with musicians like Elvin Jones, Wilbur Ware, and Max Roach.

The end of the 1950s was a time of personal reflection and semi-retirement for Rollins. In an interview with Charles Fox, Rollins lamented:

I was being expected to really deliver great music all the time. My reputation was bigger than what I thought I could support with what I was doing and I was getting awfully

⁶⁵ Richard Palmer, *Sonny Rollins: the Cutting Edge*, rev. ed. (New York: Bloomsbury Academic, 2004), 24.

⁶⁶ Keith Shadwick, *The Encyclopedia of Jazz and Blues* (Ann Arbor: Quintet Publishing, 2001), 283.

depressed about it. I just said, “Well, this is it. I just want to work on the things I want to do and get them more under control and then I’ll come back.” So that’s what I did.⁶⁷

From the years 1959-1961, Rollins spent time visiting Japan and India where he studied yoga and Zen.⁶⁸ It was during this time that he was known to practice at New York City’s

Williamsburg Bridge during midnight hours. When asked by saxophonist Joshua Redman what he would practice, Rollins said:

I was always a stream-of-consciousness player, playing for hours, by myself. I think that's why I relate to a lot of the so-called free players and they relate to me because I'm sort of like a free player, really. I think that's where my thing is really at... You can't spend too much time thinking about what you're going to play, it comes out so fast. The fact that there's logic to what I'm playing, I've been very blessed about that part because I certainly didn't have anything to do with that-whatever talent that God has given me.⁶⁹

It was in homage to his time spent at this bridge that his first post-retirement album was entitled *The Bridge* (1962). This re-emergence added new nuance to much of what was already known to be Rollins’s hard bop style, including elements of free jazz. Rollins followed this release up with *What’s New?* (1962), *Our Man In Jazz* (1962), *Sonny Meets Hawk* (1962) (a collaboration with one of Rollins’s long time heroes Coleman Hawkins), amongst several other albums released in the next few years.

Rollins has had several instances of retirement and re-emergence throughout his career. After a short retirement at the end of the 1960s, he recorded several albums that combined his established style with fusion, rock, funk, and calypso. His album *The Cutting Edge* (1974) is one example of his new sound and style. This album shows a different sort of experimentation in

⁶⁷ Palmer, 56

⁶⁸ Michael G. Nastos, “Sonny Rollins - Biography,” AllMusic, accessed March 1, 2016, <http://www.allmusic.com/artist/sonny-rollins-mn0000039656/biography>.

⁶⁹ Joshua Redman, “Sonny Rollins Interviewed by Joshua Redman: Newk's Time,” *JazzTimes* (June 2005): 1, accessed March 1, 2016, <http://jazztimes.com/articles/15731-sonny-rollins-interviewed-by-joshua-redman-newk-s-time>.

Rollins's playing and instrumentation. With substantial use of latin percussion and electric bass, Rollins employs a much different rhythmic and stylistic feel than his earlier recordings.

Rollins's music has retained much of his bebop heritage, but he has continued to incorporate influence from other genres throughout his extensive career. He continues to perform utilizing elements of hard bop, free jazz, funk, and fusion. His later career has included several more recording hiatuses, but he has continued to re-emerge with style that both evolves and remains familiar.

Charles Ruggiero has given Rollins the most "air-time" in *Tenor Attitudes* as a testament to both his impact on jazz and his longevity as a performer. The final movement of the piece contains five sections dedicated to Rollins's playing. When the saxophone first emerges in *The Young Lion's Tale*, we have the beginning of the only true transcription included within this piece. This entire section is a transcription of Rollins's solo on the 1957 Miles Davis album *Bag's Groove*.⁷⁰ This transcription is interrupted in the middle by the *Reflections on Rollins with Monk* section. During this section, it is essential that the saxophone act as the accompanist to the piano, performing a present but subdued walking-bass figure. The utilization of subtone is desirable in this section. When the saxophone takes the melody again, the solo picks up where it left off in the transcription. It should be noted that there are several occasions within this movement where Ruggiero calls for a "cracked tone." This can be accomplished by simply not depressing the octave key when performing above the saxophone's C, and simply allowing voicing to bring the note up the octave while allowing a bit of the octave undertone to be present within the sound.

⁷⁰ Miles Davis, *Doxy*, Miles Davis Quintet, Prestige Records, CD, 1954.

The next section of this piece, *The Elder Rollins Takes Charge*, is appropriately named for the marked difference in styles that Rollins adapts later in life. This change of style and approach mirrors Rollins's own career. This section contains much more declarative melodic gestures than previously heard, and has a much more driving rhythmic intensity. The movement is more groove driven than before, and there is less bebop influence. There is also much different harmonic chromaticism present within the saxophone line, as well as the utilization of growling as an effect. This can be achieved by singing or humming while playing a given note. This movement is notably more aggressive than those that came before it, and should be performed in a way that conveys this shift in maturity and experimentation. Rollins's 1974 LP *The Cutting Edge* is a valuable resource for the performer when trying to assimilate his style during this movement.

The final section of this piece is entitled *Rollins Alone (Cadenza)*. This section should be reminiscent of Rollins's many cadenzas taken throughout his career. It could also reflect on his own time spent alone, experimenting and pushing himself to discover who he was as a performer. Most of this final section focuses on the saxophone, giving the performer freedom to interpret as they feel appropriate. There are many written tempo changes in this section, and as Ruggiero states in the score:

Although this cadenza should be played with *some* freedom of tempo, rhythm, and even pitch, the given tempos should be adhered to rather faithfully. One goal of the soloist should be to create the illusion of spontaneous improvisation, but another goal should be to make much of the cadenza sound like it is being played against a series of essentially *steady* tempos (in other words, much of the cadenza should feel like it's almost "in time").⁷¹

⁷¹ Charles Ruggiero, *Tenor Attitudes* (Lansing: Ruggiero Publishing Company, 2014), 27.

This desire of Ruggiero for the performer to adhere to written tempos reflects his opinions on how the piece should end. As he told me in an interview:

The ending cadenza has to move along. If it's too slow and you take your time, you lose the momentum of the whole piece. It has to have a sense of structure. You need to keep thinking "Even though it's slow here or there's a fermata, don't spend too much time." Keep the energy going. That's when Rollins is at his best. It works best when it has a sense of driving forward during his extended cadenzas.⁷²

The piano is largely dormant throughout the final section of this piece, but does interact with the soloist briefly during the cadenza. The pianist should remain vigilant and be ready for this interaction. As the piece ends, the piano and saxophonist come together in a final sweeping gesture into the high range of the saxophone. This suddenly aggressive moment should be performed with great tenacity before the music suddenly begins to fade away, the saxophonist continuing to wail on their altissimo G while the piano finishes what the saxophonist began. This fade to triple piano on an altissimo G is a very difficult voicing to maintain for tenor saxophone, so the player must be sure to hold on as long as possible. The possibility that the note will drop off is present, but strive to hold the note as long as possible, fading to nothing within the sound of the piano.

