

A PERFORMANCE ANALYSIS OF SAXOPHONE TRIOS BY WILLIAM
ALBRIGHT AND DANIEL SCHNYDER

A Thesis
Submitted to the School of Graduate Studies and Research
in Partial Fulfillment of the
Requirements for the Degree
Master of Arts

William Ross Gillespie
Indiana University of Pennsylvania
May 2012

UMI Number: 1508987

All rights reserved

INFORMATION TO ALL USERS

The quality of this reproduction is dependent on the quality of the copy submitted.

In the unlikely event that the author did not send a complete manuscript and there are missing pages, these will be noted. Also, if material had to be removed, a note will indicate the deletion.



UMI 1508987

Copyright 2012 by ProQuest LLC.

All rights reserved. This edition of the work is protected against unauthorized copying under Title 17, United States Code.



ProQuest LLC.
789 East Eisenhower Parkway
P.O. Box 1346
Ann Arbor, MI 48106 - 1346

PREVIEW

© 2012 William Ross Gillespie
All Rights Reserved

Indiana University of Pennsylvania
School of Graduate Studies and Research
Department of Music

We hereby approve the thesis of

William Ross Gillespie

Candidate for the degree of Master of Arts

4/12/12

Signature on File

Keith R. Young, D.M.A.
Professor of Music, Advisor

4/12/12

Signature on File

Jason Worzbyt, D.M.A.
Professor of Music

4/12/12

Signature on File

Matthew Baumer, Ph.D.
Associate Professor of Music

ACCEPTED

Signature on File

Timothy P. Mack, Ph.D.
Dean
School of Graduate Studies and Research

Title: A Performance Analysis of Saxophone Trios By William Albright and Daniel Schnyder

Author: William Ross Gillespie

Thesis Chair: Dr. Keith R. Young

Thesis Committee Members: Dr. Jason Worzbyt
Dr. Matthew Baumer

While there is a plethora of music for solo saxophone, saxophone with piano, and saxophone quartet, the repertory for saxophone in a mixed chamber ensemble is still very limited. This document provides a formal analysis and brief harmonic analysis for two important pieces for mixed chamber ensemble: *Worlds Beyond* by Daniel Schnyder and *Pit Band* by William Albright. It also includes performance techniques for the saxophone player, as well as rehearsal techniques for the full ensemble.

This document includes an interview with the composer Daniel Schnyder as well as biographical information on William Albright. Both composers have written numerous works for the saxophone, and they view the saxophone from opposite ends of the compositional spectrum.

The purpose of this project is to gain insight and experience in the performance of modern chamber ensemble music. It also provides important performance information to others who wish to perform these pieces.

ACKNOWLEDGEMENTS

Without the following people this project could not have been possible: Dr. Keith Young, Dr. Jason Worzbyt, Dr. Matthew Baumer, Andrew Gross, Matthew Morse, James Householder, and Daniel Schnyder. Their immense effort and continued support mean the world to me, and they have my sincerest thanks.

I would also like to give a special thank you to the C.F. Peters Corporation for allowing me to reproduce excerpts from William Albright's *Pit Band*.
Copyright ©1996 By Henmar Music Press, Inc. Used by Permission of C.F. Peters Corporation. All Rights Reserved.

TABLE OF CONTENTS

Chapter		Page
1	INTRODUCTION.....	1
2	ANALYSIS OF <i>WORLDS BEYOND SUITE</i>	4
3	ANALYSIS OF <i>PIT BAND</i>	17
4	PERFORMANCE PRACTICE FOR <i>WORLDS BEYOND SUITE</i>	26
5	PERFORMANCE PRACTICE FOR <i>PIT BAND</i>	34
6	CONCLUSION.....	39
BIBLIOGRAPHY.....		41
APPENDICES.....		42
APPENDIX A: LIST OF UNCOMMON TERMS FOR IN <i>PIT BAND</i>		42
APPENDIX B: AN INTERVIEW WITH DANIEL SCHNYDER.....		43