Sonny Rollins is a player whose career has spanned across many styles, genres, and generations. In a world where we have seen the greatest of the style come and go, Rollins has continued to create and explore the possibilities of jazz and saxophone. This movement reflects the evolution that Rollins, the saxophone, and jazz music have undergone in the twentieth and twenty-first centuries. This movement does not only reflect upon one man's career, but on the growth and development of an idiom. It is appropriate that Ruggiero has chosen this performer to

⁷² Interview with composer.

end this work on, as it makes a definitive statement about jazz music's history: it endures, it evolves, and it survives.

CHAPTER NINE - EPILOGUE

Tenor Attitudes is an attempt by the composer to tell the story of jazz's history. The piece was crafted by Ruggiero in a way that was meant to link these seven players to one another in a logical and musical way, and to do so in a way that could introduce those in the classical saxophone community to these performers and styles. As Ruggiero states in his program notes:

In *Tenor Attitudes* I've tried to create an original composition that is inspired by and partly based on the improvisational "dialects" of seven of jazz master improvisers who also were virtuoso tenor saxophonists... This wonderful music was chosen as, in a general sense, source material for this composition not only because all of these musicians made important contributions to the development of jazz but also because they had (or have, in the case of Sonny Rollins) distinctly unique sounds, musical styles, and artistic approaches or attitudes that set them apart from other players and enabled them to expand, refine, and make more powerful the language of jazz.⁷³

And as he discussed with me in an interview:

This is a special piece, it's different from much of what I've written. I think of this, on a spectrum spanning from composition to arranging, as somewhere in the middle. I'm using part of the language of each of these players. In a sense, I'm kind of arranging things that they've done. I'm not trying to copy them, so in that sense it certainly leans more towards the jazz world than the classical world, but ironically more for classically-oriented players. It's like a window into these great tenor players. I love these players, and I think that if you play the saxophone, you really ought to know these people.⁷⁴

The first movement of this piece is entitled *Disciples*, and at its most basic level it is a story of saxophonists reflecting upon those who came before them. We as saxophonists all come from a certain lineage. In the classical world, we are often trained in the traditions of the French School of Marcel Mule, the American School of Larry Teal, or the Rascher School. Jazz musicians are often trained within their respective idioms, whether it be through bebop, funk,

⁷³ Charles Ruggiero, *Tenor Attitudes* (Lansing: Ruggiero Publishing Company, 2014), viii.

⁷⁴ Interview with composer.

soul, or any of the myriad of styles jazz offers. Stan Getz and Joe Henderson were disciples of saxophonists who had an impact on their own personal playing. Getz was a known disciple of Lester Young, and to a smaller degree Charlie Parker (as most jazz saxophonists are). Henderson was also a disciple of Charlie Parker, as well as Sonny Rollins, Sonny Stitt, and Ornette Coleman. Paying homage to those who came before you is a fitting beginning to this piece of music, and sets the groundwork for the movements to come.

Pathfinders can be seen as a reflection of the need for a player to eventually carve a personal path. Once we have paid respect to the greats of the past and honed our skills, we as saxophonists can begin to create our own music. John Coltrane and Michael Brecker were the masters of finding new and innovative paths in their music. They pushed the boundaries of their own technical skill and creativity. The desire to create something new and exciting is an incredibly human emotion, and this movement is an effective avenue for performers to experiment and push their abilities.

Master Storytellers represents the maturation of the piece, and can be reflected in the maturation of performers. As musicians grow and push their own boundaries, they are able to do more than play notes with their instruments. They can create melodies and shape rhythms in a way that tells a story through music. Gene Ammons, Dexter Gordon, and Sonny Rollins all had a great ability to tell a story through their playing. Whether humorous or morose, joyful or mournful, these players could evoke strong emotions with their playing. This ability links these players together in a way that effectively ends the story of *Tenor Attitudes*, and rounds out the evolution that musicians themselves go through.

While these players undisputably deserve the recognition that they have received, to say that Ruggiero chose the seven best tenor saxophonists of all time to represent in this piece is not only very difficult to argue, but it is not the case. This piece could have contained many more sections, representing more of history's most gifted tenor players. Ruggiero mentioned this in our interview:

There's a certain mystery in composition. You can't always say "a+b=c". It's intuitive. I love Ben Webster, I thought for sure I'd include him in this piece. It just didn't work out. I wanted the piece to have coherence and proportion, I wanted the timing of the piece to be right. I didn't want it to be an encyclopedia. At a certain point I decided "Sorry Ben, as much as I'd love to include you, it's working out without you." The same goes for one of my all-time favorites Sonny Stitt. I think he's one of the most underrated players in saxophone history, partly because of his comparison to Charlie Parker... Everybody could say, "Well, why isn't Coleman Hawkins there?" Again, it really came down to making the piece work. Coleman Hawkins, Lester Young, Sonny Stitt, Ike Quebec, there were many others that I could have put in, but you need to decide how far you want to go, how many do you want to include, and how comprehensible would it be both to players and listeners with more? In a sense, you're acting out seven or eight roles. How many roles can you really portray with one instrument? You can't really sound precisely like these different players, so you have to do things to suggest it. After a while it would blur the lines too much.⁷⁵

In the end, in order for this piece of music to be approachable, convincing, and (perhaps most importantly) for it to be performed, restrictions had to be made regarding how many saxophonists would be portrayed, and which ones they were. These saxophonists worked best together stylistically, compositionally, and best reflected the story that Ruggiero was telling.

Tenor Attitudes requires the performer to perform with many different types of nuance and inflection. Ruggiero includes notes to the performers regarding these techniques in the introductory material of *Tenor Attitudes*. It is essential that the performer study these notes

⁷⁵ Interview with composer.

carefully, as many of the inflections are given specific instructions in order to perform with authenticity. Ruggiero also discusses his feeling on the role that swing plays within the piece, particularly with regards to “classically oriented players,” noting:

If, after having listened carefully to recordings of the master jazz artists whose music is referenced in *Tenor Attitudes*, you are still not confident about how to rhythmically interpret a given passage in this composition, my recommendation is: When in doubt about swing, play it “as written”!⁷⁶

Much of this piece can be performed without alteration of the feel, but after careful and informed study of the many recordings of these master musicians, the performer should strive to swing in a convincingly idiomatic manner (with the exception of movement one, as directed by the composer and as is tradition in latin styles). It is also important for the classical saxophonist to create a stylistically appropriate vibrato. While the standard procedure for much classical playing is to begin vibrato automatically upon playing a note, this is not idiomatic to jazz performance. For most of this piece (unless otherwise stated by the composer), vibrato should happen mostly at the ends of held notes, and it should be much less metered than that of classical vibrato.

Tenor Attitudes is a piece of music that is meant for all saxophonists to experience. Whether a classical or jazz performer, this music is meant for all to celebrate the storied history that the saxophone has enjoyed through jazz music. I believe that the idiomatic qualities inherent in the performers outlined in this document will aid the performer in creating a musical experience that is authentic, rewarding, and reflective of the careers of these saxophone masters.

⁷⁶ *Tenor Attitudes*, vii.

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APPENDIX

A. Interview with Charles Ruggiero

December 27, 2015 Hattiesburg,
MS

You write a lot of music for the saxophone - What do you feel the strengths of the saxophone are, and why do you feel drawn to it as a composer?

That's a good question, and I get asked that a lot. I feel that probably the most flexible, most expressive instrument is the human voice, and I think that the saxophone comes extremely close to that in a number of ways; especially the jazz saxophone. If we think about the human voice, even trained opera singers like my daughter, who in the bel canto tradition, each have a different sound. And you think about jazz players, often the great jazz players strive for is what they call a sound. What they mean by that may take some probing, but basically the great players like Coltrane, Charlie Parker, you name them, you hear them for a second or so and you know who it is. It's a combination of timbre, attack, articulation, rhythmic style; all of this comes together and it's distinctive. It expressive a unique musical point of view. I like that.

I also like that I can write almost anything and you guys will play it! I'm drawn to the saxophone. I never played it; I know a little bit about it, but I've played so many jazz gigs with saxophonists that I have an almost instinctive sense of what works for the instrument. I've worked so closely with Joe Lulloff over the years, both playing gigs with him, writing, and collaborating with him. We are fanatical. At one point in our career would get together in my basement, and I would record him playing multiphonics. We'd spend hours and hours talking about them. I've immersed myself in the techniques of the instrument. I've been inspired by Joe, his students, and others who are looking for music. When you write a piano piece there is so much competition. There aren't many pianists that want to spend the time learning it. Beethoven has a lot of that already covered. For saxophone, there is a real sense that people are going to play your music. My total commitment to jazz as a player and a writer informs my love of the saxophone. As a player and a writer this comes through. If you love jazz, you have to love the saxophone.

There's no other instrument like it. The dynamic range across the instrument is almost unprecedented. How many other instruments have that control? It's true, the soprano very low soft is risky, but my gosh! You can call for a tenor player to play very breathy and soft, you can barely hear it, or it can compete with the trombone. How many other instruments can do that? The agility of the saxophonist rivals almost the flute. It's the instrument for me, in many ways. I like the idea that many people, such as you, Joe, Jonathan Nichol, have one foot in jazz and one

foot in classical, and you're not worried about borrowing from one or the other. Now, there are some jazz players that I've worked with that can be very critical. They'll say "That person doesn't swing" or "He doesn't have the right sound, he's too classically schooled." There's that bias sometimes. On the other side, there are people who think "It's sloppy, it's out of tune". There are also plenty of people who are happy to bring these two languages together and make something really special. It's not necessarily going to be popular, since jazz isn't very popular these days and classical isn't much more popular. I don't care about that; I'm just doing what I want to do at this point in my career. I don't care whether people like it or not, I have to like it. I'm hoping that a few other people will want to play it, and that's what matters to me. For me it's just the perfect combination of ingredients. I just love the instrument, and I have for a very long time.

I do like jazz piano and jazz trumpet a lot. I just recently started playing the vibes. 10 years ago I had to stop playing drums because I have Parkinson's Disease. With jazz drumming as you probably know, a lot of times, the drummer is playing time and the left hand is sitting waiting to do things. That's what Parkinson's doesn't allow you to do. With vibes, when I get my medication at the right level, I'm moving constantly. When you're moving, the Parkinson's doesn't affect it, so I can actually play vibes pretty well. I love to play jazz, and I feel that the opportunity for individual exploration and expression in the music is just marvelous. I think there are also a lot of classical players who really don't have the ability or time to become improvisers who want to try to explore that language, and that's what Tenor Attitudes is about. It's playable by somebody that really doesn't know jazz that well, and if they're good enough and pay attention to the markings and so forth, it's going to sound pretty good!

Speaking of Tenor Attitudes, I was lucky enough to be present for the premiere at the 2014 NASA conference in Illinois with Jonathan Nichol. As an audience member, I could have sworn that the piece was improvised - It sounded like he was blowing over changes. I was amazed to learn that there was absolutely no improvisation in the piece at all.

Not a single note is improvised! This is music to my ears. That's exactly what I wanted - somebody who is sophisticated and knows the music to think "That sounds improvised!"

There is a woman who has written a wonderful book, which is in drafts right now, her name is Lynn Rene Bayley. It's about the classical-jazz combination from its origins to right now. She's also a reviewer for Fanfare Magazine, amongst other publications. She was sent a recording of the CD that Joe (Lulloff) and I recently finished. She wrote a very complimentary review of two of the pieces that were included. She didn't have Tenor Attitudes, she had listened to *Chobim*. She thought for sure that the piece was improvised. This is exactly what I want. Someone who is sophisticated, with good ears, and who knows jazz to think that the music is improvised. That is

one of the things I've been trying to do. It's almost like bottling up the essence of jazz rhythm. So much so-called "jazz writing" is very formulaic, predictable, stereotype, and not swinging, because the players don't have the ability to do it. Also, many jazz musicians don't want it written out this way. They want simpler notation so that they can interpret it.

In my performance of the piece I often find I have to take my personal interpretation away from my approach in order to ensure that I'm performing the piece in a way that you envisioned, because as you say many times people with a jazz background interpret as they hear it in their heads.

If you listen to different players from different periods, they don't all interpret eighth notes at various tempos in the same way. If you think about all the great latin jazz players and how they interpret certain rhythms versus some older-school black players, some cool-school white players; There's all different ways to interpret the notes. If you listen to the great soloists, as I'm sure you have, they almost never always swing eighth notes in a very straight and predictable way. That's part of the expressive language of the music.