LIST OF FIGURES

Figure	Page
2.1 Schnyder, Movement 1, A Section Motive, m. 12-15.....	4
2.2. Schnyder, Movement 1, B Section Motive, m. 182-183.....	5
2.3. Schnyder, Movement 1, Syncopation in the Coda, m. 304-306.....	6
2.4. Schnyder, Movement 2, Motive of the Antecedent, m. 14.....	8
2.5. Schnyder, Movement 2, Antecedent, m. 5-6.....	8
2.6. Schnyder, Movement 2, Consequent Phrase, m. 22-23.....	9
2.7. Schnyder, Movement 3, Motive, m. 9	9
2.8. Schnyder, Movement 3, Simultaneous Recapitulation, m. 90.....	10
2.9. Schnyder, Movement 4, Main Motive, m. 1-2.....	11
2.10. Schnyder, Movement 4, Consequent Phrase, m. 9-12.....	11
2.11. Schnyder, Movement 5, Introduction.....	12
2.12. Schnyder, Movement 5, m. 8.....	12
2.13. Schnyder, Movement 5, Piano and Bass Trombone Ostinati, m. 15-16.....	13
2.14. Schnyder, Movement 5, Saxophone Melody, m. 21-23.....	13
2.15. Schnyder, Movement 5, Saxophone Melody, m. 32-35.....	13
2.16. Schnyder, Movement 5, Section B, m. 48-52.....	14
2.17. Schnyder, Movement 5, m. 105-107.....	15
2.18. Schnyder, Movement 5, m. 136- 138.....	15
2.19. Schnyder, Movement 5, Coda, m. 178-180.....	16

Figure	Page
3.1. Albright, Harmonic Motive Pitch Class Set, m. 6-8.....	18
3.2. Albright, Melodic Motive Pitch Class Set, m. 23-24.....	19
3.3. Albright, Opening Number, m. 59-62.....	20
3.4. Albright, Vamps, Piano Part, m. 101-102.....	21
3.5. Albright, Screams, m. 107.....	21
3.6. Albright, Cry of the Damned, m. 125-126.....	22
3.7. Albright, Love Song, m. 128-132.....	22
3.8. Albright, Clangorous, Wild Bells, m. 157-160.....	23
3.9. Albright, Fox-trot Melody, m. 168-170.....	23
3.10. Albright, <i>Maestoso</i> Grunge, m. 262-264.....	24
4.1. Schnyder, Movement 1, Articulation for the A Section, m. 43-44.....	26
4.2. Schnyder, Movement 1, Dynamics, m. 26-36.....	27
4.3. Schnyder, Movement 1, Latin Piano Bass Line, m. 182-185.....	27
4.4. Schnyder, Movement 3, Hemiola in Horn Parts, m. 43-47.....	29
4.5. Schnyder, Movement 3, m. 90-93.....	29
4.6. Schnyder, Movement 5, m. 1-2.....	31
4.7. Schnyder, Movement 5, Introduction Re-barred.....	31
4.8. Schnyder, Movement 5, Section A, m. 15-16.....	32
4.9. Schnyder, Movement 5, 16 th note groupings in B Section, m. 61-62.....	32
4.10. Schnyder, Movement 5, m. 181-185.....	33
5.1. Albright, Slap-tonguing Example, m. 135.....	34

Figure	Page
5.2. Albright, Saxophone Growling, m. 262-264.....	35
5.3. Albright, Bass Clarinet Altissimo Fingerings.....	35
5.4. Albright, Prepared Piano Diagram.....	36
5.5. Albright, Love Song, m. 128-13.....	37

PREVIEW

CHAPTER 1

INTRODUCTION

The focus of this document is to bring to light two really interesting and exciting contemporary pieces that are still somewhat obscure. By providing an analysis and performance techniques for two pieces for saxophone trio, I hope to encourage other saxophonists to take up these works.

There are a few reasons that these two pieces have not been performed often. First, they both have a unique instrumentation. *Pit Band*, by William Albright is written for alto saxophone, bass clarinet, and prepared piano, while *Worlds Beyond Suite* is scored for soprano sax, bass trombone, and piano. The next challenge is actually finding players that are capable of the difficulty of this music. Both pieces are advanced literature and require advanced techniques discussed in later chapters. Finally, both pieces require vast amounts of rehearsal time, both individually and as an ensemble. These factors should not deter performers from working on these pieces; they should only be seen as challenges to performing two fantastic pieces for chamber ensemble.

Historically, the 20th-century has seen an increased output in chamber music, especially for wind instruments. This was caused by a number of reasons. First, using smaller ensembles, performances and rehearsals became a more viable option. Second, it allowed composers an option that rejected the 19th-century traditions of Romanticism.¹ It also provided a drastic increase to the number of timbres available. These factors contributed to a number of interesting and odd instrument combinations

¹ Christina Bashford, *Chamber Music*, vol. 5 of *The New Grove Dictionary of Music and Musicians*, 2nd ed. Edited by Stanley Sadie (London: Macmillan Publishers Limited, 2001), 444-445.