You've spoken of the strengths of the saxophone. Do you find that the instrument has any weaknesses that you have to take into consideration when you write?

There are a few things. I've mentioned that sometimes the low-register of the soprano is a little honky and hard to control, even for good players. Also I find that I have much more success with altissimo on the alto and tenor than I do on the soprano. Some players these days can go a full octave above the standard range on soprano, but other even really accomplished players have a really hard time doing so predictably and musically. Those aren't really limitations, any instrument has built in strengths and weaknesses. There are sometimes balance problems. If you get two saxophones against a flute for example - there are instruments that will have a hard time balancing with it. I really can't think of any serious problems when writing for the saxophone.

After writing for the saxophone so much, how often do you find yourself approaching saxophonists to ask about idiomatic problems and tendencies to take into consideration for your writing?

I always bounce ideas off of saxophonists, by far much more so than when I write for other instruments. For example I've written some pieces for other colleagues at MSU, including the Verdehr Trio who specialize in new music. They just recently disbanded, but for 40 years they were internationally famous and touring clarinet, violin and piano trio. They asked me to compose a piece for them, which was recorded and performed and they did a great job. They took the finished piece and prepared and presented it in their own way, and did a great job on it. I

often enjoy working with the performer as the piece is developing, and being involved in rehearsal of the piece. I really enjoy that interaction, and this has been possible with saxophonists more so than probably any other instrument. I'm not sure exactly why that is, I just think it's an attitude that you generally have. You want to know what the composer had in mind, and you want to discuss and help develop the ideas. This comes from a desire for literature for your instrument. Others are understandably satisfied with Beethoven, Mozart, and Bach. They knew quite a bit. I like the attitude, and I like to consult. Generally I don't need to ask many questions anymore, as I've got a lot of experience writing for saxophone, but I absolutely still consult with performers.

Are there any books on the saxophone that you have consulted in your career to aid your composition?

Yes, particularly the Kientzy (*Les Sons Multiples Aux Saxophones*, 1982), and some other books on multiphonics that I have and consult. The whole question of multiphonics I think is one of the most difficult aspects of writing for the saxophone. To give you an example, I did a piece called *Sizzlesax*. It's so fun, it's all over the place. Joe and I got together and spent hours and hours together. I recorded him playing every single multiphonic in every book we could find. We spoke about each one, rating them for dynamics, stability, and many other factors. I selected a certain number which all worked fine. Two years later, perhaps because of the humidity, new mouthpieces, new reeds, some of them just didn't work. They were incredibly unpredictable. You run some risks when you write using multiphonics, but that should be written into the composition. You have to realize that it might be something of a question-mark. It may have a degree of variability or uncertainty, and you have to accept that. In *Night Songs*, there are some that I would really like to have the thirds stand out, and generally they work, but not always. The player has to be smart enough, and think on his or her feet, so that when something comes up that is unexpected to go with it. Don't try to fiddle with it - The worst thing to do is to try to change mid-note. You play it, get some weird sonority, just go with it. That's the one. The audience won't know, but they will know if you try to change it.

This gets to my basic concept of music in general. I believe that the creative process is like a triangle. The composer creates the piece, and in once sense in the boss so to speak. Really though, the piece exists for the performers and for the listeners. When you're playing one of my pieces, even when there's no improvisation, you're creating - not recreating - the piece. Each member of the audience is creating a different piece, because their experience is different. The mood they're in, where they sit in the hall, perhaps they're hearing more of one instrument than another. It's really not one piece, and that's okay, I'm happy with that.

On the multiphonics then, if it doesn't come out as a beautiful minor third, but it comes out as

some exotic sonority, great. Go with it. But if you try to fix it, that ruins the mood and takes people out of the moment. I like the willingness of saxophonists to try things and to experiment, whereas a lot of the classically oriented players of other instruments strive for perfection, especially the orchestral player. They want it to be the same way every time, which I suppose is understandable.

Which is interesting, because this is an attitude many saxophonists hold for much of the venerated repertoire in the saxophone canon. If it was recorded a certain way by Marcel Mule or Sigurd Rascher, that's the way it ought to be performed.

I go to a lot of saxophone recitals obviously, and I find a lot of the French stuff to be incredibly boring. The players seem to be so cautious. They don't want to make "mistakes". When they go out on a limb and try to shape the lines a bit more, or take a tempo that is a bit faster, that's when they come alive. Sometimes those pieces are absolutely fabulous, but other times I'm bored stiff, because we hear them how many dozens of times, and they're all trying to make them sound like a recording that they heard.

What are your feelings on musicians being able to perform across genres?

It's a big topic. I think that for saxophonists, percussionists, and perhaps a few other instruments, to make a living and to be self-sufficient, you have to know something beyond one narrow field. If you're talking about artistry at the highest level, I do feel that at a certain point you have to specialize. For example, I studied percussion with Vic Firth for four years. He was the head of the Boston Symphony percussion section for many years. He was a fabulous timpanist and a great guy. he could play all percussion instruments, but he wasn't a great jazz set player. he specialized in timpani. He was a great artist on the instrument. I think to a certain extent, yes it's great for saxophonists in particular but also percussionist to do a lot of things well. When you achieve a certain level of artistry and you become a soloist, or express your deepest emotions, you're going to specialize to a certain extent. I think there are some people who specialize at being generalists. Some of the best players on Broadway have to double bassoon, flute, clarinet, and saxophone, and do them all well. That's their specialty. They may not be supreme artists on any of the instruments, but they're very good on all of them. I'm hedging a little. You really ought to know more about the saxophone than just the French school, but at a certain point you need to specialize. I think I'm a better composer than I was a player, but I was a better set player than I was a marimba player or timpanist, and it took a lot of hard work and listening. There is a limit to what you can do. The head of percussion at MSU is a very fine marimba player, and that's really her specialty. She can do great things on other instruments, but she shines on marimba. Many in the saxophone world this way.

How do you approach a classical saxophone with jazz influence, versus a piece like *Tenor Attitudes* where the jazz is much more overt?

This is a special piece, it's different from much of what I've written. I think of this, on a spectrum spanning from composition to arranging, as somewhere in the middle. I'm using part of the language of each of these players. In a sense, I'm kind of arranging things that they've done. I'm not trying to copy them, so in that sense it certainly leans more towards the jazz world than the classical world, but ironically more for classically-oriented players. It's like a window into these great tenor players. I love these players, and I think that if you play the saxophone, you really ought to know these people. You also ought to know Lester Young and Coleman Hawkins and Ben Webster and Ike Quebec and Sonny Stitt; A lot of people who I love and didn't make it into this composition. Each one of them had something really special to say and used the instrument in such a unique way. Even if you never improvise yourself, especially as an American artist, you ought to know about this. It'd be like being a French saxophonist and not playing Milhaud. It would be crazy!

Do you see this as a solo tenor saxophone piece, or as a piece for tenor saxophone and piano?

I always try to make the accompanimental parts important. If you compare this to a classical sonata it's similar. The best sonatas don't have simply accompaniments, They are two equal voices. Sometimes the piano is even more important than the solo instrument. To do this without giving the piano interesting things to do would be a mistake. However, I feel the spotlight is more on the saxophone on this piece than in any other of my pieces for saxophone. My piece *Interplay* has some pretty extended piano passages that are very demanding and important to the structure of the work. There's really only one real piano solo in *Tenor Attitudes*. The piano part is absolutely critical, but perhaps a bit less equal a member of the duo than in any of my other pieces.

That being said, it takes a very special piano player to make *Tenor Attitudes* work well. Here are the issues as I see it:

You need somebody who is going to pay attention to the score very closely. That means a lot of jazz players who have the technical ability to play this piece won't play it well. They'll interpret it and won't follow the score the way a classically trained player will. On the other hand, you need somebody who has enough experience listening to the music that they won't be scared to death to do anything because they're afraid that it won't sound "jazzy." It can limit the choice of accompanists, but so far Jonathan (Nichol) has had good luck. I do see it as a difficulty. When Jun Okada was really active as a player, she would be able to perform this, even though she has

told me many times that she feels very nervous playing my jazz-oriented works. She's much more comfortable playing *Interplay* than the Strayhorn arrangement that I wrote for her and Joe. (*Strayhorn* for alto saxophone and piano, 1999-2000) She played *Strayhorn* many times very well, but she never felt comfortable with it. She had this mindset "I'm not a jazz player, I can't possibly swing the way Joe is swinging," but I'm trying to write parts that you can play as written and they'll sound convincing. She's also very meticulous, she wants everything to be exactly right. You need somebody with really good chops, some sense of jazz as a listener at the very least, and who will really pay attention to the details of the score. That's very hard to find.

I'm sure you could have written a much longer work than you did if you included many more saxophonists. How did you land on these specific players?

There's a certain mystery in composition. You can't always say "a+b=c". It's intuitive. I love Ben Webster, I thought for sure I'd include him in this piece. It just didn't work out. I wanted the piece to have coherence and proportion, I wanted the timing of the piece to be right. I didn't want it to be an encyclopedia. At a certain point I decided "Sorry Ben, as much as I'd love to include you, it's working out without you." The same goes for one of my all-time favorites Sonny Stitt. I think he's one of the most underrated players in saxophone history, partly because of his comparison to Charlie Parker. His style didn't evolve the way Coltrane or Ornette Coleman. He had this phenomenal technique from early on, and great feel. The piece just had to be a certain length so that it worked as a piece of music. This gave me the opportunity to explore different sounds, timbres, rhythmic feels, and emotional statements, which can be dramatic and lyrical. I think this combination worked well. I think about Stan Getz and Joe Henderson; You might not usually think of those two together, but Joe Henderson had a very soft and airy quality to his playing that I think in some ways is compatible with Getz. They're an unlikely pair, but work very well together. Michael Brecker and John Coltrane both had a brighter sound. Brecker was obviously influenced by Coltrane and tried to imitate him in many ways, but they both also had a rhythmic intensity to their playing that I really liked that made them a great pair. The last movement is sort of a historical evolution. It starts with early blending of rhythm and blues, swing, and bebop, as Gene Ammons was one of the first big-name players to incorporate bebop into his playing. Dexter is the next step in this, and then of course Sonny Rollins, one of the all-time greats. I thought this made a nice stylistic evolution and gives the player the opportunity to do things with vibrato, timbre, and articulation to portray those three players and multiple styles. It just seemed to work out with these players.

This evolution of styles is present in the whole last movement, but it also exists within the final three submovements as it showcases the vast career and many styles of Sonny Rollins.

I really think that Sonny's finest work was done early on. He was perhaps a step or two ahead of Coltrane for a while. He went into some free jazz music and got very experimental, and at times he gets a bit uneven when he does these extended solos on simple tunes. It's perhaps a little less interesting, but still has something to say. His rhythmic style and tone changes throughout his career, and he has been a powerful player throughout his career. I really love his playing, and I thought it would be good to show him early on as this really intense, self-critical, analytical giant to the master and elder-statesman who still has something to say. I tried to convey a bit of the difference in attack and rhythm.

I have listened to so much Dexter Gordon and I love it so much. I didn't want it to be cliché, but I still wanted to do some of the things that he's famous for doing. I've got quotes in there, and was thinking that it was perhaps too obvious, but I decided it really worked.

Can you discuss some of the more prominent quotes that you used in the piece?

I don't want people necessarily to know the quotes. I want it to be almost subconscious. "That sounds familiar, what is that?" There are classical themes, there's a Monk tune, there's perhaps a half-dozen or so different pieces to find within the piece.

Which other saxophonists did you consider representing in the work?

There are a lot of players that could be included in this work. Everybody could say, "Well, why isn't Coleman Hawkins there?" Again, it really came down to making the piece work. Coleman Hawkins, Lester Young, Sonny Stitt, Ike Quebec, there were many others that I could have put in, but you need to decide how far you want to go, how many do you want to include, and how comprehensible would it be both to players and listeners with more? In a sense, you're acting out seven or eight roles. How many roles can you really portray with one instrument? You can't really sound precisely like these different players, so you have to do things to suggest it. After a while it would blur the lines too much. I don't always expect the listeners to truly know all (or any) of these different players, but they'll be able to hear a difference, and that is part of the composition. They'll notice that there are different characters and personalities being represented. I think that's part of the power of the piece. If anyone were interested in studying these saxophonists, I hope that they would realize that there's more specific ways that the music represents these players.

How much background information are you comfortable giving the audience in order to better understand the music?

I think giving the audience background information on the piece really helps. My wife is not a musician, and when I write music that has no movement titles, she hates it. She wants descriptive titles. I think having titles helps people follow the form of the piece and enable them to sense the overall structure.

What elements of these individual players did you feel that it was vital for you to portray in the piece?

For Stan Getz, it has to have this sense of inevitability. He was not a schooled musician, but he was such a natural talent that the way I hear his playing is almost as if somebody wrote it all out and memorized it. The lines are so beautiful and logical, they just work so effortlessly. For Getz, it has to seem like a perfectly constructed line, with perfect execution and beautiful tone with nothing exaggerated. As far as his tone, who can get the Getz sound, you know?

For Joe Henderson, I like this idea of things bubbling up and then subsiding into this relatively subdued, but still intense and airy sound. There's a lot of parts where the line starts high, jumps up to mezzo forte, forte at the most, and then back down again. There's a little edginess to it, but it's still subdued and hip. The sound should incorporate a lot of air. Also, there is a rhythmic looseness. The pianist has to just play time really solidly, but the saxophonist should feel free to float above it. Henderson did that so beautifully.

Gene Ammons and Joe Henderson I think are perhaps the least well known even by saxophonists. Joe Henderson did so much with so many different players, and at the end of his life he got a little more recognition as a leader and soloist. It very distinctive, it's a sound that you hear and you know it's Joe Henderson. He played very conservatively and used a more classical mouthpiece, so when you play this piece it's important to try to convey that intimacy. Working with players on this movement, there's a tendency to exaggerate the dynamics of the sax part. It has to be heard of course, and there needs to be energy, but it can't be too strong because then it gets outside of that style.

In the Michael Brecker and Coltrane movement, obviously there's a technical excellence that's necessary. You can't play those and fumble. You've got to really nail it. People need to say "Wow". Just sheer virtuosity. For Brecker, his approach is funkier, harder, and more rock oriented. There's a precise relationship with the piano and sax that are really important. The accents need to line up. I was thinking of certain albums of his where there were really intricate charts involved, metric modulation. Very hip things, but they're all very tight.

Then with Coltrane, there's this soulful and deep expression. There's some floating that occurs here as well, but the Coltrane sound is important, if you can get that bright and intense quality.

For the last movement, with Ammons it's got to sound kind of funky and bluesy. It has to have slightly slower articulation; not as slow as Dexter, but not quite as crisp as Coltrane or Sonny Rollins. Then with Dexter, of course laying back and catching up, and getting the reedy and fat tone that Dexter had. Of course the comedy, humor, and wit of his playing is also very important.

The first Sonny Rollins movement is the one transcription that I did. The ending cadenza has to move along. If it's too slow and you take your time, you lose the momentum of the whole piece. It has to have a sense of structure. You need to keep thinking "Even though it's slow here or there's a fermata, don't spend too much time." Keep the energy going. That's when Rollins is at his best. It works best when it has a sense of driving forward during his extended cadenzas.

Stan Getz seems to be often overlooked by saxophonists. Do you have any thoughts about that?

You know, so often in the arts, whether it be in music or the visual arts, people get a lot of attention, and then as a consequence of that they lose their audience. Getz was really on top for a long time. He was really big in the 50's, but for a variety of reasons his style didn't change that much, other players with other ideas came along, and he fell out of favor with younger players. I'm hoping that this piece would be one little bit of impetus for people to look into his playing. In a sense he may be recorded too much, but some of his best work is just magnificent and thrilling.

My favorite Getz recording is one of his last ones. It's a 2 CD set with Kenny Barron, called People Time. I think it's the only one with just the duo Getz and Barron. He does some really nice stuff on that one.

His album with the Oscar Peterson Trio is one of my favorites of all time.

I love Oscar Peterson. One of the highlights of my life was when I went to a jazz club as a student in Boston - Lenny's n the turnpike, it's no longer there. The Oscar Peterson Trio was there. We get there and it's completely sold out. We say to the manager "You know, we're conservatory students, we love Oscar, we'll stand in the back, please let us in." He went and talked to somebody then brought us in. They gave us this great table, and it turned out to be a table reserved for Oscar. He was so gracious, he came over and took his break with us. We got to talk to him, and he was so nice. We told him how impressed we were with his double octave stuff, and next set he played double-octaves, triple-octaves, tenths. He was obviously showing off a little, but that was one of the highlights of my life. It was so nice to hear him in that setting, because sometimes when he's doing his more commercial stuff it wasn't as inventive. It was always technically brilliant, but he did so much accompanying in different styles that isn't

always his best playing, but some of his trio live gigs are just phenomenal. I just love Oscar Peterson.

There's a clear line between John Coltrane and Michael Brecker. Was it a conscious decision for you to portray Michael Brecker first in the piece?

Part of it is because I wanted to go from slow to fast, I figure it makes more sense in general to do that. Also, I want to give the last word to Coltrane. As much as I like Brecker, Coltrane is the man. Also, that movement ends essentially with a very simple triad more or less. I like the purity and simplicity of that. It's as if the air clears. Brecker was complicated rhythmically and very intense, and then the Coltrane gets pretty wild in the middle, and then there's this exhale. I think it works really well. I almost considered changing that to be the end of the piece because it has such a satisfying ending.

Can you discuss the relationship between the Master Storytellers?

All three players owe something to Charlie Parker I think, even though Ammons and Dexter Gordon, and in some ways are contemporaries or even predate Parker, they really responded to him. If you look at the history of tenor playing, in the 40s there were a lot of tenor battles. Both Ammons and Dexter Gordon were involved in these battles, and certainly Parker was aware of that, but then when he did the amazing things that he did, both of those players, and Sonny Rollins certainly, stepped up their game harmonically and rhythmically. There's a progression I think stylistically from Ammons to Dexter Gordon to Sonny that builds on the bebop innovations of Parker. Not that they didn't have their own spin.

Ammons being kind of an early tenor superstar retains more of the rhythm and blues and swing than the others. Rollins comes the closest to translating the alto bebop to the tenor, although Sonny Stitt I think did it pretty darned well too. There aren't too many tenor players that were able to do it, there were other alto players that could come close to integrating Parker's language and technique into their playing, but the tenor players I think had a harder time doing that. These guys did it really well. You hear Sonny Rollins, you know he's got it down and built on it. Coltrane did this too. If I had to say "Who is the greatest?" I would never like to do that, but if I had to I'd have to say probably Charlie Parker. Even as great as Coltrane was, I don't think he could have done it without what Parker did. So there's that sense of the alto voice of Parker informing these guys and helping them develop their style. Of course people eventually had to get away from that, as it became too pervasive.

Can you discuss the optional chant that is present in *Tenor Attitudes*?

I can't say that I had a completely rational explanation for it, but I wanted the Coltrane section of the piece to be distinctive in other ways than simply the style. I do feel that he was an incredibly important figure, not just for saxophonists, but for jazz and music in general. He did evolve to be a very spiritual person. I don't have a very strong religious leaning in the traditional sense, but there is this sense that Coltrane, going from the world's greatest post-bebop tenor player to another realm. I thought this would be a way of kind of signifying that. I also knew that it could be very distracting or awkward to do. Only certain players could pull it off, so it's purely options. I think on a recording it would be best not to do it, that's what Jonathan decided as well. It's almost as if it's like a mantra. It puts a little question mark in the audience. I don't want it to be prominent, or for people to hear the words clearly. I want them to be straining a little bit, saying "what is that person doing?" It's kind of like if you listen to a Monk or Keith Jarrett recording and you can hear them singing along. To some it can be kind of annoying, but you realize that it is an essential aspect of their musicality. They are connecting their human voice with what they're playing, and they almost have to do it. I wanted to convey something different about the Coltrane sound, so to speak. In a certain sense it's a theatrical thing. It's a little theatrical dissonance to the rest of the piece. I want people to think "Why did he do that? What is that all about?" Because it would stimulate a discussion. "What is it about Coltrane's music that is different? Why did he do this for Coltrane and not others?" It raises questions. Not that I have one specific answer, but people are asking the question. Then they might say "Okay, Coltrane is a little different." He's kind of 'out there' so to speak, almost a cult-figure in the world of music. Even to this day, if you were to talk to young people who have no interest in jazz whatsoever, they've probably heard the name Miles Davis, John Coltrane, Louis Armstrong, maybe Duke Ellington. Why? Why those people? Because those people had an impact on the culture that stretched beyond the world of jazz. I wanted to do it in a way that would be subtle, which is the hard thing. For the pianist to do it, and not bring too much attention to himself, but not do it too softly so people don't notice. I've heard it done both ways, and I'm not sure that people get it, which is okay! It's optional. I don't think it's essential, but it might work under the right circumstances, with the right voice type, and with somebody who has the clarity of thinking to realize that they aren't going to be the soloist, and will do it in a bit of an unusual way.

In several of your pieces, occasionally discuss the possibility, and perhaps the advantage of attempting a line and failing at it. Can you talk about these instances?

Coltrane was a performer who was always searching for something new. In the Coltrane movement, if you play it safe and take a tempo where you can nail it every time, you're not really getting into the spirit of this piece. You should take those really fast passages at the edge, and if they fail, they fail. That's okay. That, I feel, might energize the performance and make it feel even more spontaneous, more improvised. If you just play it a little slower so that you can get everything cleanly, I think that would take the edge off of it. I want you to just kind of go for

it. I don't want you to take it at a tempo that you'll never play it right and it's a total mess every time, but the idea is that sometimes, especially classically-oriented players are too conservative. They want it to be neat, tidy, and predictable. That's often boring. I like to hear classical performances that are a little bit odd, a little bit unusual. Why do we want to hear fifty or sixty different performances of a Beethoven symphony in our lifetime? The only reason would be that they'll be different in some way, and they are! Most of the great recordings are distinctly different with regards to tempo and approach. It's really interesting to hear that, but if you hear a very conservative performance, it gets boring. In the Coltrane movement, I want you to take some chances. If it breaks down, really, a lot of people won't know. That's okay! There is a notion of the great artists who keep pushing themselves. Think about Coltrane, Charlie Parker, Miles Davis, Stravinski. Push. Don't settle for what you did in your early ballet scores, or your neo-classic. Even if you might lose your followers or audience, or maybe not write anything as great as *The Rite of Spring*. Keep writing new stuff. Push yourself. I want to get that sense in the performance.

In the Brecker, on the other hand, I really want it to be solid. If you listen to his recordings, they're all very slick and tight. A little over produced sometimes. It's kind of exciting to have all of that stuff just click right in. That's one of those contrasts that I like about that movement. Have it really tight and precise, and then loosen up a bit and be organic in a sense.

You don't use a lot of extended techniques in *Tenor Attitudes*. Can you explain some of your extended technique usage?

I didn't want to scare away too many of the classically-oriented players, but more importantly I wanted the players to bring some sounds to the piece. If you read the instructions, I indicate that there is some room here to add scoops, growls, and so forth. There's some flexibility built in. You're almost forced to. Sometimes they'll just happen organically, and I want that. I didn't want to be overly specific about it, because the players, for the most part, didn't apply these effects as strictly as a classical player would. It's more the feeling of the moment, which is what I want in this piece. I also thought that I wanted to focus on harmony, rhythm, articulation, and other aspects. When you think about special effects, these players don't really use multiphonics much. Certainly Coltrane did, and did very well, but I didn't think it was needed in this piece. I was thinking of including some avant-garde music. I was originally going to include Archie Shepp. I think it would have been a nice contrast, but again the piece got too big and it seemed to work without. If I had included Archie Shepp, I would have included more special effects. Archie will be left for *Tenor Attitudes II*, which I will never write.

Do you remember any specific recordings that really informed your writing on this piece?

I have a huge record collection. This was a great excuse for me to buy more recordings. I obviously transcribed from the *Bag's Groove* album, which is with Miles Davis and Sonny Rollins, that was I think the first recording of *Doxy*. For Brecker, *Now you see it (Now you don't)* is a very good example of his metric modulations. The track called *Escher Sketch* definitely was something I was thinking of.

With Dexter, I have such a huge collection. His Blue Note collection alone is so great. I like the earlier Rollins recordings a lot in general. I mentioned to you the Getz and Kenny Barron *People Time*, I like that a lot. Of course I've got just about all of the Coltrane albums. It's hard to think of bad Coltrane. I love it all, even his earlier albums as a side-man. It's hard to think of one that would stand out necessarily. *Giant Steps* in particular comes to mind. Joe Henderson did a couple of things at the end of his life. He did a CD with one set of Brazilian music, while the other half was with Herbie Hancock. It's like a jazz set and a Brazilian set. It's a really nice album. I believe it's a Jobim album, done half Brazilian and half jazz. There's a great Gene Ammons and Sonny Stitt album where they do some really nice tenor battles.

B. NOTES TO THE PERFORMERS

As included in the score for *Tenor Attitudes*

Accidentals - In the score and parts, an accidental affects (throughout the entire measure) the specific pitch it precedes. Many “reminder” or “courtesy” accidentals are used in the score and parts, but such accidentals are not put in parentheses.

Altissimo Notes - The saxophone part for *Tenor Attitudes* includes many altissimo notes (i.e., notes above the traditional highest note of the saxophone). The performer must decide which of these notes should sound like “normal” high notes and which should not. Many of the highest of the altissimo notes employed in this composition should be played with special timbral characteristics (such as normal tone colored by growls, screams, pitch inflections and effects, singing, strong articulation, etc.).


“Authenticity” of Articulation, Timbre, Etc. - An important goal of *Tenor Attitudes* is to refer to and, to a certain extent, reproduce the different styles and sounds of the seven master jazz tenor saxophonists whose live and recorded improvisations have inspired this composition: Gene Ammons, Michael Brecker, John Coltrane, Stan Getz, Dexter Gordon, Joe Henderson, and Sonny Rollins. Consequently, performers of *Tenor Attitudes* should take pains to make sure listeners clearly hear differences in the style and sound of the saxophone (i.e. changes of timbre, articulation, vibrato, dynamics, sing, etc.) throughout the performance, based on the music of the seven master improvisers whose improvisational styles delineate the eight major sections of the composition (eight because both “early” and “late” styles of Sonny Rollins are used in the construction of two of the concluding sections of the work as well as the cadenza).

Although the notation of *Tenor Attitudes* is quite detailed, a saxophonist will not be able to perform this composition well without first having studied several representative recordings of each of the seven master saxophonists. To play this composition authoritatively, performing artists first must listen carefully to the articulations, phrasings, dynamic shadings, bent tones, various slides and glissandos, rhythmic nuances, etc. of each master saxophonist and then practice incorporating these stylistic elements in their interpretation of the work.

On the other hand, performers should not let their quest to convincingly reproduce the style and sound of these masters take precedence over the more important goal of fashioning their own uniquely effective interpretation of *Tenor Attitudes*. Performers should keep in mind that, for the most part, they are playing newly composed music which references but does not attempt to replicate the improvisations of the seven master saxophonists. Rather, a primary goal of *Tenor Attitudes* is to create an original composition that honors and builds upon the music of the seven masters.

Bent Tones, Slides, and Lifts - A few notational elements from jazz have been included in the score and parts for *Tenor Attitudes*.

Short slides into notes are notated with symbols like this: 

Longer slides, as well as chromatic or diatonic “lifts” into notes are notated with the following: 

Both of these symbols should be interpreted in various ways, and with some freedom, depending on the tempos, dynamics, and styles of the passages containing them. Also, technical issues and the personal preferences of the saxophonists who play *Tenor Attitudes* may affect how these symbols are interpreted in different performances of the work.

“Fall-Offs” and Glissandi - Glissandi (usually notated with traditional lines and the abbreviation Glissando or Gliss.) should be performed as fast indistinct chromatic and/or diatonic scale-like pitch patterns. “Fall-offs” (notated with straight or curved solid lines directly following note heads) should be performed as continuous pitch slides combined, usually, with decrescendos.

Ghost Notes - These thinner-and-softer-than-normal notes are notated in *Tenor Attitudes* with notes in parentheses.

Growls and Split (or Cracked) Tones - The performer should use different techniques to vary the sounds of these distorted tones.

Rhythm - Although *Tenor Attitudes* uses many elements that are associated with jazz, rhythms in this composition generally should be played more or less “as written” (i.e., not “swung” or otherwise “interpreted”). However, many passages in the tenor saxophone and piano parts may be played with subtle swing interpretation if the performers feel confident about what kinds of rhythmic alterations to make and when to make them. Nevertheless, in all performances of the concert version of *Tenor Attitudes*, most of the music should be played essentially “as written.”

Advice on “Swing” for Classically Oriented Performers - If, after having listened carefully to recordings of the master jazz artists whose music is referenced in *Tenor Attitudes*, you are still not confident about how to rhythmically interpret a given passage in this composition, my recommendation is: When in doubt about swing, play it “as written”!

Tempos - The given tempos of each movement should be maintained quite strictly, especially in the piano part. But in a few passages (e.g., much of the second half of the first movement and certain phrases in the Dexter Gordon section of the third movement), the saxophone part may be played more freely than the piano part (i.e., it occasionally may sound a little behind or ahead of the piano part for a moment or two). In some technically demanding parts of this composition, rhythmic accuracy and dynamic shaping are more important than playing all the pitches precisely, but generally all of the notated pitches should be adhered to, if at all possible.

C. IRB APPROVAL EXEMPTION

5/9/2016

Gmail - IRB Approval for Dissertation



Nicholas DiSalvio <nicholas.disalvio@gmail.com>

IRB Approval for Dissertation

2 messages

Nicholas DiSalvio <nicholas.disalvio@gmail.com>
To: irb@lsu.edu

Fri, May 6, 2016 at 4:30 PM

Good afternoon,

My name is Nicholas DiSalvio, I am a candidate for a Doctor of Musical Arts Degree and have just written my final document for my degree. My document is an analytical approach to jazz styles and techniques to Charles Ruggiero's work for tenor saxophone and piano *Tenor Attitudes*. My research included an interview with the composer, as well as research on seven famous jazz saxophonists. There were no experiments performed. Do I need to seek IRB approval or fill out the exemption form?

Please let me know as soon as possible. Thank you for your help.

--

Nick DiSalvio
Saxophonist, Educator
DiSalvioMusic.com

Institutional R Board <irb@lsu.edu>
To: Nicholas DiSalvio <nicholas.disalvio@gmail.com>

Mon, May 9, 2016 at 8:40 AM

Hi Nick,

I forwarded your email to the IRB chair and he said you do not need IRB approval for this project. There is no manipulation of, nor intervention with, human subjects. Should you subsequently devise a project which does involve the use of human subjects, then IRB review and approval will be needed.

Elizabeth

From: Nicholas DiSalvio [mailto:nicholas.disalvio@gmail.com]
Sent: Friday, May 06, 2016 4:30 PM
To: Institutional R Board <irb@lsu.edu>
Subject: IRB Approval for Dissertation

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VITA

Nicholas DiSalvio has earned a Bachelor of Music Education degree from Rowan University in Glassboro, New Jersey, and a Master of Music degree in saxophone performance from Illinois State University in Normal, Illinois. Mr. DiSalvio has performed internationally with a variety of musical groups ranging from classical and jazz to funk, rock, soul, and other commercial genres. DiSalvio has taught public school music in the Westampton Township School District in Westampton, New Jersey. He has also taught saxophone pedagogy and literature at Louisiana State University. DiSalvio is currently a music educator and freelance performer in the Baton Rouge, Louisiana area.